INTRODUCTION

This handbook is intended to help make your years at Willamette as productive as possible. It puts at your fingertips the essential information you need to understand the theatre department's educational and artistic philosophy, departmental expectations and student responsibilities, and production program.

We are very proud of our department and its creative endeavors. Working with visiting guest artists, we believe that we provide the opportunity for students to be involved in small undergraduate theatre of an unusually high quality, in an intimate environment of exploration, artistic risk, challenge, and joy. In the theatre process we seek to push the creative boundaries of all artists in our department; faculty, guest artists, staff and students alike.

Although more advanced classes have some departmental prerequisites, most theatre classes and all work related to theatre production at Willamette are open to all Willamette students. While this handbook will be of most use to those majoring or minoring in theatre or holding a theatre scholarship, it will be of general interest to everyone who hopes to be involved in theatre classes or productions during their undergraduate years.

It is expected that every student involved in Willamette University theatre activities will have read and understood the student theatre handbook. This will be a pre-requisite for any theatre company role or production position.

Please note that while the handbook does answer many essential questions, members of the theatre faculty are always available to discuss with you individually, and in greater detail, either questions that are not clear or any particular concerns or interests. Additionally, this handbook is to be used in conjunction with the University catalogue and general University policies and procedures. Every attempt will be made to ensure that they are all consistent, however, it should be understood that in the event of any inconsistencies or seeming contradictions, college and university policies, inevitably/of necessity, take precedence over any departmental policies. Feel free to ask the faculty questions regarding the handbook at any time.

We believe in respect for the theatre as an art form and a process of understanding. We believe in respect for the work we undertake, and the efforts and risks we all take for that work.

We also believe in a sense of humor. Although we approach both our studies and our creative work very seriously, we also believe that we should never take ourselves too seriously. Humor and humility are useful antidotes to arrogance or close-mindedness, both of which are enemies to creativity. In spite of all the demanding pressures of creating quality work on a tight schedule, we strive to make the theatre an enjoyable place to be.

"The modern theatre is a skin disease, a sinful disease of the cities. It must be swept away with a broom; it is unwholesome to love it."
Anton Chekhov (1860-1904)
LETTER TO I.L. SCHEGLOV, MOSCOW, Nov. 7th, 1888
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BOX OFFICE MANAGER
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STAGE MANAGER
ASSISTANT STAGE MANAGER
DRAMATURG
ACTOR
HEAD ELECTRICIAN
LIGHT BOARD OPERATOR
SOUND ENGINEER
SOUND BOARD OPERATOR
WARDROBE CREW
MAKE-UP/HAIR
PROPS MASTER
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"The Theatres - those Cages of Uncleanness, and publick Schools of Debauchery."
St. Augustine (354-430)
DE CONSENSU EVANGELISARUM
DEPARTMENT PHILOSOPHY

The Department of Theatre is an academic unit dedicated to the education and training of undergraduate students in the discipline of theatre. Have no misconceptions, a career in the arts requires an intense level of discipline. In our department academic discipline is coupled, in a co-curricular manner, with the production elements of our theatre season. It is not enough to take classes in theatre, you must “know” how to practice the craft. As a producing unit, we are essentially a small theatre company within a College of Liberal Arts, faculty and students must work together in many different capacities. Designers, directors, actors, technicians, and management personnel depend on each other with the common understanding that respect, dependability, punctuality, commitment, and responsibility are essential to the work and to each other. It is, therefore, important that the rules and traditions outlined in this handbook are understood and are adhered to in a serious and disciplined manner.

• Theatre at Willamette is a vital part of the university in its exploration of human values and creativity, and in its study of those artistic, social and scientific principles which enable students to better understand themselves, their society and environment.

• As part of their liberals arts education, students majoring in theatre at Willamette are provided with a broad range of experiences in all areas of the discipline. As theatre majors, they are required to work in many production and support capacities within the company to enable it to succeed. It is not possible to major in the discipline without a range of “significant production involvements.” (See Major requirements) In these activities, of course, students gain creative awareness, historical perspective, critical thinking, and practical and aesthetic skills which can be applied both in careers in professional theatre and to all other human endeavors which require collaboration and imaginative communication.

• The Theatre department, working with visiting guest artists, seeks to provide the opportunity for students to be involved in undergraduate theatre of the highest artistic quality. Our production program is conceived on the basis that during the student's years on the Willamette campus, opportunities will be given to participate in performances with a wide stylistic range. Our goal is, in the process, to strive to ignite a student's appreciation and love of the creative process of theatre - to ignite fires that will burn long after graduation.

• Our curriculum reflects our commitment to educating students in all aspects of theatre as an academic discipline. Part of what makes theatre such a desirable field of study is that it encourages the student to look at situations and relationships from a multiplicity of perspectives. Accordingly the theatre student taps into his/her creative, critical, and practical self and gains perspective on how different problems require different approaches for the best possible solutions.

ARTISTIC MISSION

The Willamette University Theatre department seeks to stage productions of a high production caliber and artistic quality. Careful consideration is given to the selection of each season, with the understanding that our community is best served when the plays chosen accomplish the following goals:

• Challenging students with experiences which offer them opportunities both to succeed and progress as artists and prepare them for the next level of their craft.
- Offering a season of performances which embraces the fullest range of dramatic achievement in period and style.

- Striving to stage productions which stretch the boundaries both within theatre traditions and across artistic and creative disciplines.

- Representing the diversity of artistic vision through associations with guest artists and other relationships with the professional theatre community.

**ARTISTIC COMMITMENT**

The artistic quality of departmental productions can only be maintained if all company members commit to fulfill to the highest level their production responsibilities. It is important for students to understand that during their undergraduate education their priorities are to both their individual academic studies and the department production program. External production commitments may, in consultation with faculty advisors and the approval of the department faculty, be deemed appropriate for a particular student's academic and artistic growth, and as such may even merit academic credit. Nevertheless, the production needs of the department— in essence the resident company—should always take precedence. Understanding that production commitments outside the department during the regular school year will have an impact on the potential of the departmental company, and may also jeopardize a student's academic progress, such requests must be approved by the theatre faculty on an individual basis.

**GUEST ARTISTS**

One very significant component of the high quality of the artistic endeavors of the Theatre Department at Willamette is the contribution made by guest artists. Faculty, staff, and students are unanimous in their agreement that the presence of the guest artists, as both teachers and fellow artists makes a vital and very special difference in our program. This difference is reflected in what our students learn, create, and achieve in the classroom, in the rehearsal room, and on the stage. It is also what makes our theatre experience unique at an intimate, demanding liberal arts school like Willamette, since students gain performance and training excellence in a simultaneously broad and committed liberal arts context.

For a list of our guest artists please check the theatre department web site.
(www.willamette.edu/cla/theatre/guest/index.php)

**DEPARTMENTAL MEETINGS**

ALL theatre majors, minors and theatre scholarship holders are required to attend departmental meetings every other week. Attendance will be taken, and the records supervised by the Academic Chair of the Department. Each meeting is designed to announce the current schedule, current news, faculty comments, etc. The meetings are conducted and organized by elected student representatives, who function as the Student Advisory Board. Occasionally, guest speakers will be invited to talk to the department during this meeting. Should a class schedule conflict with the departmental meeting, a written explanation must be submitted to a member of the SAB or the departmental theatre manager within the first two weeks of classes. A summary of each meeting will be made by the Secretary of the SAB uploaded to WISE, and it is the responsibility of all students to read this summary so that they are current on departmental activities.
STUDENT ADVISORY BOARD:

The Student Advisory Board (SAB) is a group of four students who facilitate communication between the students and the faculty of the Department of Theatre. Each year during the first student meeting of the spring semester members of the theatre student group will elect their representatives, one representative from each year. Those selected by their peers will serve on the student advisory board for a year at Willamette. Each January, the third year representative will take over as chairperson. In the case of a class representative being overseas during a semester an election will occur to elect one new representative.

THE STUDENT ADVISORY BOARD:

The SAB serves as an advising organization, i.e., the liaison between faculty and students. The SAB meets bi-weekly to discuss current departmental concerns. One member of SAB will be elected to attend faculty meetings

The SAB conducts the bi-weekly departmental (student/faculty) meetings, student meetings, and special one hour meetings that may feature guest lectures.

The SAB represents the students at any necessary meetings.

The SAB organizes the Student Award Ballot.

The SAB represents all the students in the play selection process. The SAB will function in an advisory capacity to the theatre faculty, being represented by one student at any discussions of play selection. The SAB may begin discussions in late October and generate a compilation of plays and playwrights to begin the process.

One elected member of the SAB serves as Secretary.

The Production Stage Manager is exempt from serving on the SAB.

DEPARTMENT MEETINGS (STUDENT/FACULTY)

In order maintain open communication between faculty, staff and students, and to ensure that departmental issues and concerns are addressed promptly, all students and faculty involved in the work of the department meet regularly in the Theatre building. Meetings are held regularly as deemed necessary by students or faculty on a time and day that is set for the whole semester (check the Department calendar.) In order to participate effectively in the life of the department, it is essential for all students to attend the scheduled meetings.

Majors, scholarship students, and minors as a part of their departmental commitment are REQUIRED to attend all student/faculty meetings.

STUDENT MEETINGS

Students also meet independently of the faculty to discuss issues of departmental interest or concern. These meetings occur at least monthly or more frequently on an as-needed basis as designated by the students.
FACULTY MEETINGS
The Theatre Faculty hold meetings once a week. It is at these meetings that matters of departmental concern are discussed. If students have more formal issues or proposals that they wish to request of the faculty then students may be invited to these meetings. The day and time is set for the whole semester (check the department calendar.) Individual students may also request to meet with the faculty on formal issues of a personal nature.

PRODUCTION MEETINGS
Production meetings are usually held once a week during the weeks prior to production openings. It is imperative that all significant production personnel attend these meetings. These include, (but are not limited to): the director, the designers, the Technical Director, the Production Supervisor, the production manager, the stage manager, assistant stage managers (where necessary), and all heads of production and publicity. The day and time is usually set for the whole semester. It is important to bear in mind the meeting schedule when committing to classes.

STUDENT ADVISEMENT AND EVALUATION
Smooth progress toward graduation is assured by following advisement procedures. Majors must select an advisor within the department. Any faculty member within the department can be selected to serve as an advisor. Although there may be advantages having an advisor from your area of emphasis, more important is a feeling of mutual trust and respect between advisor and student. Planning for the major in theatre should begin in the first semester of freshman year, as required classes are not necessarily offered each semester or each year. The advisor will counsel the student on fundamental concerns related to the scheduling of classes and the selection of an emphasis track within the department. The Advisor will also help to mediate on academic issues.

STUDENT EVALUATIONS
As part of the advisement process, students - both scholarship students and theatre majors also will participate in individual meetings with the entire theatre faculty each year in order to evaluate the progress of the student. Evaluation meetings take place in May, and consider the student's academic accomplishments, contributions to the production program, and assess future needs and goals.

NOTE: Evaluation forms should be filled out and turned in one week PRIOR to the evaluation. These will serve to assist both faculty and the student in assessing progress in academic and production responsibilities. After receiving the evaluation forms, an appointment schedule for student evaluations will be posted by the faculty. (Forms are located on the University WISE site.) PLEASE NOTE: Not only will students without the appropriate forms filled out NOT be evaluated, they may also be placed on probation. (See PROBATION Pg. 16)

Advisement and evaluation are critical ways in which communication between a student and faculty can be accomplished on a regularly scheduled basis. On these occasions the individual needs or goals of a student can be discussed, and both their course of studies and production involvement planned.

Each student will be evaluated at the end of the academic year by the theatre faculty. For those on probation a written letter of evaluation drafted by the Academic Chair will provide a confirmation of the issues discussed in the student’s evaluation meeting and will provide documentation as to the student’s progress as well as some of the things that the student should focus on for the next academic year.
FIRST YEAR EVALUATIONS

NOTE: As a routine procedure, All first year majors and scholarship students are also evaluated at the end of their first semester at the school.

IMPORTANT REMINDER
In addition to these formal settings, the faculty is always available to deal with student concerns. Students should feel free to call upon any member of the department for advice or guidance on questions of an academic, professional or personal nature.

BRIEF REVIEWS

Alexander Woolcott's review for a play called Wham! read "Ouch!" one of the shortest reviews on record. There is one briefest still written by a London critic at the turn of the century. The morning after the opening of the show called A Good Time, his assessment in the paper read: "No."

DEPARTMENTAL AUDITIONS/INTERVIEWS

All theatre majors are required to participate in the departmental auditions/interviews that will be held in the fall each year. These are yearly non-production auditions/interviews (see Department calendar.) Students are expected to prepare for these with the utmost diligence and respect as outside professionals are invited to give their assessment and advice. All theatre majors with an Acting emphasis are required to audition. All majors with a Design/Technology emphasis are required to interview. Those majors who selected the Performance emphasis are expected to either audition or interview, and some may choose to do both. Interviews are for students seeking careers in Design, Technology, Stage Management, Directing, Theatre Management, etc. The auditions/interviews are designed to give theatre students an opportunity, once a year, to experience the prepared audition/interview situation. The audition/interview may vary from time to time in order to prepare students for as many different situations as possible. Students will be interviewed by the faculty and/or guests of the Department of Theatre.

The auditions and interviews allow the faculty to experience the students’ ideas of their own “marketability,” enable the faculty to check progress, evaluate degree program placement, and assist the individual student with future presentations. Non-major scholarship holders are welcome to request an audition/interview.

DEPARTMENT AUDITIONING PROCEDURES

MAINSTAGE PRODUCTION AUDITIONS
The auditioning procedure may vary from semester to semester, depending on the individual requirements of the plays and/or the directors. Usually each Mainstage Theatre production in a semester will be cast following a general audition at the beginning of the semester (check web page). After the general auditions a callback list will be posted. The Mainstage Theatre productions will be cast exclusive of one another if possible, allowing a student the opportunity to work in a crew capacity in the second mainstage production of the semester, if there is one.
Contingent upon the approval of the full faculty, each semester those students not cast in productions or carrying significant production responsibilities in the Mainstage Theatre may be considered for directing and other classroom projects. The studio productions and classroom projects will have separate auditions.

Auditions will usually consist of prepared monologues and of actors reading from the script of the production being cast. Scripts may often be checked out in advance of auditions. Students should also be prepared for a director’s request for cold readings, special prepared auditions, improvisations, and interviews as well as vocal and dance/movement auditions. In all cases candidates for auditions should dress appropriately for the type of audition announced.

ALL Theatre majors with an acting or performance emphasis are required to audition for the departmental theatre productions and shall accept any role for which they are cast. Design/Technology, and all other non-performance majors are invited to audition for each production. Exceptions to this rule may be determined in consultation with the student’s academic advisor and the departmental chair.

PLEASE NOTE: It is expected and understood that auditioning for a production constitutes a professional commitment by the student and that a professional contract is complete when the cast list is posted and the student has initialed their acceptance.

EXTERNAL AUDITIONS
Students are reminded that University Regional Theatre Auditions, American College Theatre Festival auditions, and summer theatre involvements are important components of their theatre study and should be planned for early. Students who wish to audition for URTA, ACTF, summer theatre employment or any position as an actor or technician that utilizes or requires members of the theatre faculty as references will be permitted to do so only after they have successfully completed the annual departmental audition/interview process and auditioned before a member of the acting/directing faculty at an arranged audition. It is the student's responsibility to arrange this audition in consultation with his/her advisor.

On the basis of screened auditions the department reserves the right to recommend only those students whom, in the opinion of the faculty, have sufficient experience and ability to participate competitively at a scheduled audition. Approval to compete at one level does not automatically assume approval to compete at another level.

DEPARTMENT EXPECTATIONS & STUDENT RESPONSIBILITIES

STUDENT ACADEMIC RESPONSIBILITY
The Department of Theatre recognizes that many of its students are heavily committed to departmental production activities. The faculty, when possible, attempts to schedule class assignments with this commitment in mind; however, students can never assume that production commitments take precedence over academic assignments. A production assignment, as cast or crew, will not be considered an acceptable excuse for late academic assignments or absences from class, either within or outside the department.

CREDIT LIMITATIONS/REQUIREMENTS
PLEASE NOTE that due to the College of Liberal Arts academic program no more than 11 theatre credit hours (that comprise the core in the theatre major) will count toward the total of 31 credit hours required for graduation, although students are encouraged to take as many theatre classes they wish.

N.B. (Nota Bene – Note Well) Students are reminded that they must accumulate 20 credits in some area other than theatre to satisfactorily meet university graduation requirements.
NOTE: MINIMUM DEPARTMENT GRADE
Theatre majors must receive a grade of C- or better in all theatre courses required for their degree. Courses with less than a grade of C- will need to be retaken.

STUDENT COMMITMENT
We expect students to fulfill satisfactorily the obligations and commitments that they undertake within the department. We operate on the assumption that all individuals will complete the production and academic responsibilities to which he or she has agreed. Signatures or initials are expected as an acknowledgment of all assigned acting roles and crew responsibilities posted on the production notice board, and that the student has fully read the handbook and understands the obligations to which they are committing. *The signature or initial is also considered a binding agreement to honor and fulfill the responsibility.*

STUDENT PROBLEMS
If there is a serious emergency that compromises a student's ability to fulfill his/her obligation - and it is understood that serious problems do arise - it is that person's responsibility to let the rest of the team know as soon as possible, especially the Production Supervisor. If the appropriate people are informed in time they can help solve the problem. Don't let the production team discover the problem when it is too late to fix it. COMMUNICATE.

PROBLEM PROTOCOL
If a person has a serious emergency that makes it impossible to run a show, it is that person's responsibility to let his/her crew head, the stage manager, and the faculty technical supervisor know immediately. It is also his/her responsibility to ensure that someone, fully qualified and available, is found (pending full faculty approval) to take his/her place.

SCHEDULING
We believe that scheduling your time responsibly is an important ingredient in gaining the most out of your four years at Willamette academically, artistically, and recreationally. Care in planning your time and activities will enable you to make significant and satisfying contributions to a challenging and rewarding theatre program and at the same time fulfill your academic responsibilities both within and outside the department, and still have time for play. A provisional calendar is provided by the department as a guide to enable you to plan your semester, and all departmental functions and known schedules are posted on the WISE site. This will help you to avoid any conflicts that might render you unable to fulfill departmental commitments and responsibilities. Please take your time to be judicious in your personal time scheduling. Remember, always bear in mind that this calendar is provisional, things may be added or changed.

CHECK NOTICE BOARDS & EMAIL
Students are expected to make a point of checking DAILY the departmental student and production notice boards and their email for any announcements, schedule adjustments or production updates. It is a student's responsibility to keep breast of the changes.

EVENING COMMITMENTS
We strongly urge you to refrain from taking classes or employment that impinges into the evening hours. Failure to leave your evenings open severely limits your “castability” and your availability to participate in other areas of the production process. This may, in turn, compromise your ability to adequately fulfill your commitment to the Theatre Major and/or the Theatre Scholarship because almost all of the rehearsals and performances take place during evening hours.
**OFF-CAMPUS EMPLOYMENT AND PRODUCTION INVOLVEMENT**

Part-time employment or production involvement off-campus is not encouraged and must be discussed with the student’s advisor. Full-time students of theatre must have a full-time commitment to their education. Theatre is a time-consuming major/profession. Each case is individual and may have special circumstances. The procedure for requesting permission to work off-campus is as follows: Arrange an appointment with your advisor. Bring a letter of intention regarding reasons for employment, a list of commitments for the semester (acting roles, production crew assignments), and discuss the feasibility of off-campus employment. Your advisor will bring up the matter at the next available faculty meeting at which time a recommendation will be made.

**WORK STUDY**

Many theatre majors receive financial aid in the form of “work-study.” Those students who receive their aid within the department of theatre will usually be assigned to the scene shop, the lighting and sound shop, the costume shop, publicity area, theatre office or the ticket office. Work hours are usually arranged not to conflict with the student’s class schedule; each work area has its own rules and guidelines, and individual supervisors will maintain a record of each student’s hours.

Students are responsible for signing on to Jason and filling out their time cards online. The students still need to work closely with departmental staff to fill out all forms and learn the system of keeping track of their hours. *Scholarship students and Practicum production students need to email the Production Supervisor directly on a weekly basis (no later than 5 p.m. on Friday.)*

Students’ checks are sent through campus mail on the last day of each month. Students are responsible for keeping their computer records accurate and for filling out their time sheets and having them signed by their faculty supervisors in order to meet these deadlines.

**THEATRE SCHOLARSHIPS**

The Willamette University Theatre Scholarships are considered assistantships and were established to provide financial aid for deserving theatre students.

These assistantships are renewable, and are expected to be renewed, however, **students need to confirm their interest on their evaluation forms at the end of each year.** If no request for renewal of the scholarship is received, it will be assumed that the student no longer needs the assistantship, the Financial Aid Office will be informed and the scholarship will be cancelled.

The following criteria are considered when decisions are being made regarding the assistantships:

- Grade Point Average
- Leadership
- Attitude Toward Work
- Dependability
- Past Participation in Departmental Activities
- Practical Skill Level
- Ability to Present a Positive Image of the Department of Theatre

**TERMINATION OF THE SCHOLARSHIP:** If a student fails to follow through on any of their responsibilities as a contributing member of the theatre department these could be grounds for their scholarship to be rescinded by the department. As with a major student, each scholarship student is expected to carry major “involvements” in each mainstage production during the semester of their residency. These need to be completed satisfactorily. If a student has not completed a significant
responsibility satisfactorily, that student will be informed of the fact by the faculty and also receive a written notification.

**SCHOLARSHIP PROBATION:** An unsatisfactory involvement may lead to scholarship probation. Failure to fill and submit a production evaluation on schedule are also grounds for scholarship probation. The student should be aware, however, that during that time they are on probation they will be required to fulfill all preparatory and audition work for all productions, but that they are ineligible to undertake any performance roles or major production responsibilities. During Scholarship probation production commitments will be fulfilled in minor crew positions only. Two “unsatisfactory involvements” may be grounds for the scholarship to be rescinded.

**DEPENDABILITY & WORK ATTITUDE:** Failure to follow through on assignments, department meetings, or work-calls with a dependable and positive attitude could also be grounds for a student to be placed on scholarship probation, and in the event of failure to address the situation, grounds for the scholarship award to be rescinded.

**GRADES:** Failure to achieve a grade of C or better in any theatre class may be grounds for a student to be placed on scholarship probation, and in the event of a repeated grade of below C, grounds for the scholarship award to be rescinded.

**THEATRE PROBATION:** Can include any or all of the following:
- A student may not be eligible to undertake any performance roles or hold major production responsibilities. However students will still be eligible and expected to audition for roles.
- Service to give back to the Theatre Department, Production, or the University.
- Meet with a selected faculty member on a weekly basis.
- Meet all expectations as designed and agreed upon by student and faculty.

**STUDENT APPEAL PROCESS:** Any student may appeal any decision regarding the termination of his/her scholarship, scholarship probation, or dismissal. These students should meet with a faculty advisor or alternative theatre faculty member, whose responsibility is to act as advocate for the student. Students should then write an appeal explaining his/her case, and asking to meet with the department faculty to make his/her case. If the faculty will then go into closed session to discuss the merits of the student case and issue a response within twenty-four hours. This decision will be final and cannot be rescinded.

Students may also choose to resign his/her scholarship if they find the expectations and responsibilities too much. This is usually a mutually agreed upon arrangement made between the student and the department. This enables the student to maintain a departmental involvement at a level that the student finds appropriate for their individual time availability. Former scholarship students are still welcome to work within the department if they so wish.

**ELIGIBILITY FOR SCHOLARSHIPS:** Because only a limited number of scholarships are available each year for freshman and are usually a result of scholarship auditions the previous spring, it is frequently not possible to award an assistantship to all students deserving of one. However, students wishing to be considered for a scholarship should apply to the faculty chair of the Theatre Department in writing, explaining their need and interest. When possible, every effort will be made to assist.

**FIRST YEAR SCHOLAR/ASSISTANTSHIP ASSIGNMENTS:**
First year scholarship students who are awarded assistantships are assigned to specific areas of the department (costume shop, scene shop, publicity office) for a predetermined number of hours per week
during their first year. These assignments are based upon departmental needs and, where possible, on the student’s preference. All assignments will be scheduled during regular work hours. Please do not take these assignments lightly. As per your scholarship agreement, you are required to have accumulated 168 hours over the course of your first year. Failure to do that is grounds for rescinding an assistantship award. If at the end of the first semester, a scholarship student has failed to accumulate the required hours, (84 hours) that student will be required to make up the missing hours the following semester.

N.B. (NOTE WELL): If at the end of the second semester, the student fails to complete all of his/her first year hours, that student will lose his/her scholarship.

**ACADEMIC PROBATION POLICY AND PROCEDURES:**

Academic Probation is not under the purview of the theatre faculty, this falls under the jurisdiction of the university Academic Status Committee.

The Catalog of the College of Liberal Arts states the following:

> **If academic performance falls well below expected achievement, a student will be placed on Academic Probation. If placed on probation, the student is:**

- Ineligible to represent Willamette University in any public performance, to include participation in varsity athletics
- Ineligible to hold any campus office
- Subject to review of his/her financial status (If receiving aid from the University) by the Director of Financial Aid
- Subject to eventual dismissal if the academic record continues to be below expected achievement

*Students placed on probation should see their academic advisors as soon as possible in order to review their curricular, co-curricular and extra curricular activities.*

It is important to note that when students are on academic probation we do everything we can to assure their success at the University. Students on academic probation need to concentrate on grades and study skills. Major production work takes time and energy away from studying. Consequently, in keeping with University policy, when a student is placed on academic probation he/she will not be allowed major public responsibilities to design, or act in productions the following semester. Any student on probation is ineligible to perform publicly in any of the theatre department’s productions. Students will be eligible to serve only in a very limited support crew capacity (such as wardrobe crew, props running crew). This will be with the approval of the department faculty and the registrar’s office. Under probation conditions, major or theatre scholarship holders will fulfill their production requirements in these limited capacities.

**STUDENTS HOLDING A THEATRE DEPARTMENT SCHOLARSHIP, WILL ALSO BE PLACED AUTOMATICALLY ON “SCHOLARSHIP PROBATION” IF THEY FIND THEMSELVES ON UNIVERSITY ACADEMIC PROBATION.**

If you are on academic probation your advisor will meet with you on a regular basis to help you improve your grades. They will do everything they can to help you get back on course and back into the creative process of doing theatre.
If you are having problems in your classes or if you are having problems with your study techniques please visit with your advisor about your difficulties before you wind up on academic probation. The University provides many special programs that deal with every aspect of learning. We can help you correct problems before you have to sacrifice production work.

PLEASE NOTE: University policy demands that in the event of class difficulties Academic Alerts must be forwarded to the Dean of Students. The theatre faculty are required to comply with this policy.

CLASS ATTENDANCE
The attendance policy of the Department of Theatre is listed below.

• Faculty members will clearly state their attendance policies in their course outlines for each class at the beginning of the semester.
• Each individual faculty member will determine how many absences affect grades for their class.
• Theatre students are expected to attend all classes. It is the collective belief of the faculty that participating in class discussion, listening to lectures, and being involved in critiques of other students’ work is of primary importance to the success of all students in the department.
• Absences allowed are those officially excused by the Associate Dean and/or Department Chair. Class excuses from the Health and Wellness Center do not necessarily qualify as an excuse and are subject to the discretion of the faculty member and/or the Department Chair.
• Theatre students are expected to remain on campus through their last final exam each semester.

COMPANY WORK CALLS
In the event of unforeseen production problems Company Work Calls may be called prior to production week for each Mainstage Theatre production. All theatre students, majors, minors, scholarship holders, and production company members will be expected to work on the production and will assist the entire company working together in finalizing the technical elements of the production.

Students are expected to sign up in available time slots distributed throughout the day. Departmental attendance policies will be upheld. Unexcused absences from Company Work Calls will be considered when reviewing student retention in the department and/or student participation in departmental activities. The intended purpose for this call is to prepare the theatre for technical rehearsals and will include whatever projects deemed necessary by the production supervisors. This could include cleaning the stage, shops, backstage areas, and preparation of prop tables, etc. This time is not intended to be a time to finish major projects on the production, although this may happen due to unforeseen problems or tight production schedules.

The order of priority for assignment areas is based on the following guidelines and the production’s particular needs:

1. Position on the production staff
2. Area of assistantship
3. Area of work study
4. Area of practicum

Those students not involved in any of the above will be assigned an area by the faculty. A schedule and assignment sheet will be posted by the faculty for each Company Work Call.

THEATRE DEPARTMENT DRUG AND ALCOHOL POLICY
In keeping with University wide policies, the use of alcohol or non-prescribed or illegal drugs is not accepted in the theatre. Not only does such use impair your ability to satisfactorily perform your
studies, assigned roles or crew responsibilities, it compromises the work of all others in the production, and could even endanger their safety as well as that of the user.

As a consequence, students found violating this policy of prohibition during or prior to either a performance or a rehearsal could be replaced immediately in their position. To make this quite clear, even if the individual is a lead role in a performance s/he may be taken out of that role, and the part read by a replacement “on book.” Scholarship students will be placed on immediate probation.

**NO SMOKING POLICY**

In keeping with the general university policy, no smoking is allowed in any area of the University Theatre Building, except as implied in the action of a theatre production. This regulation includes all classrooms, rehearsal rooms, the green room, dressing room, costume and scene shops. There is to be no smoking in the theatre building or outside of any major entrances, or within twenty five feet of the building.

NOTE: Smoking onstage as a significant stylistic element of a production may be required and is the only exception to this rule.

“A director has but one task: to make the rehearsal so amusing that the actors will look forward to the next one.”

Tyrone Guthrie

**GENERAL STUDENT PRODUCTION RESPONSIBILITIES:**

- It is critical that you take care of your health. This cannot be stressed strongly enough. Sometimes we work long intensive hours and you must be sure to get enough rest and eat properly. THIS IS YOUR RESPONSIBILITY. FAILURE TO SERIOUSLY ACCEPT THIS RESPONSIBILITY CAN COMPROMISE THE WORK OF ALL IN THE PRODUCTION.

- You are responsible for scheduling your time and commitments sensibly. Care in planning your time will enable you to make significant and satisfying contributions to a challenging and rewarding theatre program and at the same time fulfill your academic responsibilities both within and outside the department, and still have time for play. THIS IS ALSO YOUR RESPONSIBILITY. FAILURE TO SERIOUSLY ACCEPT THIS RESPONSIBILITY CAN ALSO COMPROMISE THE WORK OF ALL IN THE PRODUCTION.

- We strongly urge you to refrain from taking classes or employment that impinges into the evening hours. Failure to leave your evenings clear severely limits your “castability”, and your availability to participate in other areas of the production process since almost all of the rehearsals and performances take place during evening hours.

- If there is a serious emergency that compromises a student's ability to fulfill their obligation - and problems do arise - it is that person's responsibility to let the rest of the team know as soon as possible. The problem may or may not be your fault, failure to contact your supervisor and the Production Supervisor is your fault. If the appropriate people are informed in time they can help solve the problem. Don't let the production company discover the problem when it is too late to fix it. COMMUNICATE.
• As mentioned earlier, if a person has a serious emergency which makes it impossible to fulfill their production responsibility, it is that person's responsibility to let the crew head, the stage manager, and the Production Supervisor know immediately. IT IS ALSO YOUR RESPONSIBILITY TO ENSURE THAT SOMEONE, FULLY QUALIFIED AND RELIABLE, IS AVAILABLE TO TAKE YOUR PLACE, IF NECESSARY. The choice to use that person resides with the supervising faculty member.

• EVERYONE INVOLVED IN THE PRODUCTION, INCLUDING THE CREW, BOX OFFICE, AND HOUSE MANAGEMENT STAFF WILL BE EXPECTED TO READ OR RE-READ THE PLAY AFTER THEY HAVE BEEN GIVEN HIS/HER PRODUCTION ASSIGNMENTS. THIS SHOULD BE DONE WITHIN THE FIRST TWO WEEKS OF THE SEMESTER. Complete familiarity and understanding of the work being undertaken is important in supporting the work of the company. A copy of the script should be available on WISE.

• All crew and production personnel and management staff are expected to attend one full run-through prior to the commencement of their duties.

• All members of the production are required to attend a Company meeting scheduled for the first day of rehearsals. This meeting will be used to introduce each member of the company and clarify responsibilities.

• Regardless of the area in which you work or the person to whom you are responsible, you are expected to clean up any mess you create, and return any equipment, tools, materials or supplies to the appropriate storage location. You are expected to give yourself sufficient time to do this. It is not acceptable to simply walk away from a task leaving someone else to clean up and put away your tools.

• FOR ALL MAJORS AND SCHOLARSHIP HOLDERS PARTICIPATION AT ALL STRIKES, AND DESIGNATED LIGHT HANGS AND POSTER ROUTES IS MANDATORY AND IS ASSIGNED. Responsibilities for Light Hangs and Poster routes are rotated and will be designated by the Production Manager.

• All company members on Light Crew are required to attend a compulsory training prior to working light hang

• All Company members (cast, crew and staff) and all majors and scholarship holders are required to attend strike and are expected to make the necessary arrangements in their personal schedules. This final responsibility is expected of all company members involved in the production.

**STUDENT PRODUCTION RESPONSIBILITIES**

**MAJOR COMMITMENTS:**
As stipulated in the Willamette University Catalog, students majoring or minoring in theatre are required to become involved in company work related to creating and mounting theatre productions. Because of the diverse requirements for making theatre “happen,” students can again anticipate that this work will offer creative challenges, intellectual problem-solving, and practical tasks.

BOTH MAJORS AND THEATRE SCHOLARSHIP RECIPIENTS ARE REQUIRED TO HAVE AN ACTIVE INVOLVEMENT IN SOME CAPACITY (SEE CREW ASSIGNMENTS FOLLOWING) IN EACH OF THE MAINSTAGE PRODUCTIONS EACH YEAR OF THEIR RESIDENCY.

NOTE: All majors, minors, and scholarship holders transferring into the department must be involved in each mainstage production during their tenure within the department/company.
**ALL MAJORS AND SCHOLARSHIP STUDENTS:**

For all majors and scholarship holders, participation at all strikes is mandatory. Required light hangs, focus, and poster route assignments will be designated by the production manager.

**STRIKES:** Strikes (the dismantling of the production) take place the day immediately after the last performance and will continue until finished. All cast and crew members, and all majors and scholarship holders are required to attend. Unexcused absences from strike may result in immediate probation.

**THEATRE COMPANY STRIKE PROCEDURES**

All members of the Department of Theatre are required to attend all strikes each semester. If a student has a conflict, they must consult with the Production Manager as soon as they are aware of it – at least twenty-four hours in advance of strike. Students with permission to miss strike will be expected to make up double time with faculty approval in some area of the production program before the next strike. Students missing strike without permission can expect to be on probation or ineligible to participate in department activities for the rest of the year. Unexcused absences will be considered when reviewing student retention in the department, student scholarship standing, and/or student participation in departmental activities. Determination of show strike assignment will be made by the supervising Faculty and/or Technical Director and will be based on each student’s production assignment/roles.

All students in the performance will report to Pelton Theatre after the final performance. The call will be posted regarding the exact time prior to the final performance. At this time, roll will be taken and workers will be assigned to areas by the supervising Faculty and Production Manager and work will begin. Normally a student will report to an area based on the following priorities: 1. Production position; 2. Area of assistantship; 3. Area of work study; 4. Area of practicum.

Each student is responsible to bring shoes and clothing that are appropriate to performing the tasks of a theatrical technical strike.

Please note that once strike has begun:

- No one leaves until the strike is officially finished – Called by the supervising Faculty or Production Supervisor.
- No one begins to eat until the strike is officially finished.
- Breaks will be called by the Production Manager.

If students complete their assigned tasks, they should report to their immediate supervisor and then to the supervising Faculty or Production Supervisor for other assignments.

- Invariably towards the end of strike, some will have finished their tasks earlier than others. You are expected to assist those still working or, if your assistance is not required, to wait patiently in the theatre whilst the remaining tasks are completed. This requirement also applies across all the areas. If you have finished all the work in your designated area: costumes, sets or lights then report to the Production Supervisor for re-assignment.

When all work is completed, students will report to the theatre, roll will be taken, and refreshments will be provided. The department provides pizza and beverages at the end of strike.
LIGHT HANGS:
• All theatre majors and scholarship students may be assigned light hang and focus responsibilities by the Lighting Designer.
• To be eligible for participation in light hang, every student must have completed a pre-requisite training or have the approval of the Faculty Lighting Designer or Production Supervisor.
• Light hangs and focus usually take place on Saturday and Sunday of the week-end prior to technical week-end (in order to give the lighting designer time to focus lights and create the light cues.)
• They usual commence at 9:00 a.m. and run until finished usually about 7:00 p.m.
• Refreshments are typically furnished by the theatre department.
• Students are expected to check to ensure that their personal calendar does not conflict with light hangs.

POSTER ROUTES:
• All theatre majors and scholarship students are assigned responsibility by the Production Manager for delivery of posters to specified routes on a rotating basis.
• All posters are to be checked off against the “poster list” assigned to each route. Any poster changes or refusals should be noted on the “poster list” of that route.
• It is the responsibility of the student to ensure that new locations for hanging posters are found on each designated poster route. These new locations should be noted on the “poster list.”

REHEARSAL AND PRODUCTION ETIQUETTE

REHEARSALS:
• BE PROMPT. All necessary cast and crew should be ready to begin work at the start of rehearsal (If that is 7:00 p.m. it means 7:00 p.m., not 7:08 p.m. A 7:00 p.m. call really means you should plan to arrive at 6:45 p.m.) That means SMs, ASMs, ADs, etc. should arrive even earlier, to ensure enough time to have their preparatory work done for the start of rehearsal. Actors should have completed their warm-ups, line run-throughs, costume preparations before rehearsal and be ready to start promptly at their call.
• All refuse and detritus from building the set during the course of the day should be cleared away at least thirty minutes prior to the commencement of rehearsals by the stage building crew.
• Refrain from eating food during rehearsals in the theatre.
• Keep focus on the work on-stage while in the theatre. If you do not have a specific production responsibility required of you at the time, and you wish to read a book, or do homework you may do so. If you choose to work in this manner, it is expected that you move out of the theatre or rehearsal space into the lobby or green room. Ensure that you have checked with the S.M before you leave and that the S.M knows where to find you in the building.
• Computer use in the theatre is at the discretion of the director, however, use should be strictly restricted to production support. No internet use unless requested by the director. During technical rehearsals there will be NO use of computers without the approval of the Lighting Designer.
• Keep food and drink out of control booths. Water in an approved spill-proof container is the ONLY exception to this rule.
• Turn off your cell phones and pagers and store them away. The use of cell phones is strictly prohibited.

• No street shoes are allowed on the dance floor.

**Recommendation:** Bring homework or study work to do should rehearsal schedules change due to unforeseen circumstances and should you not be needed for half an hour. Again, do not do this work in the theatre. Check with the S.M., ensure that they know where you can be found within the theatre building.

**THE TAKING OF NOTES DURING REHEARSAL: PROTOCOL FOR STUDENT ACTORS AT WILLAMETTE THEATRE.**
1. Show respect for the director, for the work of your peers, and your own work.
2. Listen actively to all notes. There is something to learn from someone else’s notes, about the play, about the director’s vision, or about theatre.
3. When you are given a note by the director, write it down.
4. When you are given a note by the director, say “Thank you.”
5. If you do not understand a note, ask the director for clarification after the note session.
6. Do not engage in disagreements or discussion in front of the company unless requested to respond by the director, or unless it has significance for the company as a whole.

It is imperative that you respect the work of your peers. Please support them by giving them a quiet, disciplined environment in which to do their best work.

**BE AWARE THAT PROTOCOL MAY CHANGE TO ACCOMMODATE EVERY GUEST DIRECTOR. IF YOU ARE UNSURE, ASK YOUR S.M.**

**PERFORMANCE:**
• Keep all food and drink (except water in spill proof) out of control booths.

• The SM is responsible for keeping the booth *strictly limited* to those required to be there - running crew, Director, Technical Director, Production Supervisor, Designers. Do not compromise the efforts of your S.M. by trying to cajole them into allowing you, or your friends, into the booth if you or they have no business being there.

• The Stage Manager is responsible for keeping conversations on the headsets focused to the work on stage.

• No backstage crew or performers should be in the front of house during performances.

• Backstage crews should always be in their areas during the run of the show and on headsets if that is their responsibility, unless released by the Stage Manager.

• Crew assignments are for the duration of the WHOLE performance, that means always “at your post” (especially backstage.) You are expected to be there physically and paying attention in case of mishaps or emergencies. *It is also important for all company energy to be focused on the performance.*

• Crew members dress code is basic black. Shirts and pants may not have writing on them. Shirts (with collars preferred) must be tucked in and pants must have belt loops and a belt must be worn (unless otherwise directed.) The Crew members are expected to make the necessary arrangements to be appropriately attired.
• Anyone assigned to headset is expected to stay “on headset” unless granted specific permission to “go off headset” by the SM. *The S.M. needs to know where all crew members are at all times.*

• Set and rehearsal furniture and properties are strictly for performance only. You *CANNOT* use for any other purpose. They cannot be sat upon, read, played with or borrowed.

**STRIKES, LIGHT HANGS, POSTER ROUTES:** See details in **STUDENT PRODUCTION RESPONSIBILITIES**.

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**The Director -** A person engaged by the management to conceal the fact that the players cannot act.

*James Agate (1877-1947)*

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"Playing Shakespeare is very tiring. You never get to sit down, unless you're a King.  
*Josephine Hull (1886-1957)*  
*AMERICAN ACTRESS*

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**ACADEMIC CURRICULUM**

**MAJOR COMMITMENTS:**
As stipulated in the Willamette University Catalog, students majoring or minoring in theatre are required to become involved in the practical work of the company in the creation and staging of theatre productions. Students *CANNOT GRADUATE* as majors or minors without “significant production involvements” in *ALL* mainstage productions during their residency. Transfer students, likewise, need to have involvements in *ALL* mainstage production during their residency.

**THEATRE PRACTICUM CREDIT HOURS**
Credited hours (as "X" - activities course) can be earned by students working in all production areas. Credit is awarded at the end of each semester to all students involved in theatre production work (1/4 – 1 credit per assignment depending on the scale and demands of the project.) For students NOT majoring in theatre, up to two credits of “X” credits can count towards graduation requirements. Unfortunately, for theatre majors, whose department course load already contains the maximum departmental credits allowed by the university, Practicum Credit WILL NOT count towards graduation. However, the department faculty strongly recommends recording the credit to ensure that the transcript accurately records the considerable co-curricular activity in which you have been involved. This is, of course, particularly valuable if you intend to go on to graduate school in theatre, but is useful even if you don’t, as it may serve to make all grades look better when seen in the context of each semester’s class load.
INTERNSHIPS:

THIS IS IMPORTANT! Although though we highly recommend internships for students, since the Theatre Department does not REQUIRE students to fulfill an internship as a major requirement to graduate, students majoring in theatre can CURRENTLY take 1 – 2 credits of internship as part of their course load and these WILL count towards the 20 credits OUTSIDE the department for graduation, and WILL NOT count AGAINST the major credits. Students wishing to explore the possibility of an internship or the possibility of summer production internships being eligible for outside academic credit should talk with their major advisors for further details and to discuss the options available.

COMP. TICKET POLICY:

All students involved in cast or crews are entitled to ONE comp. ticket good for a Thursday or Sunday. There will be a comp. list posted in the box office for each production. Student’s names will be checked off when they reserve their tickets. Students should make their reservations early. Please check into the box office to pick up your complimentary ticket prior to taking your seat. You must have a valid ticket to enter the theatre. In addition to this, all theatre majors and scholarship students are also entitled to use any unclaimed theatre seats that are available two minutes prior to house closing. These are available on a first come first served basis. Majors and scholarship students are encouraged to take this opportunity to watch the work many times over. (PLEASE NOTE: These unclaimed tickets are strictly for personal use and are not intended for family or friends. This is especially important since our budget for production expenses have not been increased in decades, and the cost of materials has quadrupled in that time.)

CREW ASSIGNMENTS

The Theatre Department expects students to gain practical experience in all areas of production. During their evaluations, attention will be paid to students’ efforts to ensure that they have attempted to gain experiences in the variety of areas available. Students should consult with the Production Manager and appropriate faculty if they are interested in or needing to work in particular capacities. Students are responsible for expressing their interests and needs for particular production positions. THEY WILL, HOWEVER, BE ASSIGNED A RESPONSIBILITY BY THE DEPARTMENT FACULTY THE DAY AFTER AUDITIONS.

For a fuller and more detailed explanation of the expectations and responsibilities entailed in these positions see the production breakdown listed below. This listing is a guide only to the core positions and may vary depending on the demands and requirements of each production. Please see your supervisors on a per production basis to verify exact expectations.

GENERAL DEPARTMENTAL & PRODUCTION ASSIGNMENTS

There are several positions within the production personnel which are assigned on a yearly basis. These are hired positions, paid with work-study funds. Usually, although not always, they are staffed by people who are not interested in performing on stage or in a regular technical capacity. They are vitally important to the effective operation of our theatre company and provide continuity in very significant support capacities.

PRODUCTION MANAGER

RESPONSIBILITIES AND DUTIES

• This is a paid, year-round position.
• Keep the schedule for the theatre building up-to-date. This should include the schedule book, the calendars in the theatre office and the theatre lobby, and your personal calendar.

• Create and maintain (revise each semester) the full Department Contact Sheet - with current email, telephone numbers and address - (as opposed to the Production Contact Sheet, which is the responsibility of the Stage Manager). The Department Contact Sheet should include faculty and staff, majors, minors, scholarship holders, all significant production participants, and work-study students.

• Keep and update the records of the students who are required to be involved and what they have actually done for the productions.

• Be available to attend crew assignment meeting with faculty (at beginning of semester after casting productions) should your presence be requested and, if necessary, recruit for said positions. Ensure that all students have been notified of their crew assignments, and confirmed acceptance for both productions by the end of the first week of the semester.

• Send out information (email and post on appropriate notice boards,) of the Student/Faculty meetings, Parties, Strikes, Work Calls, Light Hangs, Poster Routes and anything else deemed necessary.

• Take accurate attendance at all strikes, light hangs, work-calls and department meetings, and keep an accurate running record to be submitted to the Department Chair upon request.

• Maintain the Theatre Major/Scholarship Commitment Board by the Scene Studio.

• Oversee the Stage Manager Schedule to come to rehearsals once a week and meet with the Stage Manager after to discuss progress of production. The idea is to seek peer resolution of problems before they become serious and require faculty involvement. Be a resource for the Stage Manager and other students.

• Attend the weekly Production Meetings and keep notes. (and assist with solving problems whenever necessary). Distribute notes to all affected personnel and follow up on assigned tasks that come out of production meetings.

• Update poster routes.

• Stock and maintain the Stage Manager’s box, and check box every week. There is a list included of things that are in this box in the Production Manager files. (Write on each of the big ticket items aspirin, flashlights, that they are not for personal use). Change combination padlock for Stage Manager box.

• Maintain and stock the Stage Manager’s first aid box.

• Coordinate with Publicity Manager that production individuals are providing any necessary publicity materials.

• The Production Manager is the “watchdog” of overall safety and comfort issues that may impact cast and crew.

• Coordinate and assign poster routes.

• Coordinate and assign light hang and focus crews (with Lighting Designer.)
• Coordinate with administrative staff the reception for students at Open House. Ensure student interest sheets are distributed, filled out and retrieved.

• Coordinate auditions at the beginning of the semester. Ensure appropriate forms are filled out and that audition process runs smoothly.

• It is assumed that the Production Manager work duties will be done during posted Production Manager times, which will be during regular office hours.

• The Production Manager should expect to Stage Manage at least one show a year personally during his/her tenure.

PUBLICITY MANAGER
RESPONSIBILITIES AND DUTIES

• This is a paid, year-round student position.

• Primarily responsible to Theatre Faculty Publicity Supervisor and the Theatre Manager, and secondarily to the director of each production.

• This person, with his/her crew, is the individual who helps to ensure that the production publicity and information packets are disseminated in a timely manner.

• Speaks with the director before the rehearsals to see about special focus in the production and to gather program information. (May work with the production dramaturg on this.)

• Attends all weekly production meetings.

• It is mandatory for the Publicity Manager to attend at least one Preview performance.

• Attends at least one rehearsal to see the run of the show.

• Maintains publicity calendar of responsibilities and deadlines for the academic year, including all mainstage productions, student productions and dance concert.

• Coordinate and update Community Patron information, and Mailing List.

• Is responsible for laying out the program and sending it out for print.

• May be required to contribute details on the both University and Departmental Web page.

• Gather program information and prepare program notes.

• After clearance with Theatre Faculty, Publicity Supervisor and the Theatre Manager compile and mail press releases, facilitate "Collegian" coverage.

• Assist with Communication and contacting local newspapers - (Statesman Journal, Willamette Week, Mid Valley Arts Council, etc.) for publicity and possible preview articles and reviews.
• Serve as a liaison with middle and high school outreach. Contact high schools, prepare and send out study guides (in cooperation with production Dramaturg), etc., arrange for bus parking.

• Supervise any assigned scholarship students or work study students in publicity area.

**BOX OFFICE MANAGER**
**RESPONSIBILITIES AND DUTIES**
• This is a paid, year-round student position.

• Responsible to Theatre Manager.

• Coordinate the hiring and training of students to fill box-office positions.

• Coordinate the box-office staff work schedule.

• Coordinate the theatre company comp. ticket list.

• Is responsible for correct and accurate balancing of tickets sales and box office receipts.

• Ensure that the seating count matches ticket count for each performance.

• Coordinate and post the “Comp” Ticket list for company members for each production with main office and publicity.

• Coordinate donations and season passes as part of W.U. Theatre outreach program.

• Deal with all reservations that come in.

• Deal with all customer box office concerns that arise.

• Ensure that box office staff are always polite and courteous *even under the most frustrating of circumstances.*

**HOUSE MANAGER**
**RESPONSIBILITIES AND DUTIES**
• This is a paid year-round student position.

• Responsible to Theatre Manager.

• Responsible for the comfort and safety of the audience.

• It is mandatory for the House Manager to attend at least one Preview performance.

• The liaison between the Theatre Department and the public before performances, during intermission, after the performance, or any time between these when a problem arises.
• Ensure that front of house staff are always polite and courteous even under the most frustrating of circumstances.

• Meet with director to discuss curtain times, late entry times, intermission times, etc.

• Ensure synchronization of watches with the Stage Manager.

• Communication with the Stage Manager through the headset in the theatre lobby is important in confirming the “opening” and “closing” of the house.

• Communication with box office with regards to any known special patron needs.

• Communication with box office with regards special patron requests for Assisted Listening Aids.

• Arrange for drinks and edibles in the theatre lobby on the nights of performance as appropriate.

• Coordinate conscription of student volunteers for usher positions. *(Check with Theatre Manager about parameters.)*

• Supervise assigned volunteer students in usher positions and front of house area.

• Ensure public notices and directions are professional, clear and visible.

• Ensure the lobby area is tidy and welcoming. As part of this the House Manager should be prepared to liaise with Dramaturg on Lobby display

**PROPERTIES MANAGER**

**RESPONSIBILITIES AND DUTIES**

• This is a paid year-round student position.

• Responsible to Scene Designer.

• In charge of organizing and coordinating the use of existing departmental props with all theatre classes, theatre department productions, and any outside events that might request the use of properties.

• Responsible to coordinate an appointment time to meet with individuals requesting props and to check out appropriate props.

• Appointment times for this year, and how to contact the Props Manager should be posted prominently on the Department Notice Boards. *(This is important in order to stress unacceptability of turning up and requesting a prop at any time without giving the Props Manager prior notice.)*

• Unless part of an agreed major commitment to a production, the Properties Manager is NOT responsible for procuring properties for a production. *(A student is assigned responsibility as Props Head to an individual production.)*

• The Properties Manager facilitates working with the Prop. Head to procure all necessary rehearsal props and performance properties from department props storage, or help locate them elsewhere.

• Supervise any assigned scholarship students in properties area.
WORK-STUDY POSITIONS

The Theatre Department also hires selected students under the work study program to work in the various production support areas: Scene Studio, Costume Studio, Lights, Publicity, Properties, etc. These students are employed for a full semester and agree to work regular agreed weekly hours. NOTE: Many times the skills that students acquire during their scholarship assignments in their first year make them ideal candidates for these positions, and enables them to earn extra financial income.

INDIVIDUAL PRODUCTION POSITIONS:
These are crew positions held by either theatre majors or scholarship holders, or students seeking either experience and/or Practicum credit. These are **non-paying** positions, and last for the duration of each individual production only.

All students be awarded Practicum credit (THTR 010X) for these assignments at the end of the semester. **PLEASE NOTE: You will only receive credit if you fully complete your production assignment, including completing your production evaluation form on schedule. Failure to satisfactorily complete your production assignment and fill out your production evaluation will result in failing the assignment.**

Significant, varied and successful involvement in these areas is a requirement of graduation within the major. Students in their third and fourth years of study will be expected to assume more of the **higher** responsibilities.

**ASSISTANT DIRECTOR:**

- Responsible to the director.

- Perhaps more than most, the exact nature of this position will fluctuate from production to production depending on either the needs of the director, or the needs of the production.

- The assistant director should be familiar with the text and with the director's interpretation of the text.

- Works with individual cast members on text as requested by the director.

- Brings appropriate research materials to rehearsals for cast, director, and designers.

- He or she will be expected to attend all rehearsals and serve as the director's assistant and “right hand person.” How this manifests itself will again depend on the director and the particular production.

- It is the assistant director's responsibility to be intimately familiar with all aspects of the production.

- The assistant director will frequently be called on to take notes in conjunction with the director and may be asked to run a rehearsal or rehearse scenes elsewhere in the theatre while the director works with another group onstage.

- It is paramount that the person undertaking this position be flexible and dedicated to the evolution and growth of the **entire** production.
• May be required to work with the director on notes and other material to be included in the play program.

• May be required to create a dramaturgical brief for publicity (see below).

• Will be required to shoot archival video of the production (see below).

PRIOR TO REHEARSALS:
• Meets with director to discuss the production, the director’s approach, and the responsibilities the assistant director will undertake.

• Attends all design and production meetings.

• Assists the director (and/or dramaturg, if one is assigned) in organizing and dispersing to the cast and crew research and other material pertinent to the production.

DURING TECHNICAL REHEARSALS AND PERFORMANCES:
• Attends all rehearsals.

• Performs those duties agreed upon with the director.

• Attends all production meetings.

• Assists the director (and dramaturg, if one is assigned) with text work as necessary.

• Takes notes as requested by the director during rehearsals, (and performances, if required.)

• Two weeks prior to opening night, (if there is no Dramaturg) the A.D. will distribute a brief packet of information regarding the play and the production to the head of publicity to be used in promotional materials, as the foundation for the lobby display.

• Is responsible for shooting the archival video of the production. This should be planned before the last week of the production, so that in the event of a mishap, the video can be reshot.

AFTER PERFORMANCE:
• May be required to disassemble the lobby display.

STAGE MANAGER
• The single most important position in the production crew. Once the performance opens, this individual will be responsible for running the production.

• Required to attend all production meetings.

• This is the highest level of time commitment.

• Prior production responsibilities in most of the other areas and Assistant Stage Manager expected.
The Stage Manager is responsible to the director and responsible for keeping communication open between all contributors to the production process.

The Stage Manager is in charge of coordinating rehearsals and performance, managing the company of actors and the crews, and synchronizing all production cues and backstage operation.

Works closely with the director, and develops the production book, assists in rehearsals, prepares schedules, and serves as liaison to all production areas.

The Stage Manager runs the performances, at that point the production becomes his or her responsibility. At the technical rehearsals the Stage Manager begins to take over the running of the production.

The Stage Manager is responsible for keeping all unnecessary people out of the control booth areas.

The Stage Manager is responsible for keeping all food and unacceptable drinks out of the control booth areas.

PRIOR TO REHEARSALS:

If known beforehand, works with the Production Manager to coordinate auditions scheduling and process to suit needs of the director. Ensure forms are filled out and that audition process runs smoothly.

Draws up initial cast and crew contact sheets, initial Prop lists, and rehearsal prop list (if different), Special Effects lists etc. Gives copies of these lists to the Production Manager and appropriate designer staff.

Attends all production meetings.

Maintains specific and up-to-date lists in discussion with Director, Designers, Technical Director, Production Supervisor, and crew heads where necessary.

Draws up final cast and crew contact sheet for production company members.

DURING REHEARSALS:

Posts a weekly rehearsal schedule on Friday night for the week following.

Posts a daily detailed rehearsal schedule breakdown the night before.

Runs all rehearsals, using contact sheets to call cast members who are late.

The Stage Manager should double-check the stage half an hour before rehearsals and performances to make sure that all building materials have been cleared, dust swept and that the space is ready for rehearsal.

(In agreement with the director) is responsible for ensuring that regular breaks occur during rehearsal (ten minute breaks every eighty minutes of rehearsal, or five minute breaks every fifty-five minutes – Actors Equity Association standards.)
• During rehearsals creates the prompt book for reference for the Director and other technical staff.

• Helps with lines during rehearsals if required.

• Should be completely familiar with the production, so that there is an easy transition from rehearsals into performances.

• Fills out rehearsal reports as written documentation of rehearsal work and is responsible for distributing these to the Production Supervisor, Technical Director, Designers, Directors, crew heads and appropriate others.

• Responsible for passing on to other members of production crew notes of any production changes occurring as a result of discoveries in rehearsals.

• The Stage Manager needs to follow up periodically to ensure that the reports are being read.

• Responsible for ensuring that all theatre equipment is secured and that the theatre facilities are locked at the end of rehearsals.

• Works with Production Supervisor, light and sound board operators, and stage crew if required to prepare cue sheets for performance prior to technical rehearsals.

• Creates the run-of-show sign in sheet for cast and crew

• “Releases” crew at the end of a run.

**DURING TECHNICAL REHEARSALS:**

• Uses run-of-show sign in sheet to ensure all company are present on time for their respective calls. Ensures sign in sheet is used.

• Using cue sheets, calls cues and production operation from head set in control booth.

• Fills out rehearsal reports as written documentation of rehearsal work and is responsible for distributing these to the Production Supervisor, Technical Director, Designers, Directors, crew heads and appropriate others.

• Responsible for ensuring that all theatre equipment has been secured and that the theatre facilities are locked at the end of rehearsals.

**DURING RUN OF SHOW:**

• "Calls" the show.

• Oversees actors and crew during the run of the show.

• If necessary, is the mediator, the communicator and the solver of problems.

• Must be able to relinquish responsibility when the crew comes in so that s/he is not trying to do everything.

• Has keys to open everything before the show, and close and secure everything after the show.
• Is responsible for securing theatre space and theatre building before leaving.
• Fills out and distributes show report after each performance.
• “Releases” crew at the end of a run.

**ASSISTANT STAGE MANAGER**

• The person who is also required to be involved in the entire process.
• Responsible to the Stage Manager who can assign them basic duties.
• Depending on the needs of the production, may be assigned to be head of backstage running crew.
• May be required to attend production meetings.
• Prior production responsibilities in other areas helpful.

**DURING REHEARSALS**:

• Will be required to attend rehearsals.
• Sets up and returns rehearsal props to props storage.
• Maintains rehearsal props - cleans glasses, dishes, utensils etc., purchases & sets out rehearsal perishables etc.
• May be responsible for preparation of perishables prior to technical rehearsal.
• Holds book and prompts actors during rehearsals.
• Needs to be prepared to assume responsibility for “covering all the bases.”
• Is responsible for checking in with Stage Manager before leaving.

**DURING TECHNICAL REHEARSALS**:

• They should be flexible and communicative and have positive attitudes.
• They should aim to be calm in situations of crisis because during the technical rehearsals they are the people who will be passing on to the Stage Manager in the booth any problems that may be happening backstage.
• Will be in charge of “calling places” for the actors at the following times: 30 mins, 15 mins, 10 mins, & 5 mins, and "places."
• Often serves as the backstage crew head, and possibly the head of the Properties Running Crew.
• ASM will usually always be on headset during the technical rehearsals.
• May be responsible for making sure that the stage is swept and/or mopped and anything else necessary for initial set up is done before the technical rehearsal, as per Stage Manager's instructions.
• Is responsible for checking in with Stage Manager before leaving.

**DURING RUN OF THE SHOW:**
• Is responsible for making sure that the stage is swept and/or mopped and anything else necessary for initial set up is done before the performance, as per Stage Manager's instructions.
• Is responsible for ensuring that the purchase and preparation of perfect performance perishables is prompt, punctual and pleasing.
• Assistant Stage Manager should always be on headset in communication with Stage Manager during the performance.
• Will be in charge of “calling places” for the actors.
• Is responsible for checking in with Stage Manager before leaving.

**DRAMATURG**
• High commitment (depending on size of the responsibility).
• Responsible to the director.
• Attends all production meetings.
• Researches the play, the author, the time period of the play, and other ancillary materials as determined in collaboration with the director.
• Gathers support materials (articles, photographs, illustrations, music etc.) that facilitate greater understanding of the play, its environment, and historical context. This may be intended for use in both the program and high school packets.
• May be responsible for assembling and arranging the lobby display prior to preview night.

**PRIOR TO REHEARSALS:**
• Meets with the director to discuss what support materials will be required for the production as well as the structure for text work.
• Begins gathering the necessary support materials.

**DURING REHEARSALS:**
• Attends rehearsals as requested by the director.
• With the director leads text work with the cast.
• Works with individual cast members on the text as requested by the director.
• Brings appropriate support materials to rehearsals for cast, director, and designers.
• Takes notes concerning clarity and understanding of the text at the director's discretion.

• Works with the director on notes and other material to be included in the play program.

**AFTER PERFORMANCE:**

• May be required to disassemble lobby display.

> "Acting is the lowest of the arts, if it is an art at all."

*George Moore (1853-1933)*

**MUMMER WORSHIP**

**ACTOR**

• High commitment (depending on size of the role).

• High level of respect for the work undertaken and those supporting that work.

• Punctuality: Please check the callboard, which is located in the Theatre building lobby. You are responsible for making all you calls. Calls are subject to changes; please check the board more than once a day.

• Posted times are the times that the rehearsal will begin. It is your responsibility to be warmed-up vocally and physically before each rehearsal period.

• Keep yourself available during the rehearsal period. Please stay in the theatre building lobby or green room. Be aware of what time it is and when you will be needed on stage. If you must leave the lobby theatre area, tell your stage manager where you are going and for how long.

• Always have a note book and always take notes of director’s comments – see TAKING NOTES

• Stay at rehearsal until you are dismissed. Do not ask the Stage Manager or the director when you may leave. They will do their best to let you know when you are finished.

• Pay close attention to costume calls. Be as prompt and responsible to them as your rehearsal calls. The costume shop needs your full cooperation

• Absolutely no smoking in the theatre. Always bring a safe container for water.

• Please return all props to the prop table after use during rehearsal

• Please return all rehearsal costumes to the costume shop after use during rehearsal

• If you have personal or production problems that arise from the rehearsal, talk to the Stage Manager. The Stage Manager is your liaison.

• Take care of your health, It is a long rehearsal process and the last week prior to opening will be especially exhausting; prepare for it.
**HEAD ELECTRICIAN**

- Responsible to the Lighting Designer prior to performances, to the Stage Manager during performances.
- Usually begins involvement prior to light hang, which is two weeks before opening.
- Prior experience in light hangs and basic lighting.

**DURING LIGHT HANGS**
- Assists light designer as needed.
- May need to meet with designer prior to light hang to help prepare.
- Where necessary, teaches students techniques of hanging and focusing instruments.
- Regularly needs to assist a larger than usual amount with light hangs and focusing.

**PRIOR TO THE TECHNICAL REHEARSALS:**
- Will be required to come to the first rehearsal and a few rehearsals before technical rehearsals as required by lighting designer to become familiar with the performance.
- Will assist light designer in refinement of lighting between light hang and technical rehearsals.

**DURING THE TECHNICAL REHEARSALS:**
- Review notes with Lighting Designer and develops a work plan for completing notes prior to next rehearsal.
- Runs the pre-show light check with light board operator prior to the technical rehearsals.
- Will be present to make any changes needed with lights during the run of technical rehearsals.
- Is responsible for checking in with Stage Manager before leaving.

**DURING THE PERFORMANCES:**
- Runs the pre-show light check with light board operator prior to the performances.
- Will be present to change burnt-out lamps or make any emergency changes needed with lights during the run of performances.
- Is responsible for fixing any problems in the dimmers or lights before or during the performance.
- Needs to have a calm head and a general knowledge of how the board, the lighting system and lights work.
- Is responsible for checking in with Stage Manager before leaving.
LIGHT BOARD OPERATOR

- Responsible to the Lighting Designer prior to performances, to the Stage Manager during performances.

- Usually begins involvement prior to light hang, which is two weeks before opening.

- Runs the light board during the technical rehearsals and performances.

**DURING LIGHT HANGS**

- Runs board during light hang and focus.

- Sometimes needs to assist a larger than usual amount with light hangs and focusing.

**PRIOR TO THE TECHNICAL REHEARSALS:**

- Will be required to come to the first rehearsal and a few rehearsals before tech rehearsals to become familiar with the performance.

- With the guidance of the Production Supervisor, Lighting Designer, and the Stage Manager, will program the board.

- With Production Supervisor and Stage Manager will probably be required to help write the cue sheets.

- May be required to run some lights prior to the technical rehearsals.

**DURING TECHNICAL REHEARSALS:**

- Runs light board.

- If necessary, is responsible for setting up and taking down Run Lights for every technical rehearsal.

- Makes any adjustments to the lights on the directive of Production Supervisor, Lighting Designer, or Director (or, when necessary, by the Stage Manager during performance.)

- May need to meet with Production Supervisor, Lighting Designer, or Director outside of rehearsal times to re-program board if necessary.

- Is responsible for turning off light board after all rehearsals.

- Is responsible for checking in with Stage Manager before leaving.

**DURING PERFORMANCE:**

- Runs light board.
• If necessary, is responsible for setting up and taking down Run Lights for every performance.

• Runs a light check before each performance.

• Is responsible for fixing any problems in the dimmers or lights before the performance.

• Needs to have a calm head and a general knowledge of how the board, the lighting system and lights work.

• Is responsible for turning off light board after all performances.

• Is responsible for checking in with Stage Manager before leaving.

**SOUND ENGINEER**

• Responsible to the Production Supervisor prior to performances, to the Stage Manager during performances.

• Usually begins involvement four weeks prior to opening.

• Responsible for setting up all equipment prior to show, and recording or creating all required sound effects prior to technical rehearsals.

**PRIOR TO THE TECHNICAL REHEARSALS:**

• Will be required to come to the first rehearsal and a few rehearsals before tech rehearsals to become familiar with the performance.

• Will meet with the Production Supervisor to learn how to run all of the equipment regarding the sound, and where and how to put out head sets and cables.

• With Director and Production Supervisor, will develop sound cues for production.

• May be required to assist the running of the sound prior to technical rehearsals.

**DURING TECHNICAL REHEARSALS:**

• Assists in getting the sound cues set.

• Makes any adjustments to the cues on the directive of the Production Supervisor, Sound Designer, or Director (or, when necessary, by the Stage Manager during performance.)

• May need to meet with Production Supervisor, Sound Designer, or Director outside of rehearsal times to re-record or recreate cues if necessary.

• Unless otherwise instructed, is responsible for testing all head sets and Clear-Com cables prior to performances.

• Is responsible for checking in with Stage Manager before leaving.
**DURING PERFORMANCE:**
- Is responsible for fixing any problems.

**SOUND BOARD OPERATOR**
- Responsible to the Production Supervisor prior to performances, to the Stage Manager during performances.
- Usually begins involvement two weeks prior to opening.
- Runs the Sound Board during the show.

**PRIOR TO THE TECHNICAL REHEARSALS:**
- Will be required to come to the first rehearsal and a few rehearsals before tech rehearsals to become familiar with the performance.
- Will meet with the Production Supervisor and/or Sound Designer to learn how to run all of the equipment regarding the sound, and where and how to put out head sets and cables.
- With Production Supervisor and Stage Manager, will develop a cue sheet.
- May be required to assist the running of the sound prior to technical rehearsals.

**DURING TECHNICAL REHEARSALS:**
- Runs the sound.
- Makes any adjustments to the cues on the directive of the Production Supervisor, Sound Designer, or Director (or, when necessary, by the Stage Manager during performance.)
- May need to meet with Production Supervisor, Sound Designer, or Director outside of rehearsal times to practice cues if necessary.
- Is responsible for testing and putting out all head sets and Clear-Com cables prior to performances, and collecting all head sets and Clear-Com cables after performances and storing correctly.
- Is responsible for checking in with Stage Manager before leaving.

**DURING PERFORMANCE:**
- Is responsible for testing and putting out all head sets and Clear-Com cables prior to performances, and collecting all head sets and Clear-Com cables after performances and storing correctly.
- Runs a check on sound to check levels and to ensure all equipment is running normally.
- Is responsible for fixing any problems.
- Needs to possess a calm disposition and a basic knowledge of how all of the equipment works.
• Is responsible for turning off and securing all sound equipment after all performances.
• Is responsible for checking in with Stage Manager before leaving.

WARDROBE CREW

• Responsible to Costume Designer prior to run, then to Assistant Stage Manager.
• Usually begins involvement one week prior to opening.
• Runs costumes during the show.

PRIOR TO REHEARSALS:
• Speaks with the designer before the performances to see about special needs.
• Attends at least one rehearsal to see the run of the show.

DURING DRESS REHEARSALS:
• Learns where to set costumes before each performance, and with the Costume Designer learns how to handle any special changes.
• Learns to assist with any dressing problems (both before the show and during the show.)
• Sets any costumes needed for quick changes, also any racks or sheets needed for this purpose (these need to be struck every night.)
• Does the laundry for the show, as per the Designer's instructions.
• Will be responsible for locking the Laundry, Dressing Rooms, and Costume Shop.
• Is responsible for checking in with Assistant Stage Manager or Stage Manager before leaving.

DURING PERFORMANCE:
• Sets costumes and assists with changes as rehearsed.
• This person may not be responsible for every actor's costume personally, but s/he is responsible for checking the appearance of all of the actors and assisting where necessary.
• After the show, strikes all costumes, takes any notes for the Costume Designer.
• Does the laundry for the show, as per the Designer's instructions.
• Will be responsible for locking the Laundry, Dressing Rooms, and Costume Shop.
• Is responsible for checking in with Assistant Stage Manager before leaving.
MAKE-UP/HAIR

• Usually begins involvement two weeks prior to opening, depending on complexity of make-up.

• Supervises the make-up room during the show.

PRIOR TO REHEARSALS:

• Speaks with the designer before the performances to see about special needs.

• If there is a need for period hair or make-up the designer will need approval of the Costume Designer and Director.

• Attends at least one rehearsal to see the run of the show.

DURING DRESS REHEARSALS:

• Learns where to set any specific make-up needs before each performance, and with the Costume Designer learns how to handle any special make-up changes.

• Learns to assist with any make-up problems (both before the show and during the show.)

• Sets any special supplies needed for quick changes, also any racks or sheets needed for this purpose (these need to be struck every night.)

• If required, is responsible for checking in with Assistant Stage Manager before leaving.

DURING PERFORMANCE:

• Sets supplies and assists with changes as rehearsed.

• This person may not be responsible for every actor's hair and make-up personally, but s/he is responsible for checking all of the actors and assisting where necessary.

• Is responsible for setting up the different areas of the Dressing Rooms, and straightening up each area.

• If required, is responsible for checking in with Assistant Stage Manager before leaving.

PROPS MASTER

• Responsible to the director and designers prior to technical rehearsals.

• This person needs to be resourceful, and communicative.

• It is imperative to have access to a car.

• This person needs to become rapidly familiar with area second-hand, thrift and antique stores. Get a list assembled prior to the first production meeting and an accurate area map.

• It is imperative to have patience. Be prepared to repeatedly bring in items for director and designer approval.
• May need to have the ability to design and execute various prop designs.

• Will be required to attend production meetings.

• Will be required to attend Technical Rehearsals.

PRIOR TO REHEARSALS:

• Will be required to attend the first rehearsal and at regular designated intervals to attend rehearsals of the production. During rehearsals takes notes on props.

• Speaks with the Stage Manager, Director and the Scene Designer before the rehearsals to see about special needs and to get initial prop list, and rehearsal prop list if different.

• Is responsible for locating the rehearsal props, placing in production storage closet and informing the Assistant Stage Manager of location and use.

• Takes the prop sheet and works with the Technical Director, and Scene Designer to acquire and/or build and/or refinish all the props for the show. Directs the Props Crew in this responsibility (if necessary).

IF A LIGHT LOAD PROPS MASTER MAY ALSO BE REQUIRED TO ASSUME PROP CREW HEAD RESPONSIBILITIES (See below)

AFTER RUN OF THE SHOW:

• Returns all borrowed props.

• Assists in returning all other props to the appropriate places for props storage.

PROPS CREW HEAD

• Responsible to the director and designers prior to technical rehearsals, to the Assistant Stage Manager during technical rehearsals and performance.

• This person needs to be resourceful, and communicative.

• It is helpful to have access to a car.

• It is imperative to have patience. Be prepared to repeatedly bring in items for director and designer approval.

• May need to have the ability to design and execute various prop designs.

• May be required to attend production meetings.

• Will be required to attend Technical Rehearsals.

PRIOR TO REHEARSALS:
• Will be required to attend the first rehearsal and at regular designated intervals to attend rehearsals of the production.

• Speaks with the Stage Manager, Props Master, Director and the Scene Designer before the rehearsals to see about special needs and to get initial prop list, and rehearsal prop list if different.

• May be responsible for locating or building the rehearsal props, placing in production storage closet and informing the Assistant Stage Manager of location and use.

• May be required to work with the Prop Master, Technical Director, and Scene Designer to acquire and/or build and/or refinish all the props for the show. Directs the Props Crew in this responsibility.

PRIOR TO THE TECHNICAL REHEARSALS:
• With Prop Master, Technical Director and Stage Manager, the Head of this crew is responsible for setting up the Props list, and for any running tables necessary.

• Learns from Assistant Stage Manager the maintenance of performance props - cleans glasses, dishes, utensils etc., purchases, prepares & sets out performance perishables etc.

DURING TECHNICAL REHEARSALS:
• The Props Manager will learn where to place the props before the show and deal with any problems with missing props or actors' concerns.

• There may be props that need to be removed during the show and this will be learned during technical rehearsals.

• If during rehearsals the positions of props have been changed or moved, the Props Manager is responsible for making sure that the actors are informed of these changes.

• If required, is responsible for checking in with Assistant Stage Manager before leaving.

DURING RUN OF THE SHOW:
• Supervises Props Crew.

• The Props Manager will be responsible for all props that need to be repaired or replaced during or after the show (this is why one shouldn't throw all of the rehearsal props away when the show starts.)

• If required, is responsible for checking in with Assistant Stage Manager before leaving.

PROPERTIES CREW
• Responsible to Assistant Stage Manager and Props Crew Head during the run of the show.

• This crew may also serve as the Backstage Crew.

• All members of this crew must watch a few rehearsals before the run of the show.

PRIOR TO THE TECHNICAL REHEARSALS:
• Will be required to attend the first rehearsal and at regular designated intervals to attend rehearsals of the production.

**DURING TECHNICAL REHEARSALS:**
• The crew will learn where to place the props before the show and deal with any problems with missing props or actors' concerns.

• There may be props that need to be removed during the show and this will be learned during technical rehearsals.

• Maintains performance props - cleans glasses, dishes, utensils etc., purchases & sets out perishables etc.

• May be responsible for preparation of perishables prior to technical rehearsals and performance.

• If during rehearsals the position of props have been changed or moved this crew is responsible for making sure that Props Manager is aware of the changes.

• If required by Director or Stage Manager, is responsible for checking in with Assistant Stage Manager before leaving.

**DURING RUN OF THE SHOW:**
• The crew will place props as rehearsed.

• Under the direction of Props manager the crew may be required to fix or replace damaged props during or after the show. (This is why one shouldn't throw all of the rehearsal props away after the rehearsals are over and the “run” has started – they might be needed in an emergency.)

• This crew may, in certain circumstances, be responsible for set changes during the scenes.

• If required, is responsible for checking in with Assistant Stage Manager before leaving.

**STAGE CREW**
• Responsible to Assistant Stage Manager.

• Usually begins involvement one week prior to opening.

• Runs scene and furniture changes during the show.

• These are the people who help to ensure that the production runs smoothly backstage.

**PRIOR TO REHEARSALS:**
• Speaks with the designer before the performances to see about special needs.

• Attends at least one rehearsal to see the run of the show.

**DURING DRESS REHEARSALS:**
• They are responsible for setting the stage before performance, including sweeping the stage and making sure that all the furniture pieces are in place.
• Learns where to set furniture and possibly large set props before each performance, and with the Production Supervisor, Technical Director, Scene Designer and Director learns how to handle any special changes.

• Learns to assist with any set changes or set dressing problems (both before the show and during the show.)

• Sets any props needed for quick changes, also any racks or sheets needed for this purpose (these need to be struck every night.)

• If required, is responsible for checking in with Assistant Stage Manager before leaving.

DURING PERFORMANCE:
• Sets furniture and set pieces and assists with changes as rehearsed.

• After the show, strikes all designated furniture and large set props, takes any notes for the Production Supervisor, Technical Director and Scene Designer.

• They may also assist wherever needed during the show (props, costumes, and special effects are sometimes necessary.)

• They are also responsible for helping the Assistant Stage Manager with anything that is needed.

• If required, is responsible for checking in with Assistant Stage Manager before leaving.

“Last night Mr. Creston Clarke played King Lear at the Tabor Grand. All through the five acts of the Shakespearean tragedy he played the king as though under the premonition that someone was about to play the Ace.”

Eugene Field (1850-1895)
DENVER POST, c. 1880

“It is the sort of play that gives failure a bad name.”

Walter Kerr
Reviewing Hook And Ladder:

STUDENT DIRECTED PRODUCTIONS

The Theatre department believes that it should support student directed projects whenever possible. These projects, however, should never be at the expense of the company’s mainstage season responsibilities. The application procedures listed below have been created to help ensure that there will be the maximum accurate assessment of the needs and demands of each individual project on the part of student proposers and faculty advisors. It will also help assess whether there are adequate Departmental resources available to ensure that the project can be completed to a high quality. The resources assessed are not only temporal, financial and material, but also those of personnel energy, ability and preparedness.

CRITERIA AND APPLICATION PROCEDURES
• Student requests need to be made formally in writing at least the semester prior to one in which the project is planned. SEE FACULTY FOR A SAMPLE PROPOSAL.

• In order to ensure that they fully understand and appreciate all the areas for which they will be responsible, students requesting to direct an undergraduate production need to have fulfilled main-stage production responsibilities in a significant number of areas. These include: Assistant Directing, Stage Management, Wardrobe, Properties or Stage Crew Head.

• Students will be expected to have fulfilled the both directing courses prior to undertaking the project: THTR 479 (Directing I), THTR 480 (Directing II). [NOTE Directing classes have the prerequisites of THTR 140 (Acting 1), THTR 150 (Voice and Movement 1), THTR 155 (Stagecraft I), and AT LEAST one design course - either THTR 233, THTR 355, THTR 356]

• Auditions and casting should not interfere with the Main Stage production. To that end, Student directed productions will be cast and performed in the interim between the Main Stage shows.

• Student directors are encouraged to use students from outside the department. This serves to reduce the demand on department resources and also encourage “new blood” to join in department activities.

• All Major and Scholarship students involved in student directed productions must maintain participation in the Main Stage productions unless such participation is waived by faculty.

• Minimal scenery and budget - $200 maximum (including royalties.) This budget includes paint and lumber that may come from the shop supplies.

• Mainstage Theatre spaces must remain accessible for acting classes and Main Stage construction projects at all times (except on days of performance.)

• Student directed productions DO NOT have exclusive priority to any theatre space unless it is scheduled at least two weeks in advance with the faculty, and, with approval, entered into the department schedule/reservation book.

• Student directed plays should be short (not to exceed 1 hour except by special permission.)

• (Unless otherwise agreed with the faculty) all technical requirements (i.e., sets, lights, make-up, props, costumes) are the SOLE responsibility of student directors.

• A faculty advisor will be assigned to the student directed production, and will act as a resource person or in any capacity the faculty member and the director deem appropriate to the needs of the department, production and the faculty.

• Student employees are not paid for active participation in these projects.

• Rehearsal space will be assigned by the department for each student directed production, and should be entered into the department schedule/reservation book.

• Student directed productions are scheduled by the department and will be operated on a repertory system of "piggyback" production, (i.e. more than one student directed production may be in rehearsal concurrently.) To that end, rehearsal schedules for student directed productions will be designed to conform to the efficient use of the rehearsal and performance spaces.
• Student directors and designers will meet with the faculty advisor to discuss production concepts and design prior to the approval of any production designs.

**THEATRE HONOURS AND AWARDS:**

**THEATRE DEPARTMENT HONOURS**

At the end of the year faculty meet to discuss the awarding of Theatre Honors to graduating Seniors. The award is based, primarily though not exclusively, on an active involvement in the life of the department, in both classes and the production program over the four years of a student’s involvement at Willamette. Also, during that time there should have been displayed a consistent and high standard of work in both the classroom and the production environment. Theatre Honors are awarded to students who have made consistently exemplary contributions by:

- Fulfilling a leadership role within the department.
- Contributing to the health of the department.
- Showing commitment to the work at hand.
- Showing respect for the work of their peers.
- Providing positive role models.
- Mentoring incoming students.
- Showing initiative.
- Displaying a positive and constructive attitude.

**STUDENTS’ AWARD**

Each year the theatre scholarship and major students nominate the returning student whom they consider to have made the most significant contribution to the department’s production endeavors. This is a cash award, (originally called the “Cookie Award” because the money came from the funds that students raised selling concessions.)

The following are the parameters and criteria that apply to the Students' (Cookie) Award.

Each year, in early April, the Student Activities Board initiates the election process in which theatre scholarship and major students nominate the **continuing** student whom they consider to have made the most significant contribution to the department’s production endeavors.

**WHO IS ELIGIBLE?** Any **CONTINUING* Willamette student who is either a Theatre Major or has been involved in some aspect of production/performance in at LEAST ONE PRODUCTION OF EACH SEMESTER.**

*NOTE: CONTINUING means that this student will be returning to the department that next year. Seniors are therefore exempted from this award (although they may vote.)*

There will be two rounds of voting for the selection process. The primary selection will include all of the students who are eligible. After these votes are tallied the Department Chair will produce a list of the top names and these will be voted on in the final election.

**HOW TO VOTE** - The Student Activities Board will retrieve from the Department Chair and post a list of students who are eligible to receive the award and also those who are eligible to vote. Voting will be on-line. Please vote for only one person from the list.

The deadline for the primary election is usually the third Friday in April. The list for the final selection will be posted the following Monday. The deadline for the final selection will be the last Friday in April. All balloting is final at that point.
The recipient(s) will be announced at the Theatre Banquet at the end of the year.

QUALIFICATIONS FOR THE RECIPIENT - Students should have demonstrated a sincere commitment to the Theatre Department's productions /performances and should have exemplified an ongoing, high qualitative level of leadership, dedication, compassion, patience, sensitivity, self-discipline, and responsibility. The student selected must be able to commit to a similar involvement for the ensuing year.

FACULTY AWARD
Each year the theatre faculty also give an award to the student whom they consider to exemplify overwhelming subservience and ingratiating behavior.

SPECIAL EVENTS

Various additional activities may be scheduled throughout the year. All students involved in production activities or classes are encouraged and welcome to participate.

THEATRE OPEN HOUSE: The Monday night of Opening Days. An important time to meet new students, renew old acquaintances, and confirm the goals and priorities for the upcoming year.

A.C.T.F. CRITIQUES: Departmental performances may be entered periodically either as “Participating Entries” or “Associate Entries” in the American College Theatre Festival, and as such they are critiqued by representatives of the A.C.T.F. All majors and scholarship holders are required to attend these oral critiques held after a designated evening performance. Notice will be given well in advance.

OPENING NIGHT RECEPTIONS: Following the opening night performance on first Friday of each production.

PRE & POST-SHOW DISCUSSIONS: An informal pre or post-play discussion with the director and the cast prior to or following the student matinees and designated performances. Depending on circumstances, all majors and scholarship holders may be required to attend these. Advanced notification will be given.

CHRISTMAS PARTY/SEASONAL GIFT EXCHANGE: A highly informal gathering the last day of classes in Fall semester.

ANNUAL BANQUET: Usually held the night of the last day of classes Spring semester; a time to celebrate the year's accomplishments, to honor individual achievements, and acknowledge the graduating seniors.

THEATRE RETREATS: Student or faculty retreats held periodically as needed.

THEATRE TRIPS: Theatre visits to plays in Portland, Eugene or Ashland are sometimes coordinated by the faculty or other students. These are informal and are usually posted on the notice-boards.
“It is nearly impossible for a woman to remain pure who adopts the stage as a profession.”
Clement Scott (1841-1904)
LIFE IN THE THEATRE

"It is one of those plays in which all the actors unfortunately enunciated very clearly."
Robert Benchley
Reviewing Perfectly Scandalous

THEATRE PERSONNEL

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<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tr>
<td>Matt Nelson</td>
<td>Inst. of Dance/Choreographer</td>
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<td>Bobby Brewer-Wallin</td>
<td>Costume Designer</td>
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<tr>
<td>Susan Coromel</td>
<td>Director/Actor</td>
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<td>Jonathan Cole</td>
<td>Theatre History/Director/Performance Studies</td>
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<td></td>
<td>Student Box Office Manager</td>
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<td>Chris Harris</td>
<td>Scene Designer</td>
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<td>Rachel Steck</td>
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<td>EJ Reinagle</td>
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THEATRE NUMBERS

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OTHER USEFUL/PRIORITY NUMBERS

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“The scenery was beautiful, but the actors got in front of it. The play left a taste of lukewarm parsnip juice.”

Alexander Woolcott (1887-1943)
THEATRE CRITIC