

Forward

This handbook contains detailed information regarding Frostburg State University's Theatre and Dance policies.

It is designed to introduce new students to the Department and to communicate to all our students expected standards of performance and conduct.

This handbook should also serve as a reference guide for students, faculty and staff to take appropriate actions in a given situation.

TABLE OF CONTENTS

Welcome	1
Mission Statement.....	1
History and Philosophy	2
Tenets	3
The Concept of Company	3
The Concept of Ensemble	3
Important Spaces and Places	3
Faculty and Staff	4
University Theatre Productions & Organizations	7
Related University Events.....	7
Personal Hygiene Policy	8
General Policies and Procedures	8
Social Media Policies and Recommendations	12
Production Assignments and Crew Policies and Procedures	13
Design Positions.....	13
Technical Positions.....	13
Management Positions	14
Design and Technology Student Employment	14
PAC Crew Employment, Policies and Procedures	15
Design and Technology Portfolio Review	15
Theatre 466 Policies and Procedures	15
Audition and Casting Policies and Procedures	15
Costume Shop, Wardrobe and Dressing Room Policies	16
Front of House and Box Office Policies and Employment	17
Departmental Theatre Scholarships	18
General Principles for Theatre Artists	18
Pre-Production Principles	19
For Actors.....	19
For Designers and Technicians.....	19
General Principles for Rehearsals, Meetings, Crew Calls	20
For Actors.....	20
For Designers and Technicians.....	20
General Principles for Production and Post-Production	21

***Welcome to the Department of Theatre and Dance
at
Frostburg State University!***

We are happy that you're here. We look forward to sharing in the joys and triumphs that your hard work and dedication will bring and we will be here to support you through any questions, doubts or frustrations you may experience along the way. After all, the road to achievement is often difficult and there is no telling how many miles you will have to run while chasing a dream.

Theatre has the power to transform. It puts a multitude of experiences within reach, encourages us to think anew about the world in which we live and leaves us forever altered by the encounter. We will all change and grow as we work together in our community of classmates, teachers and colleagues - and Frostburg State University will change in some measure because of each of us. The Theatre will work its magic on us and alter us all for the better.

So, welcome. Take pleasure in this special time, seize every opportunity, work with fervor, play with abandon and plunge yourself into your Frostburg State University Theatre experience.

***Department of Theatre and Dance
Mission Statement***

Frostburg State University Theatre offers a pre-professional training experience within a liberal arts curriculum. Our aim is to provide students with fundamental skills that foster an understanding of the art and business of the theatre profession. Through a diverse curriculum and rigorous production season, students participate in real-life collaborative experiences that, along with a solid liberal arts foundation, prepare them for the pursuit of graduate study and/or professional careers in theatre. The Department believes in maintaining small class sizes in order to promote student achievement and success, and also encourages and celebrates cultural and stylistic diversity in the production season and curriculum.

History

This program began as part of the Speech and Theatre Program in the 1960's. It was originally housed in Compton Hall until the Performing Arts Center was built in 1994. In 2001 Theatre became a separate program from Speech, Theatre and Communication Studies and joined the Music, Dance and Communication Studies programs as part of the Division of Performing Arts. In 2007 the Division of Performing Arts split into separate programs with Theatre absorbing the Dance Minor to become the Department of Theatre and Dance. In AY 2016, the Department of Theatre and Dance collaborated with the Music Department on the design and implementation of a Musical Theatre Minor, which will be offered beginning the fall semester of 2017.

The Performing Arts Center currently supports the academic programs of Theatre and Dance, Music and Communication Studies and serves the artistic and cultural development of the Frostburg State University campus and Western Maryland. It is located on the main campus of Frostburg State University, and is easily accessible from Interstate 68. Consisting of three performance spaces, a spacious and open lobby, a box office, rehearsal spaces, scene and costume shops, design labs, offices and smart classrooms, the Performing Arts Center is home to the Department of Theatre and Dance, one of the most dynamic programs in the university.

This handbook will describe the philosophy of the program, and spell out important departmental policies. These policies are designed to help each student succeed and thrive in a program rich with opportunities. They also provide a framework that enables all of us to work together productively as a company and to foster the best educational experience and produce the highest quality work possible.

Philosophy

First and foremost, we firmly believe that the academic program is the most important component of our program. The commitment to being a strong theatre artist begins with rigorous study of our art and craft with a solid grounding in the liberal arts; this is the preparation that is absolutely necessary for personal growth and development as a practicing theatre artist. It requires discipline—getting to class on time, being prepared for the day's work, meeting assignment deadlines, organizing work and study, and being concerned with living a healthy lifestyle.

Key information about the academic program may be found in the university catalog. Make sure you understand the university's academic regulations and pay careful attention to the section on the theatre program and curriculum. The Theatre program currently consists of four areas of concentration or tracks. These include Acting, Directing, Design/Technical and General Theatre. These tracks were established in response to both trends in the field and to student interest in career training. Students can choose to complete one or more tracks in preparation for careers and/or graduate schools. Your academic advisor is a resource for you if you have questions and to help you plan your course curriculum as you develop your own personal and artistic goals.

We believe that a "hands on" approach to learning theatre through a strong production program that has high, professional standards is an essential part of a theatre education. University Theatre productions are the cornerstone of both the University's mission and that of the Theatre program. An irreplaceable part of a Theatre Major's education, University Theatre provides practical experience while it also exemplifies and supports many goals covered in the mission statement of the University. According to the mission of the University, Frostburg State University remains committed to "providing 'real-life' experiences for students in virtually every discipline offered." University Theatre, which produces up to eight theatrical productions and two Dance Concerts annually, provides both theatre majors and non-majors a wide range of experiences in theatrical production, far more than most comparable theatre departments. We have developed an intense and diverse production program which has a reputation for quality and for fostering strong educational and professional values. Our theatre alumni are working all over the country in every aspect of theatre and the media. Many have gone on to graduate school or professional training. Many of our graduates have spoken of the value and depth of the broad based training they received here at Frostburg State University.

Tenets for members of the Department of Theatre and Dance

The Concept of Company

As an art form, Theatre was founded on the idea of ensemble – that is, a company of artists worked together to produce plays. Theatre artists have always been “multi-taskers,” working in many of the areas of theatrical production. They wrote plays, performed and managed, worked backstage, composed or played music, designed and directed, as well as many other combinations. A company was seen as a group of artists **with a variety of skills** who banded together for a common goal—to create theatre.

At FSU we strive to do just that. This is the reason any Theatre major can choose to declare and complete the curriculum of one, two or all three primary areas of focus. This is the reason that we strongly encourage our students to become involved in University productions immediately. It is our firm belief that through four years of working in a variety of areas, both onstage and off, each student will begin to reach his/her full potential as a theatre artist. The more you learn about the totality of theatre, the better you will be at doing what you love the most. In fact, you may discover that you enjoy working in several areas of theatre, which only improves your odds at finding work after graduation. You may also discover that the specific area that initially attracted you to the theatre becomes secondary to a newfound passion! Many students come with a strong desire to be performers but actually pursue careers in design, directing, technical theatre, stage management, education, dramaturgy, etc.

The Concept of Ensemble

The success of a play depends on ensemble effort or teamwork. It can only be achieved when all the many theatre artists – director, designers, actors, technicians, managers etc., support each other and aim their efforts towards a common goal. Teamwork depends on three important elements:

- Commitment - to your own abilities, to your work, to the play, to the ensemble of which you are a member and to the audience. Work hard and take pride at whatever you do – all the time, not just when you feel like it. Do your share, do it well and do it willingly. Know that you are engaged in an art and a craft that is special.
- Support – for your collaborators. Show respect to your colleagues as artists and as people. Embrace ways of working together which release creative energies.
- Communication – in a collaborative art such as theatre we are all certain to encounter differences of opinions, conflicting desires or problems that are difficult to solve. It is essential to become an efficient communicator, who can speak and write well, but who can, above all else, be an effective LISTENER. Frostburg State University Theatre is committed to making our productions works of collaborative, vibrant art and so we ask our students to engage in these three practices on every project.

Department of Theatre and Dance Important Spaces & Places

The Drama Theatre: This is our main large theatre in the Performing Arts Center. It is an extremely well equipped 334 seat, proscenium theatre.

The F. Perry Smith Studio Theatre: This is our second stage space, a flexible “black box” 177-seat theatre.

The Rehearsal Hall: PAC Room 224 is set up to act as a rehearsal studio for productions and can be utilized as a performance space. The majority of our studio classes (voice, movement, acting, directing) occur there.

Pealer Recital Hall: This is the performing space utilized largely by the Music department for operas, concerts and recitals. It is a well-equipped 458- seat recital hall.

The Box Office: A box-office space which is shared by all three theatres is located at the main entrance to the PAC in a corner of the center’s spacious and open lobby. Tickets to events can be picked up and/or purchased at the box office an hour before each performance. ***Please note that during the week Box Office transactions take place in the Department of Theatre and Dance Office (PAC 302).***

The Callboard: The callboard, located in the second floor hallway just outside of the Rehearsal Hall and across from the dressing rooms is, along with your FSU e-mail account, the key means of communication

within the program. Students should check the callboard at least twice a day for audition notices, cast lists, crew assignments, rehearsal and crew calls and other important announcements.

The Costume Shop: PAC room 217 serves as both the building shop for costumes and a classroom space for the Costume Design courses. Fittings, costume builds, costume maintenance and some storage all occur in this space which contains tables, sewing machines, two fitting rooms, dressmaker's mannequins, washer and dryer and storage shelves and cabinets.

The Dance Studio: Located in the Cordts Physical Education Center (PE 106), the Dance Studio contains a sprung floor, mirrored walls, exercise bars, CD and DVD player and lockers. Dance classes and some acting curriculum courses are taught here.

The Department of Theatre and Dance Office: Located on the third floor of the Performing Arts Center, Room 302, this office is where all business for the Department is conducted and where Box Office reservations and ticket sales are handled. Office hours are 8:30 a.m. to 4:30 p.m. Monday through Friday. Please note that the Administrative Assistant is **not** available for student or box office business from 12:30 to 1:30.

Design Lab: PAC room 222 is a classroom with drafting tables and a wet area for painting models and renderings. Also included is a 10 station (9 students/1 teacher station) computer lab with design software available.

Dressing Rooms: Located across from the Rehearsal Hall on the second floor of the PAC are two sets of dressing rooms - one for men and one for women. Each is equipped with benches, lockers, mirrors, a shower and bathroom facilities. In between the dressing rooms is a make-up room containing lighted mirrors, counters and chairs. This room is a common space for men and women.

Front of House:

Every part of the theatre in front of the proscenium arch. Includes lobby areas open to the general public. The House Manager Ushers and Box Office personnel are "Front of House" staff.

The Scene Shop: Adjacent to the Drama and Studio theatres the spacious scene shop provides a location for the construction of departmental scenery. Industrial tools and facilities for carpentry, steel work and painting are provided.

Faculty and Staff

Complete biographies and credits can be found on the Theatre and Dance Website.

Chair of the Department of Theatre and Dance: The Department Chair supervises the faculty and staff, administers academic programming, and serves as the producer for University Theatre and Dance productions. The Chair also provides leadership through the development and evaluation of courses, programs, personnel, and policies. **Associate Professor Nicole Mattis** is the current Chair of the Department of Theatre and Dance.

Nicole Mattis teaches Acting, Voice and Movement, Voice and Speech, Dialects, Introduction to Theatre and Freshmen Orientation for the Theatre learning community. In addition to teaching, Nicole handles publicity for the Department of Theatre and Dance. She also directs and acts as Speech and Dialects Coach for University productions. Nicole is a member of Actors Equity Association, the Voice and Speech Trainer's Association (VASTA), and is a certified Associate Teacher of Fitzmaurice Voicework. Her office is located on the third floor of the Performing Arts Center, room 302B.

The Theatre and Dance Office is the heart of the Department of Theatre and Dance operations. Students seeking information and/or assistance regarding departmental programs, courses, auditions, enrollment, academic forms, payroll forms and box office matters should visit the Theatre and Dance Department office located on the third floor of the Performing Arts Center, room 302, phone numbers: 301-687-4145.

Acting Track Coordinator/ Theatrical Studies Track Faculty: Professor Mairzy Yost-Rushton teaches the upper level courses in the acting track curriculum and directs Main Stage productions. A former NYC Casting Director and a show business veteran of over 25 years, Mairzy continues to act and direct professionally. She is a member of Actors Equity Association, Screen Actors Guild, and the American Federation of Television and Radio Artists. She holds an MFA in Acting from the University of Connecticut and a B.A. in Theatre Arts from De Sales University, PA. Her office is located on the third floor of the Performing Arts Center, room 305.

Theatrical Studies Track Coordinator/Acting Track Faculty/ Front of House Manager: Associate Professor Darrell Rushton teaches Acting, Stage Combat, Introduction to Theatre, Introduction to Acting, Acting: Basic Principles and Analysis and Physical Comedy. In addition to teaching Darrell supervises the Front of House Operations for University Theatre, including scheduling student volunteers and practicum assignments. He serves as Fight Director for University Theatre productions and occasionally directs. He is a member of Actors' Equity Association, Screen Actors Guild, American Federation of Television and Radio Artists advises the Savage Mountain Combat Club and is a Certified Teacher of Stage Combat with the Society of American Fight Directors. His office is located on the third floor of the Performing Arts Center, room 311.

Co-coordinator of the Design and Technology Theatre Track Faculty/ Scenic, Light, Costume Designer/ Assistant Professor Phillip Schroeder teaches TheatreCad, Scenic Design and Theatrical Visions and other Design/Tech courses. Phillip has had his hand in most aspects of theatre production for the last 30 years. He has a Master's Degree in Theatre Design/ Scenography from Kansas University where he also earned a Bachelor's of Arts Degree in Theatre and Film with a focus on performance. Immediately after his undergraduate studies he joined Actors Equity Association. He has been seen at the Missouri Repertory Theatre where he was in the original cast of *The Sweet Bye and Bye*, by Frank Higgins, *A View From the Bridge*, by Arthur Miller, and *The Royal Hunt of the Sun*, by Peter Shaffer, among others. He has also performed at the Kampo Cultural Center, New York City and was a member of the West Coast Ensemble Theatre, Los Angeles. A member of USITT, his design and technical credits include Technical Direction/ Scenic Design/ Lighting Design/ Projection Design for **Shrek; The Musical, Other Desert Cities, The Drowsy Chaperone, Footloose, Nora, The Widow's Blind Date, Who's Afraid of Virginia Woolf**, among many others. His office is located on the third floor of the Performing Arts Center, room 309.

Co-coordinator of the Design and Technology Theatre Track/ Theatrical Studies Track Faculty/Light, Sound Designer/ Assistant Professor Matthew "George" Georgeson teaches Lighting and Sound Design. He graduated with an MFA from the University of Georgia and has worked across several states in lighting, scenic, and sound design and technical direction. Previous credits include designs for *Eurydice*, *The Secret Garden*, *Servant of Two Masters*, *Pride & Prejudice*, and *Die Fledermaus*. In 2017, he was awarded the Meritorious Achievement Award by the Kennedy Center American College Theatre Festival (KCACTF) for his lighting design for *Detroit '67*. George is a member of USITT.

Dance Minor Faculty:

Dance Minor Faculty **Jamie McGreevy** is a professional dance teacher who has worked as a guest performer, guest choreographer and taught Master Classes throughout Maryland and Pennsylvania. Jamie teaches a variety of dance classes including Modern, Jazz, Choreography and Production and Dance Repertory. She is a member of Dance Masters of America Chapter 17 and Americans for the Arts.

Costume Shop Supervisor and Design/Technical Track Faculty: Passionate about building community through the arts, **Michele Labar** joins us for our 2015-2016 Season. Following graduate school, she coordinated hair and makeup for Sight and Sound Theatres. After a brief stint doing costumes for educational television, she made the move to the classroom. She has taught everything from elementary to college level students. She comes to FSU from Greenville, SC where, most recently, she was a speech and theatre teacher at Christ Church Episcopal School and a theatre instructor at Greenville Technical College. Her professional credits include directing for *The Distracted Globe (I Love You Because, Beyond Therapy)* and *Centre Stage SC (Miracle on 34th Street: a Radio Show)*, designing costumes, hair and makeup, and acting for *The Warehouse Theatre*, *Centre Stage*, *The Distracted Globe*, *Clemson University*, and *Greenville Little Theatre's Studio 444*. She's sewn for national tours and local companies. She finds nothing more thrilling than seeing someone find their voice through drama. At FSU Michele will oversee all student costume designers and technicians, supervise the work in the costume shop and the wardrobe crews and handle all rentals, loans and sales from our costume stock. She will also oversee the storage and

maintenance of costumes and costume materials and may design and build the costumes for University Theatre and Dance productions Her office is located on the second floor of the Performing Arts Center, in the Costume Shop, room 217.

Performing Arts Center Technical Director/Facilities Manager: Conrad Maust works as the Technical Director and Facilities Manager for the Performing Arts Center at Frostburg State University. His responsibilities include facilitating the technical needs for the PAC's performing spaces and classrooms, coordinating the building schedule and the booking of spaces. Conrad oversees the upkeep and safety of the Performing Arts Center and its equipment. In addition, Conrad sometimes teaches Technical theatre courses and designs for University Theatre. Conrad is a member of the International Alliance of Theatrical and Stage Employees (IATSE Local 8) and USITT, The United States Institute for Theatre Technology. His office is located on the third floor of the Performing Arts Center, room 304.

Production Coordinator/Technical Director/Roundabout Children's Theatre Liaison and Design/Technical Track Faculty/Full-time Lecturer: As Production Coordinator **Gordon Duguid's** responsibilities include the engineering and execution of Scenic Design and Properties Design on all University productions, establishing and maintaining production budgets and records and assisting the Scene Shop Supervisor and Designer in overseeing all scene and property shop students. Gordon also serves as the Technical Director for Dance Company productions. Gordon teaches Intro. to Theatre, Stage Craft, and other Design/Technical Track courses. In addition to designing sets and lights for University productions, Gordon designs for local theatre companies and works professionally as a Technical Director and Master Carpenter. Gordon is a member of the Pinnacle, The National Honor Society for non-traditional students and Alpha Psi Omega, The National Theatre Honor Society and is certified in Theatre and Arena Rigging and Computer Technology. His office is located on the third floor of the Performing Arts Center, room 317.

Scene Shop Supervisor/Master Carpenter: Aaron Bittner supervises all work done in the scene shop, oversees student shop workers, maintains shop and shop equipment and acts as Master Carpenter for all University Theatre productions. His office is located on the second floor of the Performing Arts Center, in the Scene Shop, room 223.

Guest Artists for 2017-2018 Season

Director/Musical Director of I Love You, You're Perfect, Now Change! Chris McCabe has worked as a director, musical director, producer and actor in professional, regional and amateur theatre for over 30 years. He has served as resident musical director for the Cumberland Theatre for the past 26 years. Formerly an instructor in the FSU Music Department, he has become a fixture in the pit of the Drama Theatre and serves as vocal coach to many students and professionals in the area. Between local theatre companies and his own company, *CEM 1 Productions*, he has directed/musically directed over 125 shows.

Music Director for Roundabout Children's Theatre: Seussical, Jr. Dr. Sean Beachy

A native of Western Maryland, Sean Beachy has been an active performer and director for musical productions over the past 20 years. Most recently, he was first keyboardist for Potomac State College's production of *Les Misérables* and was first keyboardist and orchestra leader for Apple Alley's production of *The Wizard of Oz*. In addition to *Junie B. Jones*, Dr. Beachy was the music director for the Frostburg State University Theater Department's productions of *Tilly the Trickster*, *Pinkalicious*, and *How I Became a Pirate*. As a composer, Dr. Beachy has had pieces premiered and performed throughout the United States. In February 2015 Dr. Beachy had his setting of the *Sanctus* premiered by members of the Frostburg State University Chamber Choir at the *Basilica Papale di San Francesco* in Assisi, Italy, with additional performances in Florence and Marcellina. Dr. Beachy is currently Adjunct Instructor of Music at Garrett College in Garrett County, Maryland. In addition to teaching music classes, he teaches private piano and composition lessons through Garrett's Continuing Education Program. Dr. Beachy has been a regional accompanist for close to ten years. He has worked on staff at Frostburg State University, where he played for the Chamber Choir and Vocal Jazz Ensemble, as well as students for recitals. He also is the church organist at Frostburg United Methodist Church. Dr. Beachy holds degrees from Alderson-Broadus College, Shenandoah University, and West Virginia University.

University Theatre Productions & Organizations

Main Stage Productions: Main Stage productions are produced four times a year in either The Drama Theatre or The F. Perry Smith Studio Theatre. These productions generally run for 8 – 9 performances over the course of two weeks. Main Stage productions are directed by faculty.

Second Stage: Second Stage productions are *generally* smaller in scale than Main Stage productions. They adhere, however, to the same quality standards as the Main Stage productions and are produced for a paying public audience. Second Stage productions may be directed as THEA 466 course projects by selected students supervised by a faculty advisor or as projects by faculty members or Guest Artists. These productions generally run for 3 performances.

Roundabout Children’s Theatre Tour: Fall 2011 marked the revival of the Children’s Theatre Tour after a seven year hiatus. Roundabout shows are designed to be able to “pack and go”. The show performs first here at FSU and then travels to area schools over the course of a five day week. Set, props and costumes fit in the Roundabout Children’s Theatre Tour Van and the cast and staff travel in an FSU van. These shows adhere to the same quality standards as the Main Stage productions and may be directed by selected senior supervised by a faculty advisor or as projects by faculty members or Guest Artists. As of fall of 2016, the Roundabout Touring Production has been designated as a 3 credit course offering with rehearsals and performances scheduled during class hours.

Dance Concerts: The Department of Theatre and Dance generally produces a Dance Concert each semester. These concerts are fully produced in the Drama Theatre and consist of pieces performed and choreographed by Dance Company members, Guest Artists and the Company Director. The concerts are performed for three consecutive evenings, generally toward the end of each semester.

- **FSU Dance Company:** The FSU Dance Company is a student organization that encourages artistic development through hands-on experience. The Company’s focus is to perform and choreograph new works for the fall and spring dance concerts and to provide opportunities for students interested in pursuing dance beyond the minor. Dance Company Members are chosen by the Dance Company Director at an open audition held once a semester. Members of Company are required to enroll in Company Class for credit and to attend all rehearsals. Company members are NOT required to be Dance Minors.

Related University Events

Stage Combat Club

The purpose of the Savage Mountain Stage Combat Club is to create and establish interest in the theatrical activity of stage combat for dramatic purposes as Frostburg State University; the preparation and training exercised in this club will be open for everyone’s curiosity, and will be a new lesson for actors. The stage combat training will be an advantage for actors who participate in University Theatre at FSU as well as a mutual benefit for other members of the FSU community.

Combat Club meets every Friday for two hours for the express purpose of training to be ready for Society of American Fight Directors skills tests. To date, the combat club has hosted over ten skills tests at Frostburg State University, and hosted more than 8 fight masters from the SAFD.

Combat club requires a minimum dues payment every semester, and SAFD Certified Teacher Darrell Rushton donates his time for training. The combat club also has created shows, held fundraisers, purchased over \$5000 of swords and training equipment, and sent students to regional workshops for stage combat all over the country since its inception in 2007.

Improv Club: Improv Club is a chance for people of all experience levels to explore short form improvisation. Think *Who’s Line is it Anyway?* but without Drew Carey... or all the commercials and editing. Improv is an important skill for all performers, and it can even strengthen skills that translate to all kinds of forums outside of the theatre. Whether you’re a beginner just looking to try it out, or you have lots of experience and are looking to expand, you are welcome to attend any of our weekly meetings (the time for which will be announced early in the fall semester).

Cultural Events Series or CES: Frostburg State University’s Cultural Events Series provides professional performances for the tri-state. FSU Theatre students are often employed by CES to assist in load-ins, builds, load-out and running of these productions. FSU students and employees who present a current FSU ID at the box office window will receive a discounted price to specified performances.

Personal Hygiene Policy

Frostburg State University Department of Theatre and Dance is dedicated to training our students for the professional world. We recognize that the presentation of our students and employees in the workplace contributes to a professional environment. Therefore Frostburg State University Department of Theatre and Dance expects all students and employees to be well-groomed and professional in appearance when coming to work or engaged in work-related tasks with customers, clients, and colleagues. This policy has been developed to ensure that all theatre students understand the importance of appropriate grooming and hygiene in the workplace or when otherwise representing employers.

The standards of grooming and hygiene outlined below set forth the *minimum requirements* to which all students, employees, contract workers, and temporary staff are required to adhere to.

Every student and employee is expected to practice daily hygiene and good grooming habits as set forth in further detail below:

- Maintain personal cleanliness by bathing or showering daily
- Minimize body odors by using deodorant
- Wear clothes that have been laundered. You may shower or bathe daily, but if your clothes smell, you will smell.
- Maintain oral hygiene by brushing teeth daily
- Wash hands after using the restrooms or eating a meal
- Recognize that people may have sensitivities or allergies to fragrant products, including but not limited to perfumes, colognes, fragrant body lotions or hair products. Fragrant products that may be offensive to others should be used in moderation out of concern for others in the workplace.

General Policies and Procedures

For your assistance and as a **reminder**, we wish to inform you of the policies in place for University Theatre and the Department of Theatre and Dance. Please read thoroughly, you will be asked to sign a statement stating that you have been informed of and understand all policies.

Academic Probation: As a Liberal Arts University, our first priority is your education. Therefore:

- Students placed on Academic Probation are **not** permitted to be cast in Main Stage, Second Stage, Dance Concerts, One-Acts or Scripting and Staging projects. They may, however, audition for experience and growth.
- Students on probation are ineligible for design and staff assignments.
- Students on probation are restricted to minimal involvement (limited crew hours) with production activities. The aim of this policy is to help each student accomplish their primary goal for being here: to successfully complete a university degree.
- Students on Academic Probation are **not** permitted to participate as a cast member or production/staff member of productions outside of the University Theatre OR outside of the University. This includes productions sponsored by CES, C.A.S.T., the Music Dept., Women's Studies and all Campus Organizations and theatre companies outside of FSU.

Accidents and Medical Care: Accidents occurring in theatres, rehearsals, classes or crew calls should be reported **immediately** to the faculty or staff member in charge, the campus police at extension 4222 and to the Theatre Office. Additionally, any person who was injured or received medical attention must report to the Department Office within 24 hours to fill out **mandatory** forms. If a student has a medical condition which can affect his/her performance in classes, rehearsals, crews, etc. then the student is **strongly** advised to make advisors, instructors and supervisors aware of the condition for the safety and well-being of everyone concerned.

Advisor/Advisee List: At FSU students always have an academic advisor to assist in regards to current academic work, future plans and more. Students need to see their advisor at least once per semester prior to registration to plan your schedule for the next term. Your advisor will activate your registration status in PAWS so you can register and drop/add on the web. Most advisors post appointment sheets outside their office doors prior to the registration period, or you can call or e-mail your advisor to make an appointment.

During your first semester, your advisor will be the instructor of your ORIE101 class. And during your first semester you will have the opportunity to officially declare a major. You then will be assigned a faculty advisor in your major department. If you are not ready to declare your major, your ORIE instructor will continue to advise you until you do, or you may work with the Advising Center. If you enter FSU as a transfer student, and know what major you want to pursue, you will be advised by the department chair or assigned advisor.

Attendance/Punctuality: Part of our Departmental mission is to prepare our students for graduate study and/or careers in professional theatre. Therefore we demand professional behavior from all our students at the outset. This means we take attendance and being on time **VERY** seriously. Failure to honor your commitments by being there and being on time is always noted and shared among faculty and staff and we cast the shows, make crew and design assignments and hire PAC employees accordingly. This applies to attendance and timeliness for **ALL** meetings, classes, directing scenes, crew commitments, costume fittings, acting scene rehearsals, etc. If you are not someone who can live up to commitments and responsibilities, we learn about it very quickly – and you are less likely to be deemed deserving of serious consideration. You must inform your supervisor, director, teacher immediately, in advance about an attendance or punctuality conflict and/or any emergency situation that affects your attendance or punctuality.

Clean-up of all Performance and Rehearsal Spaces: These spaces are “self-policed”. It is up to the individuals who last used the space to clean, stack, and put away anything he/she uses for auditions, rehearsals and performances. These spaces are used by classes as well as other projects. This rule applies to **ALL** rehearsals and projects. Projects/students abusing the use of these spaces will be denied future use of the space. The student(s) who signed out the room will be held responsible if the space is left in unsatisfactory condition; so be sure to take your name out of the book or cancel use of the space if you call off your activity.

Communication: Advisors/instructors need to be **informed**. Good communication now can prevent future misunderstandings and/or injury later. Please inform your advisors/instructors of the following:

- Any known medical conditions, including allergies.
- Problems – academic or otherwise – there are MANY resources available to FSU students, and your instructors and advisors can help you locate them, but you must take the first step. Please inform your teachers and provide documentation of any known physical or learning disabilities.
- If a student is injured, ill or has a family emergency that will cause the student to miss classes and/or rehearsals/crew call, the student or parent should contact his advisor, supervisor and the Administrative Assistant immediately

Duplicating Services: The Theatre and Dance Office will provide duplicating services for Main Stage and Second Stage production related material **ONLY**. All duplicating must be cleared through Beth Andrews in the Department of Theatre and Dance Office.

E-Mail Accounts: All FSU Theatre students (majors and minors) must have access to their Frostburg State University account. **All important Departmental and University Theatre information will be sent to you via this account and this account ONLY.** This includes casting notices, employment information, advising information and much more. The University also generates key information to all students via the FSU e-mail accounts. Important and timely messages will be missed if students do not regularly access (3 xs daily) their e-mail accounts. Students must also access their FSU e-mails during semester breaks and over the summer. Missing a Departmental e-mail message is not allowable and will not be accepted as an excuse for failure to complete any type of assignment or meet any kind of commitment.

Failure to Meet Departmental Responsibilities: Lateness, absence, or lack of professional behavior may result in being removed from a cast or crew and a low or failing practicum (THEA 104) grade.

Food and Drink in the PAC (Performing Arts Center): Is strictly forbidden. Water is the only beverage we allow anyone to imbibe in while in the Performing Arts Center. Faculty and staff may eat in their offices or if necessary in their conference rooms. Otherwise all food and drink is strictly forbidden anywhere in the PAC – this applies to all classrooms, rehearsals spaces, elevators, lobbies, stairwells and performance spaces. The exceptions to this policy are University and CES catered events, which usually take place in the PAC Lobby, Green Room or Studio Theatre and of course, food or drink that is required as a part of a directing scene, acting scene or performance. In *those* cases please note that food and drink is to be confined to the immediate back stage, stage and/or performance areas only and those areas must be thoroughly cleaned after rehearsals and/or performances. Perishable food required for University Main and Second Stage performances **ONLY** may be stored in the kitchen area of PAC 302.

Information Forms: All Theatre students are required to submit completed student information forms to the Departmental Office. These forms are distributed at the beginning of the first Theatre Students Meeting of the year and collected at the end of the meeting. Completion of this form is the only way to be included on departmental contact lists. Home, FSU and summer addresses and contact information are also important. Students are responsible for updating these forms each time there is a change in address or phone number.

Keys: Students are issued keys on a need-only basis. In general, keys to the various spaces within the PAC are issued to student Production Stage Managers, Designers, the student Master Electrician and in some cases, certain PAC crew members. Key requests, assignments and returns must be made through the Performing Arts Center Technical Director/Facilities Manager Conrad Maust. **Under no circumstances are keys assigned to one student to be “loaned” or passed to another person.**

Meetings for Theatre Students: At the beginning of every Fall semester a **mandatory** meeting for all Theatre students (majors and minors) is held. Meetings of this nature may be called at other times throughout the year as well. These meetings provide you with the opportunity to meet faculty, staff and your fellow students. We share important information, provide recent updates, answer questions, welcome new students, congratulate graduating seniors, share food and drink and more. All theatre students are apprised of the time, day and place for these meetings well in advance. Attendance is taken at the top of each meeting and **those not present will be noted.** We pay very close attention to who attends the meetings, and we cast shows, make crew and design assignments and hire PAC employees accordingly. Those who do not attend this meeting greatly hurt their chances of being chosen for these opportunities.

Production Photos and Filming: All theatre students are required to fill out a Photo Release form during their first year which gives Frostburg State University the right to use production photographs in its promotional and publicity efforts without further informing or compensating the student. These forms are distributed at the fall Theatre students meeting and a copy can be found in the Appendix of this handbook.

Scheduling the Dance Studio: The Dance Studio (PE 106) is available for the following projects: Dance Company rehearsals, rehearsals for Dance Classes, Stage Combat, Acting Track classes and Fight Club. At the beginning of each year, the Dance Company Director schedules specific blocks of time for Company rehearsals. This space is also utilized by the PE Center, Activities for Life and other University groups. Priority in scheduling is as follows: Dance Company, Dance class rehearsals, other Department of Theatre and Dance class rehearsals and activities, Activities for Life and University groups. To schedule the Dance Studio for any activity outside of scheduled Dance Company rehearsals you must first contact the Department Chair, who will then refer your request to the Dance Company Director. Once the Dance Company Director ascertains there are no conflicts, you must contact Rubin Stevenson, Associate Director of Athletics who will schedule you.

Scheduling the Rehearsal Hall: The Rehearsal Hall (PAC 224) is available for the following projects: Main Stage and Second Stage auditions and rehearsals, scholarship auditions, Fight Club, and Directing and Acting track class scene rehearsals. To schedule time for your activity, you must sign the room out. The sign-out book is located on the Callboard just outside PAC 224. Please note that Main Stage productions have priority scheduling, followed by Second Stage productions. If you have signed out the room when it is required for either Main Stage or Second Stage, you will be bumped. If you have signed out the room for Second Stage and it is required for Main Stage, you will be bumped. **Please see Rules for 224 Sign Out Form in the Appendix.**

The rehearsal hall is NOT to be signed out by non-majors for any reason. The rehearsal hall is not to be signed out for any activity that is not officially a Department of Theatre and Dance activity. All conflicts or priorities of scheduling and any other problems concerning this space should be addressed to Conrad Maust and the Department Chair.

Smoking: FSU is a smoke free campus. Pursuant to Maryland law, smoking of ANY kind (cigarettes, E-cigarettes, pipes, herbal cigarettes, etc.) is not be permitted in any University building, including academic buildings, residence halls, administrative buildings, enclosed facilities, or vehicles. Smoking is prohibited on all University grounds and property owned, leased or otherwise operated by the University, including campus walkways, parking lots, recreational, and athletic areas. Smoking is allowable only as an on-stage activity for Main and Second Stage productions and then only if absolutely necessary. Smoking must be contained to the stage area only. Smoking in costume anywhere but on stage is STRICTLY prohibited.

Strike: The cast and run crew of each production are required to strike their show. **Acting Track, Theatrical Studies Track and Theatre Minors who have not been involved in any capacity on a**

production are expected to participate as Front of House crew or on one production crew per semester. Once these Front of House and Crew Assignments have been made, anyone not assigned will be expected to attend strike for one production per semester. **Design and Technology track majors are required to participate in all theatre production strikes.**

Theatre Practicums: The THEA Practicums (THEA 102, 103, 104, 105) are classes that involve work on University Theatre Productions in one of the University Theatre Shops, as part of the Front of House Crew, as part of a Production Crew, as part of the cast in a University Theatre production.

- One credit is given for completion of a Theatre Practicum and a minimum of 45 hours of participation is required.
- As part of the Core curriculum requirements every Theatre major is required to complete one of the these Practicums: THEA 102, 103, 104 within their first two semesters as a Theatre Major.
- All three Practicums must be completed by the end of the student's junior year.
- The Theatre Practicum is considered the equivalent of a 1 credit course and is **graded** accordingly on an A – F basis.
- Production assignments can count towards THEA 104 credit, including assistant work.

Credit for Theatre Practicum: Students claiming a THEA 102, 103, 104 or 105 credit for a production must submit a Drop/Add Form. While it is part of the Production Stage Manager's duties to distribute and collect the Drop/Add forms to all members of cast and crew on a production, and turn those forms over to the Theatre and Dance Administrative Assistant – the **ultimate responsibility** for turning in the Drop/Add form lies with the student claiming the credit. If you do not receive a Drop/Add form from your Stage Manager, it is **your** responsibility to see the Administrative Assistant and fill out the form. **As of September 2010, Drop/Add forms must be submitted to the Administrative Assistant no later than seven (7) days after the final performance of the production for which the student is claiming credit.**

Outside Work: Work outside the university that inhibits a student's ability to succeed academically or interferes in any way with their classroom, rehearsal, performance, or production responsibilities within the program is strictly prohibited. This includes involvement with outside theatres or producing agencies. **Requests for exceptions to this policy must be made to the Department faculty and submitted to the Department Chair in writing before any such work is undertaken. Failure to do so will mean that the Dept. will not honor any conflicts that may arise and may exercise the right to remove the student from any University Theatre position to which they have been assigned.**

Outside Commitments, Conflicts, and Illness:

Outside commitments that interfere with classroom, rehearsal, performance, and production responsibilities are prohibited.

Exceptions to this policy are:

- In the case of an emergency (example: a serious illness or death in the family)
- Absence from early rehearsals/crew assignments may be excused as the result of major family events but permission from your faculty supervisor must be obtained **well in advance** and arrangements mutually agreed upon. **There will be no absences from technical rehearsals except in case of an emergency, which must be documented.**
- Professional or graduate school auditions may also be the cause of being excused from early rehearsals/crew work. Permission must be obtained from the faculty supervisor well in advance, and under no circumstances should auditions/interviews be scheduled during technical, dress or pick up rehearsals or performances when a student is required to be present.
- If a student is too ill to attend rehearsal or crew, they may be excused. Proof will be required according to the discretion of the faculty supervisor.

For all other conflicts, a student may request, in writing, an exception be made by the faculty supervisor. In the event that request is denied, the student has the recourse to request an exception by writing a letter explaining the circumstances to the Department and the Chair.

Note: Classroom absence policies are determined by individual instructors, so please consult the each class syllabus for the policy on absence or lateness.

Departmental Policies concerning other University Commitments: Fraternities, Sororities, Athletic Teams, Chamber Choir and some Student Government Organizations usually require enormous time

commitments that **directly conflict** with the time commitment needed for the Theatre major and University Theatre productions. We strongly recommend that Theatre students avoid undertaking membership in these types of organizations. **Your involvement in such organizations will be taken into serious consideration when decisions regarding casting, design and crew assignments or employment are made. The following are specific policies regarding these issues:**

- University policy dictates that first semester freshmen may not pledge to **recognized** fraternities or sororities during the first semester. However, Theatre majors may not pledge or join **recognized** fraternities or sororities during their first **year** at FSU.
- Theatre majors may not pledge or become members of any off-campus, **unrecognized** fraternity or sorority or group. If you are found to be a member of such an organization you will not be considered for roles, design positions, staff positions or employment with University Theatre.
- Theatre majors who become members of any off-campus, **unrecognized** fraternity or sorority or group will not be given references for prospective employment, internship or educational opportunities as long as you remain a member of said organization.
- Theatre majors are encouraged to refrain from joining ANY group or taking ANY class that interferes with University Theatre commitments which involve evening and weekend rehearsals, crew calls and performances. Again, involvement in such organizations could be the determining factor in terms of all casting, design, staff, and crew and even employment decisions.

Social Media Policies and Recommendations

Social media are powerful communications tools that have a significant impact on organizational and professional reputations. Because they blur the lines between personal voice and institutional voice, the FSU Department of Theatre and Dance has crafted the following to help clarify how best to enhance and protect personal and professional reputations when participating in social media.

Social media are defined as media designed to be disseminated through social interaction, created using highly accessible and scalable publishing techniques. Examples include but are not limited to Snapchat, LinkedIn, Twitter, Facebook, YouTube, and MySpace.

Both in professional and institutional roles, Theatre and Dance faculty, staff and students need to follow the same behavioral standards online as they would in real life. The same laws, professional expectations, and guidelines for interacting with students, parents, alumni, donors, media, and others apply online as in the real world.

Protect confidential and proprietary information: Do not post confidential or proprietary information about Department of Theatre and Dance or Frostburg University students, employees, or alumni. Students who share confidential information do so at the risk of disciplinary action.

Think twice before posting: Privacy does not exist in the world of social media. Consider what could happen if a post becomes widely known and how that may reflect both on the poster and the university. Search engines can turn up posts years after they are created, and comments can be forwarded or copied. If you wouldn't say it at a theatre meeting, a conference or to a member of the media, consider whether you should post it online. If you are unsure about posting something or responding to a comment, contact a Theatre and Dance faculty member.

Strive for accuracy: Get the facts straight before posting them on social media. Review content for grammatical and spelling errors. This is especially important if posting on behalf of the university in any capacity.

Be respectful: Don't use social media as a platform from which to "dump" on the University, the department or individual members of the department. Keep in mind that professional companies terminate employment for exactly that sort of social media abuse. Students who engage in this sort of misuse of social media do so at the risk of disciplinary action. Also, please understand that content contributed to a social media site could encourage comments or discussion of opposing ideas. Responses should be considered carefully in light of how they would reflect on the poster and/or the university and the department.

Remember your audience: Be aware that a presence in the social media world is or easily can be made available to the public at large. This includes prospective students, current students, current employers and colleagues, and peers. Consider this before publishing to ensure the post will not alienate, harm, or provoke any of these groups.

Use the official University Theatre invitation: We appreciate your eagerness to publicize our shows, but please **DO NOT** create your own Facebook invite for THEATRE/DANCE productions. Instead, use the invite posted at the Department of Theatre and Dance group site on Facebook to forward to friends and family. This is the most up to date and accurate information.

Production Assignments and Crew Policies and Procedures

Application for Design/Production Assignments: Applications for production assignments are available near the end of the school year for the following year. Decisions are made in committee with the entire faculty and staff. If you are interested in a specific production assignment, please make that request in writing to Gordon Duguid.

Production Assignment Commitment: Student designers, stage managers and technicians in the Department of Theatre and Dance are expected to view production assignments as a serious commitment, and be ready to apply themselves fully to the project including all of the work, time and responsibility that project entails. If at any time a student proves to be unwilling to meet these responsibilities they will be removed from the project. Production assignments begin with pre-production meetings and end with the strike, assume you are needed for all.

Rehearsal Reports: You must read and **acknowledge receipt** of all Rehearsal and Performance Reports and respond appropriately as needed.

Credit for Production Assignments: A THEA Practicum credit is available for all positions. Students wishing to get more than 1 credit for a production (THEA 400, 465) will be required to submit additional paperwork during your portfolio presentation.

Available Design Positions (Full descriptions of each position can be found in the Appendix):

Scenic Designer, Asst. Scenic Designer

Design or assist with the designing of scenery for a production. Prerequisite for Scenic Designer only (no prerequisite needed for assistant positions): THEA 305 Scenic Design. THEA 465 (Design only and requires additional paperwork) and THEA 104 credit are available.

Direct Supervisor: Designated Design/Technical Track Faculty Member

Costume Designer, Asst. Costume Designer

Design the costumes for a production. Create design renderings and pull swatches for the director. Oversee the construction of the costume from inception through dress rehearsals. This is a very time consuming responsibility and requires a great deal of commitment. Prerequisite for Costume Designer only (no prerequisite for Asst. work): THEA 307 Costume Design. THEA 465 (Design only and requires additional paperwork) and THEA 104 credit are available.

Direct Supervisor: Designated Design/Technical Track Faculty Member

Lighting Designer, Asst. Lighting Designer

Design the lighting for a production. Prerequisite for Lighting Designer only (no prerequisite needed for assistant work): THEA 306 Lighting Design. THEA 465 (Design only and requires additional paperwork) and THEA 104 credit are available. **Direct Supervisor:** Designated Design/Technical Track Faculty Member

Sound Designer, Asst. Sound Designer

Design the sound for a production. Prerequisite: Permission from Design Supervisor. THEA 465 (Design only and requires additional paperwork) and THEA 104 credit are available.

Direct Supervisor: Designated Design/Technical Track Faculty Member

Available Technical Positions (Full descriptions of each position can be found in the Appendix):

Master Carpenter (Scenic Department)

Lead the shop build of a scenic design. Prerequisite for Master Carpenter: Permission from Supervisor THEA 465 (additional paperwork required) and THEA 104 credit is available for set amounts of hours (45 hours per credit).

Direct Supervisor: Gordon Duguid

Charge Welder (Scenic Department)

Lead the shop steel work for a production. Prerequisite for Charge Welder: Permission from Technical Director. THEA 465 (additional paperwork required) and THEA 104 credit is available for set amounts of hours (45 hours per credit). Construction, cutting and welding of all major steel projects as assigned for a particular production, project or semester.

Direct Supervisor: Gordon Duguid or Designated Design and Technology Track Faculty Member

Charge Artist/ Asst. Charge Artist (Scenic Department)

Lead the paint shop for a specific production. Prerequisite for Charge Artist: Permission from Design Supervisor. THEA 104 credit is available for set amounts of hours.

Direct Supervisor: Designated Design and Technology Track Faculty Member

First Hand (Costume Department)

Lead the shop build of a costume design. Work closely with Costume Designer to construct the costumes for a show. This will require regular weekly shop hours during the build of a certain production as well as additional hours as needed to complete the work. You will oversee shop crews during this period as well. Prerequisite for First Hand: Interview and permission from Costume Designer/Costume Shop Manager. THEA 465 (additional paperwork required) and THEA 104 credit is available for set amounts of hours (26 hours per credit).

Direct Supervisor: Michele LaBar.

Available Management Positions***Stage Manager, Asst. Stage Manager***

Stage Manage a production. Help facilitate an artistic process. Oversee auditions and rehearsal with the director and actors as well call all design and technical aspects of the show during performance. All the while, run production meetings and facilitate communication between the designers and the director. Sounds like fun? It is! Come get experience as one of the most sought after and well-paid individuals in the industry! This is great experience for directors and designers as well. This is a very time consuming responsibility and requires a strong level of commitment. Prerequisite for Stage Managers and Asst. Stage Managers: Permission from Production Faculty Director or Directing Supervisor and Design Supervisor. THEA 400 (additional paperwork required) and THEA 104 credit are available.

Direct Supervisor: Production Director or Designated Design and Technology Track Faculty Member

Design and Technology Student Employment Positions

The design and technology track offers four student employment positions. These positions are advertised when available, an application process is involved. In some cases the positions may be appointed.

Season Master Electrician

Work 4 hours per week as crew chief in electrics shop. Default production master electrician, other production master electricians or assistants may be assigned to a production as well. Lead all hang and focus calls, attend all technical rehearsals. Attend all production meetings 3 weeks prior to rehearsal, etc...Additional hours will be required of student to complete production work.

Direct Supervisor: Designated Design and Technology Track Faculty Member

Properties Shop Supervisor

Work 3 hours per week 10 weeks per semester keeping properties shop open. Sign out props to students as needed. Clean and organize properties storage during this time. Supervise any 104 students. May need to make appointments to meet students outside of assigned times.

Direct Supervisor: Gordon Duguid or Designated Design and Technology Track Faculty Member

Costume Shop Charge

Work 4 Hours per week 10 weeks per semester in costume shop. Lead student crews, and build costumes.

Direct Supervisor: Michele Labar

Scene Shop Charge

Work 3 Hours per week 10 weeks per semester building scenery in the scene shop, whatever work needs to be done! **Direct Supervisor:** Aaron Bittner.

PAC Crew Employment and PAC Crew Policies and Procedures

In addition to positions available with FSU University Theatre, there is salaried work available for technical positions with the Performing Arts Center. Please contact the Director, Conrad Maust, PAC 303 301/687-3037/cmaust@frostburg.edu

Design and Technology Portfolio Review

All students in the Design and Technology Track are required to attend a portfolio reviews. A schedule of these reviews will be determined by faculty members of the Design and Technology Theatre Track.

Portfolio Reviews are designed to help students prepare to achieve positions in the professional technical theatre industry or attain graduate assistantships.

Additional information is available on the Design and Technology website. A sign-up sheet will be posted prior to the review.

Theatre 466 Policies and Procedures

Students wishing to direct who possess a strong academic record, sufficient coursework in directing and solid evidence of participation and achievement in directing and/or stage management may qualify to direct a fully-supported THEA 466 production for 1-3 credits. Applicants must have completed all the prerequisite courses for Directing as well as Directing and Advanced Directing before undertaking a 466 project.

Project Guidelines and THEA 466 applications are available in the Theatre Office. Applicants must submit the formal application, including all information and scripts of each proposed play, by **February 1 of the year prior to the intended year of the project.**

Initial application materials are submitted to the Department Chair. Final selection/approval of each 466 project is by committee of the Theatre faculty.

Once a project has been approved, the director is expected to follow departmentally approved procedures every step of the way – from the creation and posting of audition notices to the end of strike after the last show. At the very least, this means that directors must keep all supervisors (directing, technical/design, publicity, etc.) informed of their plans each day or certainly in a timely manner. Supervisors will provide specific policies and procedures for their particular areas once a project is approved.

Audition and Casting Policies and Procedures

Most casting is determined in two to three evenings of auditions. Notices detailing the time, place and specific requirements of each individual audition are posted well in advance on the Callboard, around Campus, in the Theatre Office and through e-mail to all Theatre students. In case of the first auditions of the year, the information is sent out over the summer via e-mail and the postal service to all Theatre and Dance students.

The Department of Theatre and Dance is committed to racial, cultural and individual diversity. Casting for all Department-sponsored shows is open to any student, staff or faculty member of Frostburg State University, any member of the community or any individual guest artist regardless of race, ethnic origin or sexual orientation. Non-traditional and equal-opportunity casting is encouraged. Priority in casting for University Theatre is as follows: Registered and declared Theatre majors are given priority followed by Theatre minors, non-theatre students, faculty and staff, members of the local community.

If, in the opinion of the director, a suitable cast cannot be selected from those who have auditioned, auditions may be extended beyond the original schedule or specific individuals may be invited to fill the need for faculty directed productions only. In terms of student directed productions this practice shall occur only with the authorization of the Department and the faculty supervisor of the project.

On occasion an outside guest artist or faculty guest artist may agree to play a role on a contingency basis, if it appears that the role is not cast-able from the student acting pool. If such an arrangement has been made, this information will be posted with the initial audition announcement. Auditions are not limited to upper classmen. However, upon auditioning for a Frostburg State University Theatre production you are agreeing to accept ANY role in which you may be cast.

Departmental Policies regarding Auditions and Acting Track majors: ALL Acting Track students are REQUIRED to audition for every University Theatre production. Auditioning is an extremely important skill for a professional career, and students must take every opportunity to develop that skill.

- If an acting track student is on academic probation or unable to fulfill rehearsal and performance commitments to a particular production for legitimate reasons (illness, grades, previous commitments to approved outside production, family events) s/he will not be required to accept a role BUT s/he must still audition.
- S/he must also inform the director and provide reasonable documentation for the reason BEFORE the audition.
- Please note that deliberately “throwing” an audition (i.e. by not being prepared and failing to give the best audition you can or by listing an insurmountable list of conflicts) will be most assuredly be addressed and taken into consideration during future casting, employment and recommendation situations.
- Any student who fails to audition for more than one show in an Academic Year while an Acting Track Theatre major at FSU will be dropped from the Acting Track and will have to prepare an audition for the acting track faculty in order to be re-instated in the track.
- **Upon auditioning for a Frostburg State University Theatre production you are agreeing to accept ANY role in which you may be cast.**

Auditions for Theatre 466 and other student directed productions are run by the student director, student staff and faculty advisor. **However, all casting for such projects must be approved by the Theatre Faculty before callback and final casting notices are posted.**

Dance Company auditions are open to all interested student dancers. Dance Company members are not required to be registered Dance minors. However, Dance Company is a registered class within the Dance minor and all Company members must enroll in Company class.

Priority in casting for University Theatre Dance Company is as follows: Registered and declared Dance minors are given priority, followed by other students, then members of the community. **Theatre students are particularly encouraged to participate in Dance Company and Dance classes.** Outside guest artists and/or faculty guest artists are regularly invited to choreograph and/or perform in Dance Concerts.

Costume Shop, Wardrobe and Dressing Room Policies

All students cast in productions are **required** to purchase specific costume pieces and make-up and hair supplies. The complete list of these requirements can be found in the Handbook appendix.

Smoking, eating and drinking (except water) in costume while off stage is expressly forbidden. **No exceptions.**

Make-up, hair and related supplies are the responsibility of the actors and will **not** be provided by the Department of Theatre and Dance. Exceptions to this are specialty hair and make-up items **only**, (for example, age-make-up, wigs, temporary tattoos) and must be approved by the Department Chair and Costume Designer.

Costume fittings are generally scheduled by signing up for appointments that the Costume Designer posts on the Callboard. The Stage Manager will announce when these appointment sheets are posted. These fittings involve two to three other people in addition to yourself whose time is as valuable as your own. If you are running late or cannot make the fitting for any reason, please call the shop at 301-687-7455 and let them know. Depending on how late you will be your appointment may have to be rescheduled. **If a student misses a scheduled fitting they will have to make up the missed fitting plus work in the Costume Shop for the total amount of time allotted for the missed fitting. For example is a student misses a 30 minute fitting, the next day they would be scheduled for 1 hour-- 30 minutes for the fitting and 30 minutes of work in the Costume Shop.**

You MUST wear underwear for all fittings! If you come to your fitting without wearing underwear the fitting will be cancelled, you will be required to reschedule and you will be required to make-up the fitting and work in the shop.

Actors are responsible for their own costumes and props. Actors must return all costumes and costume pieces to their assigned racks in the dressing room after each use. Actors are expected to keep the dressing

room areas neat and clean. *Do not leave valuables or personal property in the dressing rooms or lockers, the Department will not be responsible for any loss of property.*

Costumes or clothing used in a production shall be freshly cleaned when delivered to the Actor and cleaned thereafter whenever needed. Spot cleaning, when required, shall be completed in enough time to allow for drying and airing prior to the call.

Stockings, undershirts and other conventional "skin parts" of costumes and/or clothes shall be laundered or cleaned for each performance by assigned wardrobe crew members. Such items may be laundered or cleaned less frequently if the Director and Costume Designer agree. Laundered items shall be completely dry and delivered to the Actor prior to the call.

Costume parts that are damp shall be dried for each performance.

Do **not** appear in costume or make-up anywhere outside of the theatres and related second floor hallways and spaces. This includes lobbies, outside of the PAC, other PAC hallways or classrooms. To appear in make-up and/or costume in "public" is extremely unprofessional.

Do **not** invite friends, relatives or even fellow theatre and dance students to the dressing rooms to "hang-out". Dressing rooms and the Costume Shop are not social spaces; they are spaces where actors and costume/wardrobe crew members directly involved in the production prepare. Anyone found in a dressing room that does not belong there will be asked to leave.

Front of House and Box Office Policies

As they deal directly with the public, Front of House Crew members will wear uniforms as specified by the Box Office and Front of House Managers.

University Theatre ticket prices:

All students (with student ID): \$7.00 per ticket, \$28.00. General Public: \$15.00 per ticket and \$60.00 for Season Pass. Seniors and FSU Employees (with ID): \$12.00 per ticket and \$54.00 for Season Pass. Tickets can be purchased Monday through Friday in the Department of Theatre and Dance Office from 9:00 a.m. – 12:00 Noon and from 1:30 - 4:00 p.m. and can be picked up and/or purchased at the theatre lobby box office an hour before each performance. Tickets can also be purchased on line.

Evening performances start at 7:30 and Matinee performances at 2:00. Tickets can be paid for by cash or check, all credit cards or Bobcat card.

Students must pay for tickets immediately; we do not reserve student tickets.

Please know and advise your family and friends that last call for reserved seats occurs 15 minutes before the start of the show; unclaimed reservations are then sold as needed. Also, late arrivals will not be seated once the performance has begun and University Theatre reserves the right to sell again any unclaimed seats.

Do **not** invite friends, relatives or even fellow theatre and dance students backstage before, during or after a performance. Please ask them to wait for you in the lobby.

Do **not** appear in costumes or make-up anywhere outside of the theatres and related second floor hallways and spaces.

Do not approach Box Office personnel for tickets or other business from the back door of the box office. If you are involved in a production you must conduct your box office business before your show call.

The theatre lobbies are not to be used as meeting, classroom or rehearsal spaces immediately before, after or during performances.

In addition to positions available with FSU University Theatre, there is salaried work available for Front of House and Box Office positions with the Department of Theatre and Dance. Please see the appendix for sample copies of the applications. You must apply for these positions and schedule interviews with both the Box Office and Front of House Managers.

Scholarships

The Theatre Program presently offers five financial scholarships each year to deserving current Theatre students. Theatre students may apply for these in the spring semester of each academic year. Students can apply for Departmental scholarships through FSU's **STARS Online (Scholarship Tracking and Review System)**. This program can be accessed through the Financial Aid page at FSU's website. The Financial Aid office will post the deadline for students to submit applications (usually around March 1), so check for dates during the fall semester of each academic year. Scholarship applications are reviewed and ranked by Theatre faculty, and final decisions are made by the FSU Foundation and Financial Aid office. Part of the selection criteria is based on the status of the student applicant when the funds will be applied to their student account. For example, if a 2017 award is for a junior, the student must be of junior status in the **fall** of 2017. None of these scholarships are awarded to students in their freshmen year. The actual amount to be awarded is decided by the Frostburg State University Foundation Executive Board.

The minimum criteria for each scholarship are as follows:

Alejandro J. Gutierrez Memorial Scholarship

A recently established scholarship in honor of alum Alejandro J. Gutierrez.

Jennifer Leigh Johnson Theatre Scholarship

A recently established scholarship in honor of alumna Jennifer Johnson

Leonard and Jane Schwab Theatre and Speech Scholarship

The recipient must have a declared theatre major, be a sophomore, junior or senior and carry a cumulative GPA of 3.0. Demonstrated interest in theatre as shown by research, membership or active participation is also required. Awards may be received for three consecutive years if an overall GPA of 3.0 is maintained. In the event of equally qualified applicants, preference will be given to those with demonstrated financial need and academic ability.

Dr. Robert Joseph & Thelma Shockley Endowed Scholarship

The intent of the Thelma Shockley Scholarship is to support a student with demonstrated ability in the performing arts. Applicants must be enrolled full-time at FSU with a declared major or minor in Theatre. The recipient must have an overall GPA of 3.0 or better. A preference will be given to renewal applicants. The award may be received for two consecutive years. In the event of equally qualified applicants, preference will be given to applicants with demonstrated academic ability.

Dorothy Stone White Scholarship in Theatre

The recipient must have a declared major in Theatre with an overall FSU GPA average of 2.70 and a 3.25 GPA in the theatre major. Completion of Theatre 106 and six additional hours in theatre are required.

General Principles for Theatre Artists

Be professional: In attitude, approach and commitment. Don't waste your time, talent or creative energies on anything outside the sphere of your art. Personal problems, prejudices and personality conflicts are incompatible with the nature of theatre as a collaborative art form. Leave them outside the door before you enter the classroom, shop, rehearsal space, theatre.

Commit: Work very hard all the time – not just when you feel like it or when it is convenient – at whatever you do! ["There's a difference between interest and commitment. When you're interested in doing something, you do it only when circumstance permit. When you're committed to something, you accept no excuses, only results."](#) – *Art Turock* Do your share and do it readily. Your integrity as an artist and a person depends on this work ethic. Know that you are part of a transforming art and craft. Take pride in the work process as well as the product.

Self-discipline: You must work at being prepared, organized and focused. A CLOCK, a calendar, a plan (a set of goals and how to achieve them) will go a long way towards your growth as a collaborative artist.

Be Open: To new experiences, new approaches and new ideas. Be bold! Commit to experimentation. Keep honest and open in your communications and collaborations so that problems can be recognized and approached without fear.

Cultivate your sense of humor: You must be able to laugh at yourself! Successful theatre artists are not afraid to fall flat on their faces and then sit up and laugh! If you take yourself too seriously, you cut yourself off from others and from new experiences.

Don't make excuses: Hold yourself responsible for a higher standard than anybody else expects of you, never excuse yourself. People spend too much time blaming others and too much energy making excuses for not being what they are capable of being. Take notes without objecting or explaining, be open to positive criticism, and don't just listen to what you want to hear. Know that constructive criticism is given only to those we believe in and wish to encourage and support.

General Principles for the Pre-Production Stage

For Actors

Be professional: Follow all casting notice directives, be prepared, and be competitive. Do your audition with authority and skill. Never apologize or make excuses.

Know the script: Never come to an audition without reading the play. **Know how to pronounce all words, names and terms you unfamiliar with before you speak them. No excuses. Don't assume you know. Don't guess.** Always look it up - failure to do this will result in losing the job.

Focus: The time before an audition is time you use to be focus on your work – it is not time to socialize with other actors, thus dissipating your energy and distracting others.

Be Quiet: At auditions and between auditions and callbacks. Talking too much about auditions – the actors, the roles – the director- what the director wants – comments made casually - blows everything out of proportion and causes unnecessary tensions and unhappiness.

Don't speculate on casting or pre-cast the shows. University Theatre Directors do not pre-cast the productions for Main Stage or Second Stage productions. There are many factors that go into casting a role and most of them are not under the actor's control. Concentrate on what IS under your control, being prepared, focused and receptive.

Don't announce to all how you think your audition went: good or bad. Don't discuss your audition at all. Period.

Don't set your sights on one role and only one role: It is unhealthy for you and for the entire collaborative process. "There are no small roles – only small actors".

Read Callback and Cast Notices Professionally: Which means react to these notices in private.

Be Gracious: Do not say disparaging things about other who have been cast. Be happy for those who are cast as you would want them to be for you.

Watch and Learn: from auditioning and casting as you do from rehearsing and performing. Talk to the person responsible for casting after you have **accepted** the casting. If you ask to discuss your audition, do it in order to learn – do not ask the director to defend the casting to you.

For Designers and Technicians

Know the Job: Know the job responsibilities before you seek or accept a design or technical assignment.

Know the script: Do not apply for a design or technical position without reading and studying the script.

Come prepared: With lists, drawings, ideas, questions. Be ready to discuss the project and the position.

Don't set your sights on one assignment and only one assignment: It is unhealthy for you and for the entire collaborative process.

Be Gracious: Do not say disparaging things about other who received assignments. Be happy for those them as you would want them to be for you.

Watch and Learn: from assignments as you do from the rest of your work processes. Talk to the person responsible for the assignments after you have **accepted** the assignments. If you ask to discuss the assignments, do it in order to learn – do not ask that the assignments be **defended** to you.

General Principles for Rehearsals, Meetings, Crew Calls

For Actors

Come prepared: to do whatever is scheduled to be done at that rehearsal. Memorize lines promptly, analyze scenes in advance and have your body and voice warmed up when it is time to begin work.

Do not distract: from rehearsal activity – minimize noise and movement. A rehearsal is NOT a social activity. **Never leave a rehearsal:** until you are dismissed by the director.

If, during a rehearsal you need to leave to use the rest-room, work on lines outside the rehearsal space, etc. You must check with the Stage Managers for permission and always be specific about where you can be found

Have Permission Beforehand: to visit a rehearsal. Do not invite people to rehearsal or show up to a rehearsal without express permission from the director. As a visitor, be unobtrusive.

Do not direct the show or your fellow actors: If you have suggestions or constructive criticism give them to the director outside the rehearsal period or when invited to do so during a rehearsal. Do not tell other actors where to go, how to act or give them their lines or line readings. If you have a problem, are feeling insecure or are in serious disagreement with the way things are going in a show – talk privately and openly with the director. Take your notes without justifying or explaining yourself. If you have questions about a note, talk to the director privately after notes.

For Backstage Crew

Come prepared: to do whatever is scheduled to be done at that call. Dress appropriately and safely. Clothes may get dirt or paint on them. Open shoes, sandals or bare feet are not permitted.

Observe safety rules: Do not attempt to use a piece of equipment with which you are unfamiliar.

Ask questions: if you are unsure about a direction or assignment, ask first – “an ounce of prevention . . .”

Report immediately: any damaged or broken tools, equipment, etc. Report observed safety hazards to the appropriate supervisor on stage and in the shops.

Be reliable: Show up to all meetings and calls! Keep to schedules and meet deadlines and understand that these make a difference to the other collaborators on a production who need to see or work with whatever it is that you are responsible for – a prop, a door flat, a light special or costume.

For Designers and Technicians

Come prepared: to do whatever is scheduled to be done at that call. Dress appropriately and safely. Clothes may get dirt or paint on them. Open shoes, sandals or bare feet are not permitted.

Observe safety rules: Do not attempt to use a piece of equipment with which you are unfamiliar.

Ask questions: if you are unsure about a direction or assignment, ask first – “an ounce of prevention . . .”

Report immediately: any damaged or broken tools, equipment, etc. Report observed safety hazards to the appropriate supervisor on stage and in the shops.

Be reliable: Show up to all meetings and calls! Keep to schedules and meet deadlines and understand that these make a difference to the other collaborators on a production who need to see or work with whatever it is that you are responsible for – a prop, a door flat, a light special or costume.

For All:

Keep Physically and Mentally Fit: This means organizing your life to get all the things done that need to be done, and keeping your priorities straight. As long as you are enrolled, your job is to function as a STUDENT. Actors, designers, directors, technicians etc. who do not study, meet paper and examination deadlines or who fail to make classes and assignments are cheating themselves immeasurably and causing the Theatre and Dance Department to get a reputation for producing poor students and lowering academic standards.

Except in very unusual circumstances such failures are rationalizations unbecoming to an artist and a student. Your survival plan during rehearsals and performances must include sleeping, bathing, studying and eating well. If you are a physical and/or emotional mess – you cannot be very creative. **Theatre is not easy!**

Bring all you have: Bring all your basic skills or a willingness to acquire them to your position. Contribute your heart, soul and blood – when necessary. Your pride and sense of yourself as an artist and craftsman are directly tied to your contribution and the quality of the production.

Leave your personal problems/baggage/ bad moods/ outside the door: you can pick them up on your way out. You are in rehearsals and/or calls in a professional capacity – it simply does not matter that you had a bad day, you have a paper due, you think the person you have a love scene with is a nerd or the new crew member doesn't know a hammer from a broadsword.

Recognize and Respect: the creative/artistic nature of each design, performance, directing and technical collaboration.

Energy: Work hard in every rehearsal/call, not just when you feel like it. Don't expect your directors, coaches or supervisors to pull it out of you or spoon feed it to you. You are part of the process too! Bring your contributions to the mix.

General Principles for Production and Post-Production

Continue to work and refine: Thereby keeping the production alive and growing. Don't settle or "phone it in". On the other hand – don't experiment unpredictable or at random. Do not change cues or directions. Any new ideas or radical changes must be made in rehearsals under the director with all actors and technicians involved.

Be Cautious: about seeking outside criticism or approval before the run of a show is over. Be just as cautious about giving such criticism or approval.

Develop artistic objectivity and balance: about what you do. As a theatre artist you need to possess insatiable curiosity, critical concern and personal/professional truthfulness. You must neither delude yourself into thinking what you do is better than it is or by critiquing yourself too severely. Seek constructive criticism from those WHO KNOW. Be careful not to be fooled by the assessment of those who know no more than you do, (i.e. your fellow students) or by the evaluation of those who love you (i.e. your mother, boyfriend, etc.) or those who may apply non-professional, non-artistic criteria to your work or to the production.

APPENDIX

About Paws

Theatre and Dance Faculty/Staff Directory

Costumes – Required Costume Supplies for all performers

Design/Technical Position Descriptions

Front of House Position Descriptions

Rules for Sign Out of Rehearsal Hall – PAC 224

Glossary of Theatre Terms

University Theatre and Dance Production Calendar AY 2017 - 2018*

*(*Please note that Calendar dates are subject to change)*

Agreement to Abide by Departmental Policies 2017-2018

TerraCycle Fundraising

About PAWS

PAWS is Frostburg State University's Internet Registration system. You can view your academic record, service holds, the Schedule of Classes, registration time period and register for classes using this new system.

Accessing PAWS

Access PAWS directly at <http://paws.frostburg.edu>

Login Details

Username

A username and password are required to log into PAWS. Your PAWS username matches your FSU e-mail username, including the numerals.

Example: jasmith0 for Joe Allen Smith with FSU email address jasmith0@frostburg.edu

If you do not know your FSU e-mail username:

- Contact the FSU Help Desk on-campus at x7777 or off-campus at 301-687-7777.

Password

Initial password is as follows: first character of your first name in uppercase, followed by the first character of your last name in lowercase, followed by last 4 digits of your social security number.

Example: Js7785 for Joe Smith with social security number 123-456-7819

Forget your password?

Please contact the FSU Help Desk on-campus at x-7777 or off-campus at 301-687-7777.

To eliminate the risk of identity theft, the Help Desk staff will not reset your password over the phone. You will be asked to show photo id to have your password reset. Passwords will be reset in Pullen Hall 104 weekdays from 8:30am to 4:00pm.

FSU ID and SSN

Students have been assigned a new FSU ID (also known as EmplID), which will be used as their primary identification code. This ID will replace the use of the social security number as an identification code. Students will keep their FSU ID throughout their educational career at FSU. Please memorize or make note of this ID.

Browser Requirements

- Internet Explorer 6 on Windows 98, NT 4, Windows 2000, and Windows XP
- Internet Explorer 5 on Mac OS 7.5 and above
- Netscape Communicator 4.72 on Mac OS 7.6.1 and above
- Netscape Navigator 6.2 on Mac OS 9/X
- Netscape Communicator 4.72 on Linux

PC Requirements

PAWS will function on platforms meeting the manufacturer's minimum requirements for a given web browser and operating system combination. You will experience better results if you have a workstation that exceeds the minimum requirements.

Theatre and Dance Faculty/Staff Directory

Name	Office Phone Number	Email	Office/Room
Aaron Bittner	7456	albittner@frostburg.edu	Scene Shop
Gordon Duguid	7460	gjduguid@frostburg.edu	PAC 312
Matthew "George" Georgeson	4130	mggeoreson@frpstburg.edu	PAC 310
Michele Labar	7455	mlabar@frostburg.edu	PAC 217
Nicole Mattis	3212	nmattis@frostburg.edu	PAC 302B
Conrad Maust	3037	cmaust@frostburg.edu	PAC 304
Jamie McGreevy	3026	jsmcgreevy@frostburg.edu jsmcgreevy@comcast.net	PE 106
Darrell Rushton	4489	drushton@frostburg.edu	PAC 311
Phillip Schroeder	4393	pjschroeder@frostburg.edu	PAC
Mairzy Yost-Rushton	4781	myost@frostburg.edu	
Chris McCabe	4145	cem1@hereintown.net	
Sean Beachy	4145	sdebeachy@hotmail.com	

Department of Theatre and Dance

Costume Shop

Required Costume Supplies for Performers:

Women:

- "Show Undergarments"- undergarments that are dedicated for performances.
- Black character shoes
- Ladies should have a flesh colored and a black bra. Ideally, they should be convertible bras. Or, purchase separate strapless bras.
- Shape Wear- various compression items. Waist slimmer, compression tank top, etc. This is based on the needs of your body. However, most women would benefit from a general slimming undergarment.
- Basic Makeup:
 - o Foundation
 - o Powder
 - o Neutral eye color
 - o Black eyeliner
 - o Brown eyeliner
 - o Mascara
 - o Blush
 - o Neutral lipstick
 - o Red lipstick
 - o Hair Spray
 - o Hair Styler (curling iron, hot rollers, etc.)

Men:

- Boxers
- Briefs
- V Neck t shirts
- Black dress shoes
- Black dress socks
- Brown dress socks
- Basic Makeup:
 - o Foundation
 - o Powder
 - o Black eyeliner
 - o Brown eyeliner
 - o Cherry colored Chapstick

All:

- If you have tattoos, please provide tattoo cover makeup
- If you have visible piercings: provide clear jewelry or be prepared to remove
- Hair: you may be asked to change hairstyle or color. If this is needed, cost will be covered by the department. You should be willing to change hair if necessary!

Design /Technical Position Descriptions

Assistant to Costume Shop Supervisor Job Description and Requirements

The **Assistant to the Costume Shop Supervisor** is responsible for assisting in the construction and maintenance of costumes for the Department of Theatre and Dance.

Pre – Production:

- Schedule shop hours in consultation with the Costume Shop Supervisor. Weekly hours are to be determined by the Production Manager.
- Discuss the costume design and the build schedule with the Costume Designer and Costume Shop Supervisor.
- Along with the Costume Shop Supervisor, supervise build or pull of necessary costumes.
- Rehearsal Period:
- Adhere to all time lines dictated by the Department Production Calendar and all budgetary restrictions.
- Act as the lead stitcher for student crews working in the costume shop.
- Execute the costume design according to the established plans and budget.
- Report any and all equipment issues to the Costume Shop Supervisor
- Communicate with the Costume Shop Supervisor and the Costume Designer as to progress, updates and needs.
- Assist in the load in of the costumes into the dressing rooms.
- Ensure safety standards are adhered to at all time in the shop and theatre spaces. Report any and all violations to the Costume Shop Supervisor.
- Set work schedule to ensure that the proper amount of time is available to sweep and straighten the costume shop and dressing rooms.

Tech Rehearsals:

- Attend technical rehearsals as needed.
- Assist Costume Shop Supervisor in training of Wardrobe Crew.
- Supervise Wardrobe Crew during run of the show.
- Launder and make any necessary repairs to costumes on weekends during the run of the show.
- Read and acknowledge receipt of all rehearsal / production reports and respond when required.

After the Final Performance:

- Attend Strike for show.
- Supervise and assist Wardrobe Crew in laundering and re-stocking costumes and accessories.
- **General Daily Responsibilities:**
- Maintain student time sheet/hour log.
- Maintain a clean work environment. Clean area before leaving shop.
- Assist Costume Shop Supervisor in training student workers.

Assistant Designers (Scenic, Lighting, Sound)

Job Description and Requirements

The duties of **Assistant Designers** are quite flexible and will vary from production to production, design area to design area, and Designer to Designer. Sometimes a Designer will expect the Assistant Designer to merely observe the design process, while in other instances; the Designer may assign significant responsibilities to the Assistant. Communication and negotiation are important in clarifying the assignment of these duties. When asked, the Assistant Designer will offer constructive suggestions to the Designer regarding the design. Assistant Designers are selected specifically by the individual Designers

Pre-Production:

- Reads and studies the play; discusses interpretation and production concept with the Designer.
- Attends all designer conferences.

Rehearsal Period:

- Assists the Designer as needed. Communicates regularly with the Designer regarding the progress of the design.
- The Assistant Designer may be asked to take design notes during Design Meetings.
- Insures that appropriate people and/or organizations are thanked in the program for their contributions to the production.
- Dress Rehearsal/Performance Period:
- See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.
- Makes notes of any details yet to be completed.
- The Assistant Designer may be asked to take design notes during final run through, Technical and Dress Rehearsals. These notes should be shared with the Designer.
- Reads and acknowledges receipt of all rehearsal reports and responds when appropriate.

After Final Performance:

- Assists in the strike of the assigned position.

**** NOTE:** In order to receive THEA credits for the production, the Assistant Designer **must** complete at least 36 hours of work on the production.

***** NOTE:** *This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Charge Artist

Job Description and Requirements

The **Charge Artist** is responsible for all painting to include all wall and floor treatments.

Pre – Production:

- Reads and studies the play. Discuss possible scenic treatments with the Scenic Designer.
- Supervise the paint shop and crew for each production.
- Meet with the Production Manager / Technical Director and the Scene Shop Supervisor for an inventory of paint supplies and determine what supplies are needed..
- Discuss with the Production Manager the budgetary restrictions of the production.
- Work with the Scenic Designer and Technical Director to create a paint schedule, priority list and deadlines for all the painted elements.

Rehearsal Period:

- Coordinate with the Scenic Designer paint and or wall / floor treatments required for the scenic elements.
- Coordinate with the Production Manager a required paint list as soon as possible.
- Schedule weekly shop hours (5 hours a week minimum) with the production Manager / Technical Director.
- Schedule paint calls and lead the paint shop and crew for a specific production.
- Coordinate with the Technical Director time to paint the floor, if required, before and after the production.
- Ensure that the paint area is CLEAN and all brushes, rollers, pans, sprayers and any other materials are clean and placed in their proper location after each paint call.
- Attend Production Meetings if required by the Scenic Designer.
- Read and acknowledge receipt of all rehearsal / production reports and respond when required.

Tech Rehearsals and Performances:

- Works with the Scenic Designer to maintain the paint treatment during tech week and thru the run of the show.
- Coordinate with the Scenic Designer on any changes or touchups that must be completed. The Charge Artist is responsible for any and all touchup painting.
- Read all tech reports and answer when appropriate.

After the Final Performance:

- Coordinate with the Shop Supervisor and the Technical Director to insure that the theatre floor is repainted black.
- Ensure that the paint area is clean and organized.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Costume Designer

Job Description and Requirements

The **Costume Designer** is responsible for the design and implementation of all costume elements of the production in a timely manner and within budgetary limits.

Pre – Production:

- Reads and studies the play.
- Attends the Designer Meeting where the director will present his/her interpretation of the play. Discuss possible costume elements with the Director and other designers concerned.
- Researches fashions of the period as well as the locale and style of the play.
- Generates sketches, renderings, fabric swatches, and/or mood/inspiration boards to the Director. Discuss any suggested modifications with the Director.
- Generates a Show Bible for costume shop staff. (Copies of renderings, measurement sheets, research, inspiration, rehearsal reports, script, budget, etc.)
- Provides Costume Shop Supervisor with renderings.
- Provides Costume Shop Supervisor with action chart, piece list, costume plot, and pull/build list.
- Collaborates with other designers.
- Discuss with the Costume Shop Supervisor the budgetary restrictions of the production.

Rehearsal Period:

- Presents designs to the cast.
- Attends all production and design meetings and keep the entire production staff up to date on the status of the costumes.
- Attends the designer run through and any other required rehearsals.
- Maintains schedules and deadlines as communicated by the Costume Shop Supervisor.
- Meets regularly with Costume Shop Supervisor and costume shop staff.
- Reads and acknowledges receipt of all rehearsal reports and responds when appropriate.
- Attends costume fittings.

Tech Rehearsals:

- Attends ALL technical rehearsals.
- Works with the Costume Shop Supervisor in mentoring the wardrobe crew.
- Explains costume changes/quick changes to the wardrobe crew.
- Makes notes of any details to be completed or changed.
- Reads and acknowledges receipt of all Tech reports and responds when appropriate.

After the Final Performance:

- Assists the wardrobe crew and/or Costume Shop Supervisor in laundering costumes.
- Assists the wardrobe crew and/or Costume Shop Supervisor in returning costumes, shoes, accessories, etc. to appropriate storage places.
- Ensure your design book, required for 465 credits, is complete and ready to turn into your mentor by the date set in the production calendar.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Costume Shop Supervisor

Job Description and Requirements

The **Costume Shop Supervisor** is responsible for the construction, maintenance, sale, rental, and credit card purchasing of costumes for the Department of Theatre and Dance.

Pre – Production:

- Reads and studies the play. Discuss the costume design with the Costume Designer.
- Acquire measurements from the actors following auditions.
- Purchase costumes, accessories, etc. for show according to established designs by Costume Designer.
- Ensure that the required instruments are in good working condition.
- Discuss with the Production Manager/Technical Director the budgetary restrictions of the production.

Rehearsal Period:

- Adhere to all time lines dictated by the Department Production Calendar and all budgetary restrictions.
- Meet regularly and work closely with Costume Designer.
- Attend production meetings as needed.
- The CSS is responsible for Construction and Alteration of Costumes.
- Assign and mentor student workers specific tasks/projects.
- Purchase costumes, accessories, etc. for show according to established designs by Costume Designer.
- Organize Dress Parade if required.
- Attend the Designer Run and with the Costume Designer make notes as needed
- Set up dressing rooms and makeup room
- Acquire any specialized makeup and/or hair products.
- Provide rehearsal costumes and shoes when needed.

Tech Rehearsals:

- Attend technical rehearsals as needed.
- Train/mentor student Costume Designers and Wardrobe Crew.
- Supervise/train Wardrobe Crew.
- Create “Check In” lists.
- Provide any necessary supplies for wardrobe crew (brite lights, aprons, mirrors, racks, etc.).
- Make any necessary adjustments to costumes per the request of Costume Designer and/or Director.

After the Final Performance:

- Communicate to the Wardrobe Crew which costume pieces are laundered and which are dry cleaned.
- Ensure all costumes that need it are delivered and picked up from Dry Cleaning.
- Return costumes to proper place in costume storage.
- Return accessories, shoes, hair supplies, etc. to correct locations.
- Return costumes to stock or rental company.

General Daily Responsibilities:

- Order supplies for costume shop and costume storage.
- Maintain costume storage: Inventory, rentals, cleaning, etc.
- Schedule student workers and shop hours.
- Maintain a clean and organized workspace.
- Attend to sewing machine cleaning and maintenance.
- Maintain and organize pattern files.
- Maintain and organize fabric.
- Hire and assign costume shop student staff.
- Organize purchasing card receipts.
- Prepare monthly purchasing card bank statement and forms.
- Turn in all receipts and complete reports to Department's Administrative Assistant in timely manner.

Lighting Designer

Job Description and Requirements

The **Lighting Designer** is responsible for the design and implementation of the lighting design including all design, cueing, light plots and supporting paperwork. The Lighting Designer will work within the budgetary restrictions of the production.

Pre – Production:

- Reads and studies the play. Attends the “Designer Meeting” where the director will present his/her interpretation of the play. Discuss possible lighting elements with the Director, Technical Director and other designers concerned.
- Create a concept presentation that communicates the direction and style of your intended lighting design.
- Work with the Production Manager, Technical Director and the Master Electrician to determine instrument and electrical resources.
- Discuss with the Production Manager the budgetary restrictions of the production.
- Meet all deadlines that are set in the “Production Calendar”.

Rehearsal Period:

- Adhere to all time lines dictated by the Department Production Calendar and all budgetary restrictions.
- Attend the first rehearsal / read through. Explain design concept. Discuss all the lighting elements and placement of practicals.
- Works with the ground plan, provided by the Scenic Designer to create a light plot, instrument schedule and channel hookup to present to the Master Electrician.
- Work closely with the Costume Designer, Scenic Designer and Master Electrician to coordinate color choices and other scenic and costume choices.
- Work with the Scenic Designer to discuss color choices and practical's in order to coordinate lighting and scenic elements.
- Provide the Production Manager with items that need to be purchased early in the design process.
- Work with the Master Electrician to ensure that the needed instruments are in working order.
- Works closely with the Master Electrician in hanging, cabling and focusing during the period dictated by the Department Production calendar.
- Required to work all electric hours during the hang and focus period.
- Consults in the load in of the set into the theatre.
- Attend the Designer Run make notes as needed to adapt the light plot.
- Attend all production and design meetings and keep the entire production staff up to date on the status of the design concept.
- Attend the designer run through and any other required rehearsals.
- Collaborates with the Director in setting lighting cues. Provide the Stage Manager with the Light Cue List prior to the paper tech.
- Haze, fog and special effects will fall under your jurisdiction. Discuss the required elements and placement of these elements.
- Attend the paper tech prior to tech week and supply the Stage Manager with all the needed information.

- Set time with the Technical Director and Production Manager for a “dark theatre” in order to build the required cues into the light board. All cues must be built prior to tech week.
- Read and acknowledge receipt of all rehearsal / production reports and respond when required.

Tech Rehearsals:

- Attend “ALL” technical rehearsals.
- Ensure that the show cues are saved to thump drives as a backup.
- Works with the Stage Manager during a cue to cue rehearsal to set all of the cues.
- Make notes of any details to be completed or changed.
- Work and train the Light Board Operator on the proper operation of the light board.
- Work with the Assistant Stage Manager and Deck Boss in setting up the required special effects.
- Read and acknowledge receipt of all tech reports and respond when appropriate.

After the Final Performance:

- During strike, collaborate with the Technical Director and Master Electrician in returning instruments and materials to the appropriate storage areas.
- The Lighting Designer and the Master Electrician are responsible for striking all lighting equipment, cables and so on from the performance space.
- On stage electrics will be returned to a “Clean Space”.
- Return all drop boxes to the mid rail.
- Cables will be separated properly and placed in the appropriate bins in the cable box.
- Return all lighting gels and gobos, if used to the appropriate folders in the light lab.
- The Lighting Designer and Master Electrician is responsible for reorganizing the Light Lab after the final performance ensuring all equipment is stored in the proper location.
- Ensure your design book, required for 465 credit, is complete and ready to turn into the Design Mentor by the date set in the production calendar.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Master Carpenter

Job Description and Requirements

The **Master Carpenter** will assist the Shop Carpenter and the Scenic Designer in the implementation, load in, maintenance and strike of all scenic elements of the production.

Pre – Production:

- Coordinate with the Shop Supervisor and the staff Technical Director to schedule shop hours, (weekly hours to be determined by the Production Manager -15 per week).
- Discuss the scenic design and the build schedule with the Production Manager / Technical Director and the Shop Supervisor.
- Along with the Shop Supervisor inventory and ensure that all tools in the scene shop are accounted and in good working condition.

Rehearsal Period:

- Adhere to all time lines dictated by the Department Production Calendar and all budgetary restrictions.
- Act as the crew chief and lead builder for student crews working in the scene shop.
- Execute the scenic design according to the established plans and budget.
- Report any and all equipment issues to the Shop Supervisor and the Technical Director.
- Communicate with the Shop Supervisor, Technical Director and the Scenic Designer as to progress, updates and needs.
- In the absence of a Charge Artist lead the paint crew in the painting of the set.
- Assist in the load in of the set into the theatre.
- Ensure safety standards are adhered to at all time in the shop and theatre spaces. Report any and all safety violations to the Shop Supervisor and the Technical Director.
- Assist, as needed, the Props Master and Props Designer in the construction of the required props.
- Meet all set build deadlines on time. Set priorities to ensure this happens.
- Set work schedule to ensure that the proper amount of time is available to sweep and straighten the scene shop and theatre.
- At the end of the work day place batteries in the battery chargers.
- Read and acknowledge receipt of all rehearsal / production reports and respond when required.

Tech Rehearsals:

- Attend the “Crew View Rehearsal” and confirm that there are no conflicts with the scenery.
- With the Technical Director ensure that all scenic pieces remain in proper working order throughout the performance period.

After the Final Performance:

- During strike, collaborate with the Technical Director to certify that all materials are returned to the appropriate storage areas and in good condition.
- At the end of the strike, ensure that all equipment and tools are returned to their proper place in the tool room and are in proper working order.
- Return batteries to the chargers.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Master Electrician

Job Description and Requirements

The **Master Electrician** is responsible for the implementation, load-in, as well as the maintenance and the striking of the lighting design.

Pre – Production:

- Reads and studies the play. Discuss the lighting design with the **Lighting Designer**.
- Discuss possible lighting elements with the **Lighting Designer** and the **Technical Director**.
- Work with the **Production Manager / Technical Director** to determine instrument and electrical resources.
- Insure that the required instruments are in good working condition.
- Discuss with the **Production Manager** the budgetary restrictions of the production.
- Coordinate the use of “House Instruments” with the PAC Director.

Rehearsal Period:

- Adhere to all the set time deadlines listed in the Department Production Calendar and all budgetary restrictions.
- Acquire a copy of the light plot from the **Lighting Designer**.
- Based on the light plot, prepare the required equipment for the light hang.
- Create “Hang Cards” for the light plot. Use and update paperwork including a channel hookup and instrument schedule.
- Help coordinate, with the Lighting Designer, the color and template requirements.
- Reference against the current inventory and report to the **Production Manager / Technical Director** with a purchase list early in the process.
- Pull and organize a “current show crate” for all required gels and templates.
- Work with the **Scenic Designer** and **Lighting Designer** to discuss practicals in order to coordinate lighting and scenic elements.
- Determine the location of all required circuits and drop boxes.
- Organize and implement the execution of the light hang. During the light hang:
- Set up the light board in the house.
- Circuit all instruments.
- Patch all instruments into the light board.
- Troubleshoot any problems that are found with instruments.
- Cover, dress and carpet any loose cables.
- Drop gels gobos before focus.
- Operate the light board for the designer during focus.
- Insure the safe and efficient cabling, hanging, focus and dressing of all lighting instruments according to the paperwork including the “Light Schedule” received from the **Lighting Designer**.
- Work with the **Technical Director** insures that proper trim heights are set prior to focus.
- Required to work all electric hours during the hang and focus period.
- Consults in the load in of the set into the theatre.
- Attend the **Designer Run** and with the Lighting Designer make notes as needed to adapt the light plot.

- Haze, fog and special effects will fall under this jurisdiction. Discuss the required elements and placement of these elements.
- Maintain the Light Lab in a safe, neat, and organized manner.
- Coordinating with the **Stage Manager** set up “Running Lights” and any other required lighting needed backstage prior to Tech Week.
- Responsible for building practical’s required for the show. Discuss requirements with the **Lighting Designer** and the **Technical Director**.
- Move the light board to the house prior to tech week.
- Read and acknowledge receipt of all rehearsal / production reports and respond when required.

Tech Rehearsals:

- Attend “**ALL**” technical rehearsals.
- Train the electricians and the Light Board Operator in the set up proper operation of the board and equipment used.
- Manages the lighting system and focus during tech week and the run of the show. Handles any issues as required.
- Make notes of any details to be completed or changed.
- With the Light Board Operator complete the required dimmer checks, one hour prior to the start of the performance. During performance nights, after checks are completed, you can depart the theatre.
- Prior to the final dress return, install and conduct a performance check, the light board to the control booth
- Maintain communications with the Technical Director and the Stage Manager, during the run of the performance, to handle problems.
- Read and acknowledge receipt of all tech reports and respond when appropriate.

After the Final Performance:

- Collaborate during strike with the **Technical Director** and the **Lighting Designer** to coordinate the lighting strike.
- Strike all required instruments, gels, gobos, frames, and cables and return them to the appropriate storage areas.
- Ensure all borrowed or rented equipment is returned, in good condition, in a timely manner, within a week after the end of the production.
- Maintain proper storage, cleanliness and accountability of instruments and equipment in the **Light Storage Room**.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Production Manager

Job Description and Requirements

The **Production Manager** is responsible for the smooth and efficient coordination and running of all productions for the Department of Theatre and Dance. The Production Manager is responsible for coordinating the rehearsal schedules, technical needs, and budgets of all productions. The Production Manager acts as the liaison among the production team and between the production team (including directors) and the Faculty/Staff. All communication related to the productions should funnel through the Production Manager. The Production Manager also acts as the Business Manager for the Department of Theatre and Dance, tracking budgets and expenditures.

Pre-Production:

- Along with the Department Chair the Production Manager / Technical Director sets the Production Budget, Scenic, Lights, Sound and Props, for the season.
- Reads and studies all scripts.
- Assists the directors with all pre-production work as needed, including auditions, if required.
- Discusses budgets with all pertinent members of the production team and establishes a system for tracking expenses.
- Attend all designer meetings.
- Recruits and assigns crew as needed for each production.
- Rehearsal Period:
 - Attends and oversees weekly Theatre Production meetings during rehearsal period. In addition to Theatre Production, Production Manager coordinates and runs weekly production meetings with members of the production team as necessary.
- The Production Stage Manager should make every effort to meet with the Stage Managers of the individual productions at least every other week. This may be a group meeting with all of the Stage Managers or individually.
- Individual Production Stage Managers typically generate and post the Production Meeting Reports, but the Production Manager may be called upon for this duty. Reports should be posted on both Callboards and to the Theatre Students lists. Individual Production Stage Managers will also generate and post Daily Rehearsal Reports and Running Notes for their individual productions.
- In conjunction with the Faculty Manager, Production Manager / Technical Director, Master Carpenter, Scenic Artist, Master Electrician, Sound Designer, Costume Supervisor, and Props Designer the Production Manager coordinates load-in.
- Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.
- Attends Stagger through / Stumble through/First Run through and Crew View.
- Assists the designers as needed. Communicates regularly with the designers regarding the progress of the design.
- Reads and acknowledges receipt of all rehearsal reports and responds when appropriate.

Dress Rehearsal/Performance Period:

- In conjunction with the Stage Managers of each production, the Production Manager coordinates and supervises Technical and Dress Rehearsals, and performances. This supervision includes, but is not restricted to, supervising

production crews, during tech period, and may include stage managing performances.

- Responds to notes from individual Stage Managers/Directors of any problems, unfinished details, painting touch ups, and/or changes and communicates these to the proper crew chief.
- Production Manager posts and checks the Cast/Crew Sign-in sheet and attempts to contact any absent or tardy crew. Production Manager may delegate responsibility for cast members to the individual Stage Managers if desired. The Production Manager may establish a policy regarding penalties for tardiness.
- The Production Manager insures that all equipment and personnel are ready for performance.
- The Production Manager should establish a check off list of duties including those that must be accomplished prior to opening the house and those that must be accomplished prior to curtain.
- Reads and acknowledges receipt of all rehearsal and performance reports and responds when appropriate.

After Final Performance:

- In conjunction with the Faculty Manager, Technical Director and the Stage Manager the Production Manager will coordinate with the Master Carpenter, Master Electrician, Sound Designer, Costume Supervisor and Props Designer to insure that strike is carried out completely and equipment is stored back in its proper location.
- Production Manager insures that everything in the theatre is returned to the pre-production state including the booth and backstage areas.
- Gives report during the Postmortem.
- Attends and gives report at weekly Production Meetings.
- The Production Manager will provide a detailed budget usage report to the Department Chair at the close of each Production and a final budget report at the end of the academic year.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Production Stage Manager

Job Description and Requirements

The **Production Stage Manager (PSM)** is responsible for the smooth and efficient running of rehearsals and performances. The Stage Manager helps facilitates the artistic process. She/he is responsible for keeping the master prompt script, oversees auditions, all rehearsals and calling and running the performances. The Production Stage Manager is the primary person responsible for communication among the production staff, cast and crew.

Pre – Production:

- Reads and conducts a “Script Analysis” the play. Attends the “Designer Meeting” where the director will present his/her interpretation of the play.
- Coordinates with the Production Manager to pick up the Stage Manager’s box and keys to the rehearsal and performance spaces.
- Coordinates with the Facility Manager to sign out the proper rehearsal space prior to auditions for the entire rehearsal period.
- Coordinates with the Director, Production Manager, Technical Director and all of the Designers to schedule the weekly Production Meeting. Signs out the Departments conference room for the production meeting.
- Creates an agenda and take minutes of the meeting.
- Assists the Director at the auditions. Assembles All forms pre-auditions. Post Audition collects the audition forms, keeps the auditions running smoothly and takes notes as necessary.
- Coordinates with the Scenic Designer to get a copy of the Ground Plan. Make sufficient copies to use to record blocking during rehearsals.
- Coordinates with the Scenic Designer and the Technical Director to tape out the ground plan in the rehearsal space.
- If required, by the Director, generates a rehearsal schedule and post on the call board.
- Collaborates with the Director and the Props Designer / Props Master to compile a required Props List.
- Be able to perform basic first aid, if needed, for the entire production cycle.
- Familiarize oneself with the University and Department Emergency Policies and Procedures. The PSM will call the Production Manager / Technical Director for any emergency situation. In case of a life threatening emergency call University Police (X4223) for emergency personnel. Ensure that “ALL” situations are properly reported in the Rehearsal / Performance Reports.
- Familiarize oneself with the Accident Reporting Process. In case of an accident, during the production period, call the University Police prior to calling for medical assistance at 4222. Ensure that all the required forms are completed within 24 hours, after the accident, and turn them in to the Production Manager / Technical Director.

Rehearsal Period:

- At the initial Read through / Designer presentation, document all contact information, name, contact numbers, address and e-mails from the cast and the production crew, and generate a Production Contact List.

- Present the final list to all the actors and the Production Team for confirmation that information is correct.
- Distribute final contact list to all involved in the production.
- Insures that all required actors are present and in place prior to the start of rehearsal.
- Places and spikes furniture, rugs, etc. as the established by the Director.
- Coordinates with the Assistant Stage Manager(s), to arrive early to the rehearsal space, in order to set up the required furniture and props.
- Coordinate all rehearsals, setting the start time, break time, etc. and document these times.
- Document all blocking, choreography, intentional pauses, stage business, all the light, sound, music, special effects and curtain cues in the Master Prompt Book.
- Insure that the rehearsal space is swept and clean prior to the start of rehearsal.
- Obtain, from the Props Designer / Props Master the required rehearsal props.
- Be “On – Book” for the actors to call lines.
- Be prepared to “walk through scenes” in the absence of any actors.
- Be prepared to prompt the actors precisely and correct mistakes to the extent that the Director wishes. Keep up with the script, during rehearsal and be ready to prompt the actor when the “Line” request is received.
- Document and create the Rehearsal Report that includes necessary communication information for the actors and the Production Team. These reports will include all changes, additions, deletions, etc. that occur during the rehearsal.
- Distribute, by e-mail, the daily rehearsal report by the end of the rehearsal night. All reports need to be sent using the “Read/Receipt” option.
- Create track sheets for all costumes, properties and scenic elements that need to be preset in certain places. Track sheets will be used during Tech Rehearsals.
- Collaborate with the Technical Director, Scenic Designer, Lighting Designer, Sound Designer and the Props Designer / Props Master to schedule a “Paper Tech” prior to the beginning of tech week.
- During “Paper Tech”, the Stage Manager is responsible for penciling in all light, sound, fly, actor, and scene shift cues.
- Be responsible for obtaining cue sheets from the Lighting and Sound Designers in enough time to prepare the prompt book.
- At the conclusion of “Paper Tech” the Stage Manager will prepare “Run Sheets and a Scene Shift Plot” to be given to the Run Crew to help facilitate efficient scene shifts.
- Run the weekly Production Meeting. Take Production Meeting notes to be included in the Production Meeting Report.
- Prior to “Tech Week” the Stage Manager will prepare for the Cue to Cue Rehearsal in order to facilitate the efficient and smooth running of the rehearsal.
- Prior to leaving, after all rehearsals, the Stage Manager will insure that the rehearsal space is cleaned and all furniture and props are put away, lights are off and the door is closed and locked. Rehearsal costumes will be returned to the costume shop.

Tech Rehearsals / Performances:

- Attend “ALL” technical rehearsals.
- Work with the Lighting and Sound Designer during a Cue to Cue rehearsal to insure that all of the scenic change cues are in place.

- The cue to cue is for the Stage Manager to get the run of the show set prior to opening night. During the cue to cue the Stage Manager may stop the rehearsal if necessary to rerun shift changes or to fix cues. Actors and crew should hold quietly in place while the production team address the reason for the stop
- Collaborate with the Scenic Designer in the placement and spiking of furniture and moving scenic elements in the performance space.
- The PSM will post, prior to Tech Week, the call time of all actors and crew on the call board.
- The PSM is responsible for posting, on the call board, and checking the cast / crew sign in sheets and to contact any individual that has not signed in by the designated time.
- Ensure the Stage Manager area is set up, with a blue light, "God Mic", and a headset in order to communicate with other technicians.
- Ensure that the Director has a "God Mic" available in the house.
- Perform a headset check NLT 30 minutes prior to start time to ensure that there are no communication problems.
- Perform a back stage check to ensure that all work lights are turned off, running lights are on and everything is ready for the top of the show NLT 15 minutes to the start of the show.
- The PSM will familiarize the ASM with the Production Book in the unlikely event that the Stage Manager will not be able to call the show.
- Ensure that the "prompt Book" is locked in the control booth at the end of every evening in the event that the Stage Manager cannot run the show.
- Generate Performance Reports with information similar to the information in the Rehearsal Reports.
- Generate a "Run List" for crew members that list specific duties before, during and after each rehearsal and performance. Ensure ASM's are familiar with their job responsibilities based on these lists.
- Generate a "Prop Cue Sheet" and diagrams for the Run Crew members. These lists should indicate where every prop is preset on stage and / or where every prop is moved on or off stage during the run of the show.
- The PSM, or delegate, is responsible for the presetting of all props and set pieces on or backstage prior to each rehearsal and performance. Performers are responsible for checking that their own props are properly set prior to the start of the performance.
- The PSM is responsible to check that all props are returned to the designated area prior to locking up the space at the end of the evening. It is the actor's responsibility to bring to the attention of the PSM any items that need to be repaired.
- Based upon the show requirements, the PSM will hold microphone checks, fight calls, flying calls, dance, vocal, physical warm-ups, along with scene shift calls.
- The PSM (or delegate) insures the safety and sanitation of all props and consumables.
- The PSM or delegate is responsible for setting up and labeling any and all prop tables necessary for the production.
- The PSM, or approved delegate, is responsible for the security of high value props in the lock box and the security of any weapons that are used in the show, in the designated weapons storage area.
- During the performances, the PSM will communicate with the Front of House Manager to coordinate the opening of the house, NLT 30 minutes before the

scheduled start time, intermission, and at the end of the nightly performance when the house is cleared.

- The PSM is responsible to ensure that the stage floor is swept and mopped prior to the house opening at the beginning of each performance.
- The PSM will give the following calls to the cast and crew: one hour, half hour, house open (after being notified by the House Manager), fifteen minutes, ten minutes, five minutes, and places (at two minutes). The PSM should not give places until after talking to the House Manager on the status of the house.
- At intermission, the PSM insures that the needed lights are turned on, that there are no visitors allowed backstage and that changes are accomplished.
- During intermission the PSM informs the House Manager when to signal the patrons back into the theatre for the next act at five minutes prior to the end of the intermission.
- The PSM follows the “Call Procedure” from the top of the show for the actors and crew by calling ten minutes, five minutes and places (at two minutes).
- The PSM is responsible for keeping any times requested by the Director which could include start time, intermission start, intermission end, end of show, and total run time. These times will be listed on the Performance Report.
- Prior to “Photo Call” the PSM should receive a photo call list in advance from the Director and Designers. The PSM will determine which light cues that need to be in place for each shot and notify the Light Board Operator. The Stage Manager will also notify the Assistant Stage manager / Deck Boss what scenic elements and costumes need to be on stage.
- Prior to leaving, after all rehearsals / performances, the PSM will insure that the theatre and any other space, scene shop, dressing rooms, and 224 are cleaned, lights are off and the doors are closed and locked.
- The PSM is ultimately responsible for the timely and smooth running of the show during tech and performances.

After the Final Performance:

- During strike, collaborate with the Technical Director, Props Master and the Student Master Carpenter in returning materials to the appropriate storage areas.
- Facilitate the cast’s participation in strike.
- Ensure your Production Book, required for Theater 400 credits, is complete and ready to turn into the Production Manager or mentor by the date set in the production calendar.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Properties Master / Mistress

Job Description and Requirements

The **Properties Master/Mistress** is responsible for the building, procurement, upkeep and repair of all props for a particular production in a timely manner. The Props Master/Mistress will work within the budgetary restrictions of the production.

Pre – Production:

- Reads and studies the play.
- Attends the “Designer Meeting” where the director will present his/her interpretation of the play. Discuss possible prop elements with the Director, Technical Director and other designers concerned.
- Researches the period/style of properties and presents that research at the design presentation.
- Discuss furniture requirements and styles with the Scenic Designer and Director.
- Discuss with the Scenic Designer, Lighting Designer and Technical Director need for any practical props and electrical resources.
- Obtain, if necessary, a copy of the ground plan, from the Scenic Designer, showing the location of furniture.
- Discuss with the Production Manager the budgetary restrictions of the production and deadline dates.

Rehearsal Period:

- Work with the Scenic and Lighting Designer to coordinate colors, furniture and set dressing.
- Collaborate with the Director to compile complete props list and determine the rehearsal props needed.
- Collect “Rehearsal Props” and place them in the props cabinet located in the rehearsal space as directed by the Director or the Stage Manager by the end of the first week of rehearsals.
- Work with the Scene Shop Supervisor and the Student Master Carpenter to build or modify needed props.
- Schedule weekly shop hours (8 hours a week minimum) with the Production Manager/ Technical Director.
- Keep a running list of the source of all props: pulled from storage, borrowed from cast, crew or friends in the community, built in the shop or borrowed from merchants.
- The Props Master / Designer cannot purchase items, on their own, and must coordinate with the Production Manager to purchase the needed props or provide him/her with the required web links or store information.
- If consumables are required, coordinate with the Technical Director and Production Manager to ensure the proper storage area to ensure the safety and sanitation of the consumables.
- Confirm with the Director when consumables are to be used in rehearsals.
- Attend all production and design meetings and keep the entire production staff up to date on the status of props.
- Work into rehearsals the performance props, as appropriate.
- Attend the designer run through and any other required rehearsals.
- Read all rehearsal / production reports and respond when required.

- If weapons are required for a production the Props Master / Designer must coordinate with the Technical Director, Fight Coordinator and the Stage Manager to get the needed weapons and to properly secure them.
- Read and acknowledge receipt of all rehearsal / production reports and respond when required.

Tech Rehearsals:

- Attend ALL technical rehearsals.
- Work with the Stage Manager and the Assistant Stage Manager in the location and the taping out of the props table(s)
- Make notes of any details to be completed or changed.
- With the Scenic Designer and the Stage Manager establish the placement of set dressing.
- Train the props crew in all the prop requirements of the show.
- Make sure consumables are safely prepared for the performance.
- You are required to read all tech reports and answer any questions or comments that are in the Production Rehearsal Report.
- Ensure that any plates, cups, glasses and utensils that are used in the production, are cleaned properly before and after each use.
- Read and acknowledge receipt of all Tech rehearsal / production reports and respond when required.

After the Final Performance:

- During strike, collaborate with the Technical Director in returning the department props to the appropriate storage areas.
- Make sure all borrowed or rented props are returned, in good condition, in a timely manner, within a week after the end of the production.
- Maintain proper storage, cleanliness and accountability of props in the Prop Storage Room.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Scenic Designer

Job Description and Requirements

The **Scenic Designer** is responsible for the design and implementation of all scenic elements of the production in a timely manner and within budgetary limits.

Pre – Production:

- Reads and studies the play.
- Attends the Designer Meeting where the director will present his/her interpretation of the play. Discuss possible scenic treatments with the Director, Technical Director and other designers concerned.
- Research the architecture, furniture and décor of the period as well as the locale of the setting and style of the play.
- Generate sketches or a scale model for presentation to the director. Discuss any suggested modifications with the Director and the Technical Director.
- Generate ground plans, construction prints and painting elevation / treatment plan and present them to the Technical Director by the date posted on the Production Calendar. Design and draft all masking.
- Provide the approved ground plans to the lighting designer.
- Meet with the Production Manager, Technical Director and the Scene Shop Supervisor to determine scenic resources.
- Discuss with the Production Manager the budgetary restrictions of the production.

Rehearsal Period:

- Present designs, sketches or models to the cast at the first rehearsal. Discuss in detail all the scenic elements and placement of furniture and set dressing.
- Assist Production Stage Manager in taping out the ground plan in the rehearsal space.
- Work with the Props Designer and the Props Master to coordinate colors, furniture and set dressing.
- Work with the Lighting Designer to discuss color choices and practical's in order to coordinate lighting and scenic elements.
- Assist the Scene Shop Supervisor and the Student Master Carpenter with the build of the scenic elements. Schedule weekly shop hours (8 hours a week minimum for students) with the production Manager / Technical Director.
- In absence of a Charge Artist lead the paint crew in the painting of the set.
- Assist in the load in of the set into the theatre.
- Attend all production and design meetings and keep the entire production staff up to date on the status of the set.
- Attend the designer run through and any other required rehearsals.
- Assist the Props Master and Props Designer in the construction of the required props and the pulling of required furniture and set dressing.
- Attend the paper tech prior to tech week and supply the Stage Manager with all the needed information.
- Read and acknowledge receipt of all rehearsal / production reports and answer questions when required.

Tech Rehearsals:

- Attend ALL technical rehearsals.

- Work with the Production Stage Manager during a cue to cue rehearsal to set all of the scenic change cues.
- Assist the Production Stage Manager in the placement and spiking of furniture and moving scenic elements.
- Make notes of any details to be completed or changed.
- With the Props Designer and the Props Master establish the placement of set dressing.
- Work with the Technical Director and the Assistant Stage Manager / Deck Boss in establishing traffic patterns for scenery and scenic elements moving on and off stage and troubleshoot potential problems.
- Read and acknowledge receipt of all tech reports and respond when appropriate.

After the Final Performance:

- Collaborate during strike with the Technical Director, Props Master and the Student Master Carpenter in returning materials to the appropriate storage areas.
- If a student designer, ensure your design book, required for 465 credits, is complete and ready to turn into the Production Manager by the date set in the production calendar.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Sound Designer

Job Description and Requirements

The **Sound Designer** is responsible for the design and implementation of the sound elements. The Sound Designer will work within the budgetary restrictions of the production.

Pre – Production:

- Reads and studies the play.
- Attends the “Designer Meeting” where the director will present his/her interpretation of the play. Discuss possible sound elements with the Director, Technical Director and other designers concerned.
- Create a concept presentation that may include sound clips or an audio collage that communicates the direction and style of your intended design.
- Confer with the Production Manager over budgetary restrictions of the production.
- Meet all deadlines that are set in the Production Calendar.

Rehearsal Period:

- Adhere to all time lines dictated by the Department Production Calendar and all budgetary restrictions.
- Attend the first rehearsal / read through. Explain design concept. Discuss all the possible sound elements.
- Create a sound plot of all the sound effects and music that you intend to use for approval by the Director.
- Consult with the Production Manager and Technical Director to determine the availability of the sound equipment needed for sound production or reinforcement for the show.
- Provide the Production Manager with items that need to be purchased early in the design process, i.e. condoms, batteries, etc.
- Create an input/output list and speaker placement block diagram to present to the director and the design team.
- Find, mix and create or record all needed sound effects. Create a sound tape, cd, mini – disk, computer file or plot to be reviewed by the Director.
- Collaborate with the Director and the Stage Manager in setting cues. Provide the Stage Manager with a preliminary cue sheet.
- Set up the sound system and troubleshoot the system. Consult with the Technical Director and the Production Manager if replacement equipment is needed.
- Consult with the Technical Director, Scenic and Lighting Designers, on the load in of the set into the theatre, to ensure that the sound equipment is properly placed.
- Attend the Designer Run make notes as needed to adapt the sound plot.
- Attend all production and design meetings and keep the entire production staff up to date on the status of the design concept.
- Attend the designer run through and any other required rehearsals.
- Collaborate with the Director in setting sound cues.
- Provide the Stage Manager with the Sound Cue List prior to the paper tech.
- Attend the paper tech prior to tech week and supply the Stage Manager with all the needed information.
- Set time with the Technical Director and Production Manager for a “dark theatre” in order to build the required cues into the sound board. All cues must be built prior to tech week.

- Set up and troubleshoot required headsets for the tech crew prior to tech week.
- Read all rehearsal / production reports and respond when required.

Tech Rehearsals:

- Attend **ALL** technical rehearsals.
- Work with the Director to pre-set all sound levels.
- Record the pre-show announcement if required.
- Provide the Stage Manager and Director with a “GOD” microphone during the technical rehearsal period.
- Ensure that the show cues are saved to thumb drives as a backup.
- Confirm that all mics have fresh batteries.
- Record a master sound tape or file, and backup, to be used during the run of the show once all sound cues, special effects etc., have been established.
- Work with the Stage Manager during a cue to cue rehearsal to set all of the cues.
- Make notes of any details to be completed or changed.
- Work and train the Sound Board Operator on the proper operation of the board and do a full sound check.
- Work with and train the “Mic Tech” in setting up and troubleshooting wireless microphones.
- Read all tech reports and respond when appropriate.

After the Final Performance:

- Collaborate during strike with the Technical Director and return all sound equipment to the appropriate storage areas.
- Strike all sound equipment, cables, speakers, headsets, microphones and so on from the performance space.
- Supervise the cleaning all microphones and connections after the final run.
- Make sure your design book, required for 465 credit, is complete and ready to turn into your Design Mentor by the date set in the production calendar.
- Burn a DVD/R of the music and sound effects for the director and the theatre archives.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Technical Director

Job Description and Requirements

The **Technical Director** supervises all crews implementing scenic, properties, lighting and sound designs. He consults with and advises each designer on the use of space, materials and methods of construction. The technical director drafts construction elevations, procures supplies and handles all scenic budgetary matters. The technical director attends all technical rehearsals and supervises load in and strikes of all productions.

Pre – Production:

- Reads and studies the play.
- Attends the “Designer Meeting” where the director will present his/her interpretation of the play.
- Work with the Production Manager to determine show budgets.
- Work with the Scenic Designer to generate construction prints based on the designer’s concept.
- Provide the approved ground plans to the lighting designer.
- Meet with the Production Manager and Scene Shop Supervisor to determine scenic resources.
- Discuss with the Production Manager the budgetary restrictions of the production.

Rehearsal Period:

- Build sets
- Assist with procurement and/or building of props of props.
- Develop and maintain the production calendar for the season.
- Work collaboratively with designers, directors and other production personnel during the production process.
- Research and determine costs of materials and planning construction based on designs to estimate required [human resources](#) and final costs of projects.
- Work with designers and supervising technical personnel as necessary to ensure that projects stay on schedule and within budget.
- Oversee budgets for set materials and props.
- Attend designer meetings and all production meetings.
- Work with the Production Manager in scheduling, planning and supervising apprentice/crew work calls.
- Work with the Stage Manager and Designers in taping out the ground plan in the rehearsal space.
- Work with the Props Designer and the Props Master to coordinate the pulling and movement of props.
- Work with the Lighting Designer and Master Electrician to ensure that light hang and focus is accomplished based on the Production Calendar timeline.
- Assist the Scene Shop Supervisor and the Student Master Carpenter with the build of the scenic elements.
- Assist in the load in of the set into the theatre.
- Attend all production and design meetings and address all the technical concerns of the production staff.
- Attend the designer run through and any other required rehearsals.
- Assist the Props Master and Props Designer in the construction of the required props and the pulling of required furniture and set dressing.

- Read and acknowledge all rehearsal / production reports and respond when required.

Tech Rehearsals:

- Attend ALL technical rehearsals.
- Assist the Scenic Designer with the completion of needed projects on the set.
- Assist the Stage Manager in the placement and spiking of furniture and moving scenic elements.
- Work with the Scenic Designer and the Assistant Stage Manager / Deck Boss in establishing a traffic pattern for scenery and scenic elements moving on and off stage.
- Read and acknowledge receipt of all tech reports and respond when appropriate.

After the Final Performance:

- Oversee and supervise all strike activities.
- During strike, collaborate with the Master Electrician, Props Master and the Student Master Carpenter in returning materials to the appropriate storage areas.

Administrative:

- Along with the Production Manager develop the annual budgets for all technical areas and adhering to those budgets throughout the year.
- Maintain and oversee the accurate monthly recording and submission of student time sheets.
- Supervise 104, work-study assistants, and practicum assignments.

Maintenance:

- Maintain the order, safety and cleanliness of the shop, stage and storage areas.
- Maintain an accurate lamp inventory; overseeing lighting and sound inventory.
- Along with the Scene Shop Supervisor oversee the maintenance of shop tools. Manage all expenses related to job function and production quality in coordination with the Production Manager.
Work with scenic designer to provide cost and time estimations, construction drawings, line set schedules, etc.
Supervise crew to ensure proper **installation** of all technical elements of each production (scenery, rigging, lighting, props, sprung floor, etc.).
Oversee construction of scenery while building with the shop staff, determines construction techniques, materials, labor needed for construction, materials and equipment.
Assists and performs other duties as required or assigned by the Production Manager.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Wardrobe Crew

Wardrobe Crew is to provide the services needed to keep garments clean and in good repair, maintain the artistic integrity of the costumes as they were designed, and to help create a positive work environment for the actors as well as fellow run crew members.

General Expectations:

Wardrobe, like all other crew areas, is expected to arrive on time, prepared to work, and wearing appropriate (conservative black) attire. For larger shows wardrobe crew may need to arrive before their scheduled call in order to complete all of their duties prior to the show. You will show the highest level of respect to the faculty, to your peers, and to the scenery, lighting, properties, costumes, sound, and any other physical aspects of the show.

Pre – Production:

- Attend crew view and all rehearsals involving costumes
- Attend all performances and strike.
- Arrive ready to work; make sure any personal needs have been attended to.
- Follow all instructions, written or verbal, given to you by the costume shop supervisor.
- Turn off cell phones and other personal electronic device. Smart Phones interfere with the wireless telex system.
- Check-in and Check-out lists must be completed before and after every rehearsal involving costumes and every performance.
- Assist the actors with the proper dressing of all costume pieces, styling of hair and wigs, and make-up with unusual demands, i.e. prosthetics, body make-up, etc.
- Assist the actors with any backstage needs they may have, such as quick changes.
- Make any necessary repairs to costumes during the run of the show. *(The shop will assist with repairs on weekdays, but the wardrobe crew is responsible for bringing notes and affected garments to the shop and making sure the note was completed prior to the next show. If a major repair is needed which you are not able to do please contact the costume shop supervisor or the assistant to the costume shop supervisor as early as possible so arrangements can be made to complete the necessary work.)*
- Laundry must be done following every performance. (Items that touch the skin: t-shirts, tights, socks, special undergarments). The entire show will be laundered during the week between performances. Depending on the size of the show the shop may assist in completing laundry on weekdays
- Complete ironing and steaming as determined by the shop supervisor. *(The costume shop staff will make every effort to assist with this on weekdays, but it is ultimately the responsibility of the wardrobe crew to make sure it is completed for every show).*
- Preset all costume items backstage prior to half hour.
- Remain present back stage during any assigned quick changes for which assistance is needed.
- At all other times you must be available to help with dressing, emergency repairs, or other costume related needs of the actors.

After the Final Performance:

- Attend Strike for show.
- Assist in laundering and re-stocking costumes and accessories.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Front of House Position Descriptions

As a **Front of House Assistant or Usher**, you are the first point of contact the public has when they attend a University Theatre appointment. As such, it is part of your job to make a good impression, welcome them to the theatre, and help them to enjoy their experience. Each position does have some specific responsibilities:

Front of House Assistant:

This position is an assistant managerial position. Your job will be to organize and place ushers, help out wherever needed, identify potential problems, and keep everything flowing smoothly in order to free up the Box Office and Front of House Managers to solve problems. This position will be cross trained to learn Box Office, all aspects of Ushering and Front of House positions.

Ushers:

Taking tickets:

- Greet patrons cordially
- Take their ticket stubs and direct them inside to their seats
- Count out stubs after start of show and give the totals to House Manager
- At intermission, resume your position to help direct patrons to Rest Rooms, Water Fountain, Outside Smoking Areas, etc.

Handing out Programs and seating Patrons:

- Greet patrons cordially
- Ask if they would like a program
- At intermission, join the ushers seating inside to help direct traffic flow.
- Return unused programs before start of show to the box office manager
- Direct them to their seat locations, if Reserved Seating
- Direct them to sit in the center if General Seating
- Remember, no one is allowed on stage or backstage, except PAC crew

Other Policies:

The following policy/rules will apply to all Box Office/Front of House Personnel:

1. Excessive tardiness will result in disciplinary action including reprimands, being sent home early and may result in termination of your employment
2. Insubordination of any staff or faculty will not be tolerated, and may result in termination of your employment.
3. Socialization in the Box Office will not be tolerated. You are here to work for the PAC, not to hang out with your friends. Neither will personal phone calls be allowed. Again, excessive abuse of this policy will result in a reprimand, and may result in termination of your employment.
4. Improper dress will result in your being sent home, and may result in termination of your employment, if excessive.
5. **TURN OFF YOUR CELL PHONE.** Do not expect you will be allowed time to take breaks to call or text your friends.

6. Disciplinary action will consist of a warning, a written warning, and then termination. This could result in loss of state contract, federal funds or hours for your practicum in THEA 106. Please don't place us in the position of having to discipline you.
7. Smoking while in uniform is reason for immediate termination.

*** Note: This job description is to be used as a general guide and may not cover all of the requirements. Requirements for this position may vary from one production to another.*

Glossary of Terms

This is a reference resource for you to refer to if necessary; it is quite likely that you are already familiar with many of these terms.

Acting Edition

The acting edition of a play is a published copy of a script containing notes for the actor and technicians, often credited to the design team of the premiere production not necessarily the playwright.

Apron

Section of the stage floor which projects towards or into the auditorium. In proscenium theatres, the part of the stage in front of the house tabs, or in front of the proscenium arch.

Arena

Form of stage where the audience are seated on at least two (normally three, or all four) sides of the whole acting area.

ASM

Assistant Stage Manager. The assistant stage manager is a member of the Stage Management team, and is often in charge of sourcing and running Properties and cueing actors and run crews backstage during the run of a show.

Auditorium or the House

The part of the theatre accommodating the audience during the performance. Sometimes known as the 'house'. From the Latin Audio - 'I hear'.

Backstage

The part of the stage and theatre which is out of the sight of the audience. The service areas of the theatre.

Beat

- 1) A deliberate pause for dramatic / comic effect.
- 2) A measure of time when cueing (e.g. 'the LX cue needs to go four beats after the door is closed')
- 3) A unit of action within a scene

Black Box

A kind of flexible studio theatre where the audience and actors are in the same room, surrounded by black tabs (curtains). Doesn't necessarily describe the audience layout, which can be easily reconfigured.

Blackout

- 1) The act of turning off (or fading out) stage lighting (e.g. 'This is where we go to blackout')
- 2) Complete absence of stage lighting. Blue working lights backstage should remain on and are not usually under the control of the board, except during a Dead Black Out (DBO), when there is no onstage light. Exit signs and other emergency lighting must remain on at all times.

Blacks

- 1) Black clothing worn by stage management during productions.
- 2) Any black drapes or tabs, permanently or temporarily rigged. Used for masking technical areas.

Blocking

The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script. Positions at the start of scenes are noted, as are all movements around the stage (using terms such as 'Gardener X DSL' meaning the Gardener crosses to downstage left.)

Bridge

A walkway, giving access to technical and service areas above the stage or auditorium, or linking fly-floors. See also CATWALK.

Build

- 1) During lighting plotting, to construct a state from blackout, or to add to an existing state.
- 2) An increase in light or sound level.
- 3) A period of set construction ('The Build').

Call

- 1) A notification of a working session (e.g. a Rehearsal Call)
- 2) The period of time to which the above call refers. (e.g. 'Your call for tomorrow night's show is 6.55pm')
- 3) A request for an actor to come to the stage because an entrance is imminent (these are courtesy calls and should not be relied on by actors – e.g. 'This is your call for the finale Mr. Smith and Miss Jones')

- 4) An acknowledgement of applause (e.g. Curtain Call)
- 5) The SM or PSM on the book is said to be 'calling the cues'.

Catwalk

An access walkway to equipment. Unlike a BRIDGE, not necessarily across a void.

Costume Fitting

Meetings between the actor and the costume designer and staff. Enables costume staff to ensure a correct fit, and to enable the actor to see if all necessary movement is possible.

Costume Parade

Review by director/designer/wardrobe staff of all costumes worn by cast and paraded under stage lighting. Any defects, misfits etc. are noted or corrected before the first Dress Rehearsal. Also known as a **Dress Parade**.

Crew View

At the beginning of tech rehearsal week, all technical and run crew members are invited to watch a run-through rehearsal of the production.

Cue

- 1) The command given to technical departments to carry out a particular operation. E.g. Fly Cue or Sound Cue. Normally given by stage management, but may be taken directly from the action (i.e. a Visual Cue).
- 2) Any signal (spoken line, action or count) that indicates another action or line should follow.

Cue to Cue

Cutting out action and dialogue between cues during a technical rehearsal, and rehearsing the calling and execution of all light, sound and set cues from cue to cue in order to save time.

Curtain Speech

Introduction given by director or theatre owner (etc.) from the stage just before the performance starts. Often replaced with a recorded announcement 'Good Evening Ladies and Gentlemen and welcome to the (insert name) Theatre, etc.

Cyclorama

Usually shortened to just 'cyc' (pronounced sike). The Cyclorama is a curved plain cloth or plastered wall filling the rear of the stage. Often used as a 'sky' backing to a traditional set, or as the main backing for a dance piece etc. Although strictly a cyc should be curved, most cycs are flat with curved wraparound ends.

Dance Captain

Member of a group of dancers in a show who is responsible for leading rehearsals and warm-ups prior to the performance.

Dark

A venue that has been closed to the public. Some theatres go dark temporarily during production periods, when the next show is in preparation on stage.

Deck

Stage Floor (e.g. 'Fly that flat in to the deck')

Do-fors

Refers to hand props, personal props, costume pieces etc. that are not the actual item that will be used in performance but something to be used during rehearsals to simulate the real item until the item is available. Something that will "do for" the time being.

Dramaturge

Works as an advisor/assistant to the director on the background and historical relevance of the play being produced. Also can act as a liaison between director and playwright, and can work on the text of the play (editing & revising scripts). Also advises the theatre management staff on the suitability of plays for the theatre's audience and artistic policy.

Dresser

Member of the WARDROBE Crew who helps actors with costume changes and also assists with costume repairs during the performance.

Dressing (the set)

Decorative props (some practical) and furnishings added to a stage setting are known as Set Dressing.

Dress Rehearsal

A full rehearsal, with all technical elements brought together. The performance as it will be on and following the opening night.

Drops

A piece of scenic canvas, painted or plain, that is flown or fixed to hang in a vertical position. A Backdrop hangs at the rear of a scene.

Dry Run

A practice run, usually a Technical run without actors.

Elevation

A working drawing usually drawn to scale, showing a view of a set or lighting rig. The term 'elevation' often refers to a Front elevation. A Rear elevation shows backs of scenic elements. A side view of a set is known as a 'section'.

Fight Captain

Assigned by the Fight Choreographer (usually a member of cast in a show) the Fight Captain is responsible for leading rehearsals of fight choreography and warm-ups prior to the performance.

Fight Director

Choreographer of fight scenes on stage. Works intensively with actors training them how to avoid hitting (and hurting) each other, how to use weapons safely etc. Fight directors are highly skilled and trained and should not be substituted for someone untrained or lacking in fight certification.

Flat

A lightweight timber frame covered with scenic canvas. Now usually covered with plywood or hardboard and consequently not so lightweight. Most theatres have a range of stock flats made to a standard size, and re-used many times.

Fly

Verb - the action of lifting an item up (out) or down (in) when attached to the Flying system.

Fly Bars

The metal bars to which scenery and lanterns are attached for flying above the stage.

Fly Rail

Originally, this was the structure where the flying lines / ropes were tied off to hold scenery and other flown equipment in position. With the advent of counterweighted systems, this refers to the area where the flying system is operated.

Follow Spot/Followspot

Usually, a powerful profile lantern usually fitted with its own dimmer, iris, color magazine and shutters mounted in or above the auditorium, used with an operator so that the light beam can be moved around the stage to follow an actor.

French Scene

A scene division within a play marked (as in French drama) by the entrance / exit of an actor. These divisions can be useful in splitting up rehearsal schedules, and for marking lighting changes etc.

Front of House Calls

Announcements made by FOH staff calling the audience into the auditorium, or informing them when the performance begins. Calls are normally made at the Half (30 minutes before curtain up), the Quarter (20 minutes before), the Five (10 minutes), and calls normally accompanied by flashing lobby lights at 3, 2 and 1 minutes before the performance begins.

Front of House Manager

Member of theatre management who is responsible for the day to day running of the front of house (FOH) area (as opposed to the backstage areas). He or she may oversee the running of the box office, any merchandising / catering stands as well as the ushers and any part of the building the public may enter.

Go

The action word used by stage managers to cue other technical departments. The word GO shouldn't be spoken by others on headsets (especially when the crew is on STANDBY) as they may assume it's the stage manager speaking.

Green Room

A room close to the stage for the actors to meet and relax.

Ground Plan

Scaled plan showing the exact position (seen from above) of all items standing on the stage floor and indicating the position of items suspended above. Typical scales are 1:24 (.5' to 1 foot) or, metrically 1:25

(1cm to .25m). Venues often have a base plan showing proscenium, walls, seating etc. on which individual set and lighting plans can be drawn.

Half Hour

Call given to the actors half an hour before they will be called to the stage for the beginning of a performance. Given 35 minutes before the advertised time of commencement. Subsequent calls given are the 'quarter' at 20 minutes, 'the five' at 10 minutes and 'beginners to the stage' at 5 minutes before curtain up.

Hang

The 'hang' is the lighting rigging session - the time when the lighting equipment is rigged.

Headset

- 1) General term for theatre communication equipment.
- 2) A headphone and microphone combination used in such communications systems with a belt pack.

House

- 1) The audience (e.g. 'How big is the house tonight?')
- 2) The auditorium (e.g. 'The house is now open, please do not cross the stage').

House Lights

The auditorium lighting which is commonly faded out when the performance starts.

Libretto

The script of a musical. Text of an opera, or other long musical vocal composition.

Lift

The orchestra pit and/or sections of the stage may be mounted on lifts to make moving of heavy items (e.g. piano etc.) easier. Sometimes the forestage doubles as the orchestra pit by use of a lift.

Light Board

The main control for the stage lighting. Originally known as the switchboard or dimmer board, it is now usually remote from the dimmers. The lighting operator for a show is said to be 'on the board', and is sometimes known as the 'board op'.

Load-In

The process of moving set, props and other hardware into a theatre.

Master Electrician

The senior member of the theatre's stage lighting team, although not necessarily the lighting designer. In common with many theatre jobs, the actual duties of the Master Electrician vary from theatre to theatre. Some chiefs are responsible for electrical maintenance of the building, some design the lighting for nearly every in-house production, some design no lighting at all and some have a staff under them. Many theatres employ casual staff to assist on lighting rigging sessions.

Notes

Following a rehearsal (or an early performance in a run) the director will give notes to the cast and crew about where to make changes, improvements, cuts etc.

Off Book/ On Book

- 1) An actor who needs to refer to the script during a scene is said to be 'on book'. The ideal situation is for the actor to be '**off book**' as quickly as possible!

Offstage

- 1) A movement towards the nearest side of the stage from the center. (e.g. 'Focus that spot offstage a bit please')
- 2) The area out of sight of the audience (e.g. 'Get that donkey offstage !')

Open the House

Clearance given to FOH staff by stage management that the stage is set and the audience can begin to take their seats. When this clearance is given, the backstage call 'The House is now open, please do not cross the stage' is made. Actors and backstage crew must check all props, set pieces and costumes BEFORE the house is opened.

Paint Frame

Large vertical wooden frame from which cloths are hung for painting. The frame is often winchable for easy access.

Pick-Up Rehearsal

This is a rehearsal following several dark days of a production. The pick-up is scheduled for the night before the next performance of a production. A Pick Up rehearsal is done and with all technical facilities - but can be with or without costumes. In case of musicals the Pick-Up rehearsal usually uses the piano as a substitute for orchestra.

Pit

Originally, a lower section between the front of the stage and the audience, usually refers to the area housing the orchestra.

Places

Call by Stage Management for actors to take their places for the start of a scene / show. 'Places please everybody'.

Plot

1) List of preparations and actions required of technical crews during the performance (e.g. Sound Plot = list of sound cues and levels in running order.) The term plot refers to a plan. (e.g. Light Plot = scale plan showing lighting instruments).

2) The basic story thread running through a performance / play which gives the reason for the character's actions.

Polish Rehearsal

As in to polish or refine the work. A rehearsal that usually follows work-through rehearsals during which specific scenes or moments are fine-tuned, these rehearsals generally take place at the very of the rehearsal schedule.

Practical

Any object which appears to do onstage the same job it would do in life, or any working apparatus (e.g. light switch or tap). Light fixtures which have to light up on the set are called Practicals.

Preset

1) Anything in position before the beginning of a scene or act (e.g. Props placed on stage before the performance, lighting state on stage as the audience are entering.)

2) An independently controllable section of a manual lighting board which allows the setting up of a lighting state before it is needed. Each preset has a master fader which selects the maximum level of dimmers controlled by that preset.

Prompt Book

Master copy of the script or score, containing all the actor moves and technical cues, used by stage management to control the performance. Sometimes known as the 'book', Prompt Copy or Prompt Script. The member of stage management cueing the show is said to be 'On the Book'. (e.g. 'Clare's on the book for the next show')

Props

(Properties) Furnishings, set dressings, and all items large and small which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props which are kept in an actor's costume are known as personal props.

Props Table or Props Cart

Table or cart in convenient offstage area on which properties are prepared prior to a performance and to which they should be returned after use.

Proscenium Arch

The opening in the wall which stands between stage and auditorium in some theatres; the picture frame through which the audience sees the play. The 'fourth wall'. Often shortened to Proscenium or Pros Arch. In some older theatres, the Proscenium Arch is ornate and painted to contrast with the surrounding walls, to really make it stand out. Nothing outside the Proscenium Arch was part of the show. However, as there are many different audience layouts now, many theatres (particularly multi-purpose studio theatres) have no Proscenium Arch at all, or it may not be decorated as such.

PSM

The Production Stage Manager. The PSM is the head of the Stage Management team comprising the stage managers and /or assistant stage managers (ASM) and of all running crew members. The PSM is normally 'on the book' calling the cues from the booth. The PSM also stays in contact (usually via headphones) with the Front of House Manager.

Quick Change

A change of costume that needs to happen very quickly and takes place close to the side of the stage.

Costume designers need to know about the need for a quick change so that the costume is made incorporating elements such as Velcro and zips rather than buttons. A quick change area is often erected at the side of the stage to enable changes to take place in privacy.

Raked Stage

A sloping stage which is raised at the back (upstage) end. All theatres used to be built with raked stages as a matter of course. Today, the stage is often left flat and the auditorium is raked to improve the view of the stage from all seats. A rake is expressed as a ratio (e.g. a 1:25 rake rises by 1cm vertically over 25cm horizontally)

Read-through

Generally part of the first meeting/rehearsal of cast, director and staff during which time the cast reads the script aloud.

Rig

- 1) The construction or arrangement of lighting equipment for a particular production.(noun)
- 2) Installing lighting, sound equipment and scenery etc. for a particular show.(verb)

Run

- 1) A sequence of performances of the same production. (e.g. 'How long is the run of this show?' or 'This show runs for two weeks')
- 2) A rehearsal of the whole show or a section of it (e.g. 'This afternoon's rehearsal will be a run of Act II followed by notes'). Run-throughs early in the rehearsal schedule are sometimes known as Stumble-throughs or Staggers as actors are unsure of their lines.

Set

- 1) To prepare the stage for action. (verb) - e.g. 'Have you set the chairs for Act 1?'
- 2) The complete stage setting for a scene or act. (noun) - e.g. 'What's the set for the finale?'

Sightlines

Refers to how much of the stage can be seen by the extreme seating positions in the auditorium. Often drawn on ground plan or marked in the wings as a guide to the actors and crew.

Stage Business or Business

A piece of unscripted or improvised action, often comic in intention, used to establish a character, fill a pause in dialogue, or to establish a scene. An author may simply suggest 'business' to indicate the need for some action at that point in the play.

Sides

The pages from a script designated by the director or casting director to be prepared and/or read cold at auditions.

Sitzprobe

The first rehearsal between Musical Theatre/Opera singers and the orchestra. No attempt is made to act or move the production at this rehearsal.

Snap Line

Chalked piece of string which, when stretched tight and 'snapped' is used for marking straight lines on stage or on scenery as a painting aid.

Sound Operator

Also known as Sound Op. The Sound Operator is responsible for operating the sound playback and mixing equipment for a show. He or she is often works with the sound designer for the production.

Spike

- 1) To mark the position of an item of set/furniture on stage. (verb)
- 2) A mark on stage (e.g. 'put the chair on the spike') (noun)

Spike Tape

Spike Tape is normally thin type of masking tape used on stage floors. Where precision is required during blackouts, GLOW TAPE is often used to spike positions

Spill

Unwanted light onstage.

Tech or Technical Rehearsal

Rehearsals in the venue, with lighting, scenery and sound and set changes. Costumes are sometimes used where they may cause technical problems (e.g. quick changes). Often abbreviated to the Tech.

A DRY TECH is without actors to rehearse the integration of lighting, scenic changes etc. It follows that a WET TECH is a full technical rehearsal with actors and all technical elements, although this term isn't used as often as DRY TECH. A PAPER TECH is a session without the set or actors when the technical and design team talk through the show ensuring everything's going to work as planned. Stage Managers can use this session to ensure all is written correctly in the Prompt Book.

UPSTAGE

- 1) The part of the stage furthest from the audience.
- 2) When an actor moves upstage of another and causes the victim to turn away from the audience he is 'upstaging'. Also, an actor drawing attention to himself away from the main action (by moving around, or over-reacting to onstage events) is upstaging.

VISUAL CUE

A cue taken by a technician from the action on stage rather than being cued by the stage manager.

WINGS

- 1) The out of view areas to the sides of the acting area.
- 2) Scenery standing where the acting area joins these technical areas.

Agreement to Abide by Policies 2017-2016
Frostburg State University Department of Theatre and Dance

This is to certify that I have received the latest copy of the FSU Department of Theatre and Dance Student Handbook and/or a copy of the FSU Department of Theatre and Dance Student Policies.

I have carefully read, fully understand and agree to abide by the policies and procedures outlined in the Handbook. (*Online copy is available on the FSU Theatre and Dance Website*).

I understand that policies may be subject to change throughout the year and that it is my responsibility to be aware of those changes through the printed updates and/or e-mails supplied to me.

I understand that failure to follow the policies outlined in the Theatre and Dance Student Handbook will result in certain benefits being revoked and that Departmental disciplinary action may be taken against me as determined by the Faculty of the Department of Theatre and Dance.

Print Name _____

Signature _____

Date _____

Raise Funds for hotels, application fees, travel expenses, headshots and more through TERRACYCLING

HOW DOES IT WORK?

You save your items, then call or e-mail us and we'll come pick it up or you can drop it off at FSU's Performing Arts Center room 302. For each piece of waste we collect, we earn "points" which add up to cash. The cash we earn is used to help fund our Theatre and Dance students in a variety of ways. TerraCycle Brigade money pays for travel expenses to conferences, auditions and job fairs. Brigade money has funded application fees for graduate schools, internships and combined regional auditions. Brigade money has even assisted with headshot, portfolio, resume and mailing expenses. ALL money earned through these Brigades is used completely towards student support.

[Complete List of BRIGADE Items- Please support the sponsors by purchasing their products.](#)

Air Care Brigade (Sponsored by Febreze)

ANY brand of Air freshener cartridges and plugs, Air freshener packaging and flexible film, Air freshener plastic trigger head

Drink Pouches Brigade (Sponsored by Capri Sun, and Honest Kids)

Any Brand of aluminum drink pouches or plastic drink pouches.

Elmer's Glue Brigade

ONLY Elmer's brand of any size glue sticks, plastic glue bottles, refill jars and Elmer's glitter glue tubes.

Energy Bar/Granola Bar/Protein Bar Brigade (Sponsored by: Clif Bar, Cascadian Farm, LÄRABAR)

ANY brand of foil lined wrapper from energy bars, granola bars, fiber bars, diet bars, protein bars, snack bars. etc.

Personal Care and Beauty Brigade (Sponsored by Garnier)

ANY brand lipstick cases, mascara tubes, eye shadow cases, eye shadow tubes, shampoo bottles, conditioner bottles, bronzer cases, foundation packaging, body wash containers, soap tubes, soap dispensers, lotion dispensers, shaving foam tubes (no cans), powder cases, lotion bottles, chap stick tubes, lotion tubes, face soap dispensers, face soap tubes, face lotion bottles, face lotion jars, eyeliner cases, eyeliner pencils, concealer tubes, concealer sticks, lip liner pencils, hand lotion tubes, hair gel tubes, hair paste jars.

NO aerosol cans, deodorant, nail polish bottles, razors, nail polish remover bottles please.

Plastic Cups Brigade (Sponsored by SOLO Cup)

Any brand or color of #6 rigid plastic cups only. *The #6 can be found on the bottom of the cup.* **The brigade accepts only #6. Please no Styrofoam.**

Oral Care Brigade (Sponsored by Colgate)

ANY brand used toothpaste tubes, toothbrushes, floss containers, plastic toothbrush packaging. **No cardboard packaging please.**