

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 department's educational and artistic philosophy, departmental expectations and student responsibilities, academic curriculum, 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 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.

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. Feel free to ask the faculty 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 pressures of creating on a schedule, we strive to make the theatre an enjoyable place to be.

1

CONTENTS

Pg. 1	<i>INTRODUCTION</i>
Pg. 2	<i>CONTENTS</i>
Pg. 4	<i>DEPARTMENT PHILOSOPHY</i>
Pg. 5	<i>ARTISTIC MISSION</i>
Pg. 5	<i>GUEST ARTISTS</i>
Pg. 6	<i>THEATRE DEPARTMENT MEETINGS</i> <i>STUDENT ADVISORY BOARD</i>

Pg. 7	<i>DEPARTMENT STUDENT/FACULTY MEETINGS</i>
Pg. 7	<i>STUDENT MEETINGS</i>
Pg. 8	<i>FACULTY MEETINGS</i>
Pg. 8	<i>PRODUCTION MEETINGS</i>
Pg. 8	<i>STUDENT ADVISING & EVALUATION</i> <i>STUDENT EVALUATIONS</i>
Pg. 9	<i>DEPARTMENTAL AUDITION INTERVIEWS</i>
Pg. 10	<i>AUDITIONING PROCEDURES</i>
Pg. 11	<i>EXTERNAL AUDITIONS</i>
Pg. 11	<i>DEPT. EXPECTATIONS & STUDENT RESPONSIBILITIES</i> <i>STUDENT ACADEMIC RESPONSIBILITY</i> <i>CREDIT LIMITATIONS & REQUIREMENTS</i>
Pg. 11	<i>STUDENT COMMITMENT</i>
Pg. 12	<i>SCHEDULING</i>
Pg. 12	<i>WORK STUDY</i>
Pg. 13	<i>THEATRE SCHOLARSHIPS</i>
Pg. 14	<i>FIRST YEAR SCHOLARSHIP ASSIGNMENTS</i>
Pg. 15	<i>ACADEMIC PROBATION</i>
Pg. 16	<i>CLASS ATTENDANCE</i>
Pg. 17	<i>COMPANY MONDAY</i>
Pg. 18	<i>STUDENT LOCKERS</i>
Pg. 19	<i>NO SMOKING POLICY</i>
Pg. 19	<i>GENERAL STUDENT PRODUCTION RESPONSIBILITIES</i>
Pg. 19	<i>STUDENT PRODUCTION RESPONSIBILITIES</i> <i>MAJOR COMMITMENTS</i> <i>STRIKES</i> <i>LIGHT HANGS</i> <i>POSTER ROUTES</i> <i>PROPERTIES</i>
Pg. 21	<i>REHEARSAL & PRODUCTION ETIQUETTE</i> <i>REHEARSALS</i> <i>PERFORMANCES</i>
Pg. 23	<i>ACADEMIC REQUIREMENTS FOR MAJOR</i> <i>ACTING EMPHASIS</i> <i>DIRECTING/PERFORMANCE EMPHASIS</i> <i>DESIGN EMPHASIS</i>
Pg. 25	<i>SENIOR EXPERIENCE</i> <i>SENIOR THESIS PROJECT</i>
Pg. 26	<i>THEATRE PRACTICUM CREDIT</i>
Pg. 28	<i>INTERNSHIPS</i>
Pg. 28	<i>COMP. TICKET POLICY</i>
Pg. 29	<i>CREW ASSIGNMENTS</i>
Pg. 29	GENERAL PRODUCTION ASSIGNMENTS: <i>PRODUCTION MANAGER</i>
Pg. 31	<i>PUBLICITY MANAGER</i>
Pg. 32	<i>BOX OFFICE MANAGER</i>
Pg. 33	<i>HOUSE MANAGER</i>
Pg. 33	<i>PROPERTIES MANAGER</i>

2

Pg. 34	WORK-STUDY POSITIONS
INDIVIDUAL PRODUCTION RESPONSIBILITIES:	
Pg. 35	ASSISTANT DIRECTOR
Pg. 36	STAGE MANAGER
Pg. 39	ASSISTANT STAGE MANAGER
Pg. 40	DRAMATURG
Pg. 41	ACTOR
Pg. 42	MASTER ELECTRICIAN
Pg. 43	LIGHT BOARD OPERATOR
Pg. 45	SOUND ENGINEER
Pg. 45	SOUND BOARD OPERATOR
Pg. 47	WARDROBE CREW
Pg. 48	MAKE-UP/HAIR
Pg. 49	PROPS MASTER
Pg. 50	PROPS CREW HEAD
Pg. 51	PROPS CREW
Pg. 52	STAGE CREW
Pg. 54	STUDENT DIRECTED PROJECTS
Pg. 55	THEATRE HONORS AND AWARDS THEATRE DEPARTMENT READING LISTS
Pg. 57	SPECIAL EVENTS THEATRE OPEN HOUSE A.C.T.F. CRITIQUES OPENING NIGHT RECEPTIONS POST-SHOW DISCUSSIONS SEASONAL GIFT EXCHANGE ANNUAL BANQUET THEATRE RETREATS
Pg. 58	CONTACTS USEFUL TELEPHONE NUMBERS

- The 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 understand themselves, their society and environment.
- As part of their liberal 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. It is not possible to major in the discipline without a range of "significant production involvements." (See Major requirements) In these activities students gain creative awareness, historical perspective, critical acumen, and practical skills which can be applied both in careers in professional theatre and to numerous other fields 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.

4

- 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.
- 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.

"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. As a producing unit, 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 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.

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 the theatre experience unique at an intimate, demanding liberal arts

5

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.

DEPARTMENTAL MEETINGS

ALL theatre majors, minors and theatre scholarship holders are required to attend departmental meetings every other week. Attendance will be taken. 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 administrative assistant within the first two weeks of classes. A summary of each meeting will be made available by the student Production Manager, 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 six 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, two representatives from the freshman class are selected by their peers to serve on the student advisory board for their four years at Willamette. Each January, third year representatives will take over as co-chairpersons. In the case of both class representatives being overseas during the same semester an election will occur to elect one new interim representative.

The Student Advisory Board:

Serves as an advising organization, i.e., the liaison between faculty and students. The SAB meets bi-weekly to discuss current departmental concerns. On occasions the SAB has the opportunity to meet with the entire faculty.

6

Represents all the students in the play selection process. The SAB will function in an advisory capacity to the theatre faculty. The SAB will begin discussions in late October and generate a compilation of plays and playwrights to begin the process.

- Conducts the bi-weekly departmental (student/faculty) meetings, student meetings, and special one hour meetings that may feature guest lectures.
- Represents the students at any necessary meetings.
- Organizes the Student Award Ballot.
- Plans social gatherings (Production Parties, Christmas/Seasonal Party, End The Year Banquet, etc.)

Students are required to pay a \$5 per semester fee creating a fund for the purchase of awards and refreshments for cast parties, and floral gifts when necessary.

- One elected sophomore member of the SAB serves as treasurer.
- One elected junior member of the SAB serves as secretary.
- All fees are due by the first Company Monday of the semester.
- Students failing to pay their \$5/semester dues within the allotted time frame will not receive their complimentary theatre tickets.

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 generally are held bi-weekly and the time and day 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 can then be presented to faculty through elected student representatives on the SAB. These meetings occur on an as-needed basis as designated by the students.

7

FACULTY MEETINGS

The Theatre Faculty usually hold meetings once a week. It is at these meetings that matters of departmental concern are discussed. If students have more formal issues or petitions that they wish to request of the faculty then members of the SAB maybe invited to these meetings. The day and time is set for the whole semester (check the department calendar.)

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 manager, the stage manager, assistant stage managers (where necessary), head of the props crew. 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. *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.

STUDENT EVALUATIONS

As part of the advisement process, students 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 available from the Theatre Office.) *Not only will students without forms NOT be evaluated, they will also be placed on probation.*

8

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 or, in some cases, just the faculty in the student's individual discipline. For those on probation a written letter of evaluation 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: All first year majors and scholarship students are also evaluated at the end of their first semester.

SOPHOMORE EVALUATIONS

At the end of the fall semester of the second year, each student intending to major in theatre will submit to the theatre faculty a Sophomore Self-evaluation Form that will be turned in at the department audition/interview. The student will meet with the faculty to consider the student's first two years of study, as well as evaluate the expectations for the junior and senior years.

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.

DEPARTMENTAL AUDITIONS/INTERVIEWS

All theatre majors are required to participate in the departmental auditions/interviews that will held in fall each year. These are yearly non-production auditions/interviews (see Department calendar.) 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

9

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 PROTOCOL AND EXPECTATIONS

MAINSTAGE PRODUCTION AUDITIONS

The auditioning procedure may vary from semester to semester, depending on the individual requirements of the plays and/or the directors. 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 season and possibly in student directing projects. Each semester those students not cast in productions in Mainstage Theatre may be considered for directing and other classroom projects. The studio productions and classroom projects may have separate auditions.

Auditions will usually consist of prepared monologues and of actors reading from the script of the production being cast. Scripts can 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 auditionees 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 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.

10

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 initialed.

EXTERNAL AUDITIONS

Students are reminded that URTA's and ACTF 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.

CREDIT LIMITATIONS/REQUIREMENTS

PLEASE NOTE that due to the College of Liberal Arts academic program no more than 11 theatre credit hours in the theatre major will count toward the total of 31 credit hours required for graduation. Students are encouraged to take as many theatre classes they wish, however, it should be noted that only 11 credits in the major will count toward graduation, and that those credits

¹¹
comprise the theatre core. Students are reminded that they must accumulate 20 credits in some area other than theatre to satisfactorily meet graduation requirements.

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 they have agreed. Signatures or initials are expected as an acknowledgment of all assigned acting roles and crew responsibilities posted on the production notice board. *The signature or initial is also considered a binding agreement.*

STUDENT PROBLEMS

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

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

SCHEDULING

We believe that scheduling your time responsibly is an important ingredient in gaining the most out of your four years at Willamette, both academically, artistically, and recreationally. 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. A provisional calendar is provided by the department as a guide to enable you to plan your semester. This

¹²
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, this calendar is provisional, things may be added or changed.

CHECK NOTICE BOARDS

Students are expected to make a point of checking DAILY the departmental student and production notice boards for any announcements.

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 since almost all of the rehearsals and performances take place during evening hours.

OFF-CAMPUS EMPLOYMENT

Part-time employment 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 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 should "clock in" on time cards provided for their use in the theatre office every time they report for work.

The hours recorded on time-cards must be transferred to time sheets which are due to be completed by the fifteenth day of each month by the student and then signed by the supervisor.

The departmental administrative assistant records the details and ensures that the time sheets are delivered to the Financial Aid office on time.

Students' checks are sent through campus mail on the last day of each month. Students are responsible for keeping their time-cards in the racks provided and for filling out their time sheets and having them signed by their supervisors in order to meet these deadlines. All time-cards are kept in the racks in the main office of the Theatre Department. Time sheets are available from the administrative assistant.

THEATRE SCHOLARSHIPS

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

These assistantships are renewable, and are expected to be renewed, however, **students are required to reapply in writing to the department faculty requesting their renewal** during the spring semester of each year. If no letter of 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
Attitude Toward Work
Dependability
Past Participation in Departmental Activities
Practical Skill Level
Ability to Present a Positive Image of the Department of Theatre
Financial Need

14

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 four major "involvements" in the department each year. 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. An unsatisfactory involvement will lead to automatic probation. The student should be aware, however, that during that time they are on probation they will be ineligible to undertake any performance roles. Scholarship production commitments will be fulfilled in minor crew positions only. Two "unsatisfactory involvements" will be grounds for the scholarship to be rescinded.

Students may also choose to resign their 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 s/he finds appropriate for their time availability. Students are still welcome to work within the department if they so wish.

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 a theatre class will be grounds for a student to be placed on scholarship probation, and in the event of a repeat, grounds for the scholarship award to be rescinded.

Because only a limited number of assistantships are available each year for freshman, it is frequently not possible to award an assistantship to all students deserving of one.

FIRST YEAR SCHOLAR/ASSISTANTSHIP ASSIGNMENTS:

Freshman 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

15

during their freshman 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 130 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, (65 hours) that student is allowed to make up the missing hours the following semester. The student should be aware, however, that during that time they will technically be on probation and will be ineligible to undertake any performance roles during that second semester. Scholarship production commitments will be fulfilled in minor crew positions only.

If at the end of the second semester, the student fails to complete all of their freshman hours, that student will lose their scholarship.

ACADEMIC PROBATION POLICY AND PROCEDURES

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 that when students are on academic probation that we do everything we can to assure their success at the University. Students that are on academic probation need to concentrate on grades and study skills. Major production work takes time and

16

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 ACADEMIC PROBATION.

This means, for example, if you did poorly Fall semester and were placed on academic probation at the end of that semester you will only be allowed to do limited crew work in the Spring (even if you have already been cast in a production or asked to design one). If you receive no F's in the Spring semester and are above a 2.5 grade point average you will be allowed to undertake major production work on ONE production the following Fall. If you continue to show academic progress in that Fall semester while doing reduced production work you will be able to return to full scale production work in the Spring.

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.

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.

17

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 MONDAY

Company Monday is scheduled the Monday of production week for each Mainstage Theatre production. All classes in the theatre major core will be cancelled this day so that the entire company can work together in finalizing the technical elements of the production.

On this day all theatre majors scheduled in theatre classes are to report in their assigned areas instead of reporting to class. Absences on Company Monday will count as absences in the class from which you were assigned. Unexcused absences will be considered when reviewing student retention in the department and/or student participation in departmental activities. The intended purpose for this day is to prepare the theatre for technical rehearsal that evening and will include such projects as 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 Monday.

18

STUDENT LOCKER ASSIGNMENTS

There are lockers available to the Department of Theatre members, majors and theatre scholarship holders. 22 in the women's dressing room and 12 in the men's dressing room, and 14 in the dance dressing room. These lockers will be assigned by the Student Advisory Board in the following manner: Students will sign up for a locker at the first departmental meeting. Lockers will then be assigned. Students will be expected to provide their own locks. Locks not removed from the lockers at the end of the year will be removed and contents disposed of. The Willamette University Theatre is not responsible for lost or stolen items. Every major and theatre scholarship student in the department is expected to get a locker and use it.

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. This means that students may not

smoke outside of the theatre building on the main entrance porch or outside of the door leading to the parking lot.

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.**

19

- As mentioned earlier, 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 technical director is. If the appropriate people are informed in time they can help solve the problem. Don't let us discover the problem when it is too late to fix it. **COMMUNICATE.**
- 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 technical director 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 WILL BE EXPECTED TO READ OR RE-READ THE PLAY AFTER THEY HAVE BEEN GIVEN THEIR PRODUCTION ASSIGNMENTS. THIS SHOULD BE DONE WITHIN THE FIRST TWO WEEKS OF THE SEMESTER.** A copy of the script should be signed out from the theatre office.
- All crew and production personnel are expected to attend one full run-through prior to the commencement of their duties.
- 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.
- **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 PM.

- All Company members (cast and crew) and all majors and scholarship holders are required to attend strike and are expected to make the necessary arrangements in their personal schedules.

20

STUDENT PRODUCTION RESPONSIBILITIES

MAJOR COMMITMENTS:

As stipulated in the Willamette University Catalog, students majoring or minoring in theatre are required to become involved in work related to 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 AT LEAST FOUR MAINSTAGE PRODUCTIONS EACH YEAR.

NOTE: Students cannot graduate as majors without at least **twelve** “significant production involvements” in departmental productions. A minor is expected to fulfill a minimum of **six** “significant production involvements.”

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 P.M.

STRIKES: Strikes (the dismantling of the production) take place immediately after the last Sunday performance and will continue until finished. *All cast and crew members, and all majors and scholarship holders are required to attend.*

THEATRE 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 department chair 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 will 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. A list will be posted prior to the first strike of the semester that will list the

21

participants of each strike. 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 not involved in the performance will report to Kresge Theatre twenty minutes* after the final matinee 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 Technical Director 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.

**Twenty minutes from the end of the performance is being allowed for students to get showered and changed into the appropriate garb after performance. This twenty minute delay is also important to allow students to partake of food snacks before commencement of strike. 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 Technical Director.*
- *No one begins to eat until the strike is officially finished.*
- *Cigarette and water breaks are limited to five minutes with Faculty or Technical Director approval.*

If students should complete their assigned task, they should report to their immediate supervisor and then to the supervising Faculty or Technical Director 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 TD 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.

22

LIGHT HANGS:

- All theatre majors and scholarship students are assigned light hang and focus responsibilities by the P.M. on a rotating basis.
- 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 usually 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 P.M. 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.”

PROPERTIES:

- It is required of everyone requesting the use of any prop (whether for acting scenes or production purposes) to fill out the appropriate PROP REQUEST AND CHECK-OUT FORM, and to place it in the Properties Manager’s box in the theatre office along with a requested time of appointment. Prop request and check-out forms are available the Theatre Office.
- This form should be turned in at least 48 hours in advance to give the Props Manager time to locate the necessary prop and expedite the check out process.
- Appointment times for the year are posted on the Technical Notice Board by the Theatre office. (It is unacceptable to turn up and request a prop at this time without giving the Props Manager prior notice.)

* PLEASE NOTE: NOT ALL PROPS ARE ROUTINELY AVAILABLE. SOME ARE DESIGNATED FOR PERFORMANCE ONLY. THERE ARE DESIGNATED REHEARSAL PROPS AVAILABLE THROUGH THE PROPERTIES MANAGER.

22

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 7:00 p.m. it means 7:00 p.m., not 7:08 p.m. *A 7:00 p.m. call 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 done 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.

- 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.
- 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.

23

THE TAKING OF NOTES DURING REHEARSAL: PROTOCOL FOR STUDENT ACTORS AT WILLAMETTE.....

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.

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 FOR EVERY GUEST DIRECTOR. IF YOU ARE UNSURE, ASK YOUR SM.

PERFORMANCE:

- Again, keep all food and drink (except water) out of control booths.
- The SM is responsible for keeping the booth *strictly limited* to those required to be there - running crew, Director, TD, 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 SM 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.
- 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 should always wear basic black during technical rehearsals and performances (unless otherwise directed.) They are expected to make the necessary arrangements to be appropriately attired.

24

- 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.*

STRIKES, LIGHT HANGS, POSTER ROUTES: See details in STUDENT PRODUCTION RESPONSIBILITIES. (Page 21)

ACADEMIC CURRICULUM

MAJOR COMMITMENTS:

As stipulated in the Willamette University Catalog, students majoring or minoring in theatre are required to become involved in work related to mounting theatre productions. Students **CANNOT GRADUATE** as majors without at least twelve "significant production involvements" in departmental productions. A minor is expected to fulfill *a minimum of six* "significant production involvements."

REQUIREMENTS FOR THE MAJOR

Students majoring in theatre are required to take the following Core courses:

• THTR 140 <i>Acting I</i>	1	
• THTR 150 <i>Voice & Movement I</i>	1/2	
• THTR 155 <i>Stagecraft I</i>		1/2
• THTR 217 <i>History I - Origins of Perf.</i>	1	
• THTR 219 <i>History II - Restoration to Modern</i>	1	
• THTR 355 <i>Fundamentals of Scene Design</i>	1	
• THTR 479 <i>Directing I</i>		1
• THTR 499 <i>Senior Experience</i> (SEE DETAILS FOLLOWING)	1/2-1	

Total Core 6 1/2 - 7

COURSES RECOMMENDED (IN ADDITION TO THE CORE):

- ALL MAJORS ARE RECOMMENDED TO TAKE AT LEAST ONE CLASS IN MUSIC OR ART HISTORY, AND TO TAKE ENG 341 (Shakespeare: The Comedies) & ENG 342 (Shakespeare: The Tragedies), CLAS 244(Greek and Roman Stage)

Majors will fulfill the additional required hours in the major by electing to emphasize one of three different areas within the discipline: Acting, Design, or Performance Studies.

25

ACTING EMPHASIS:

- THTR 141, 151, 340, 341 and THTR 182 or 282
- A physical activity class agreed to by the Acting Supervisor. [1 credit of yoga, Alexander technique, Tai Chi, etc.]

DESIGN EMPHASIS:

- Four credits from the following:
THTR 165, 233, 240, 356, 357, 358

PERFORMANCE STUDIES:

- THTR 318 *Performance In 20th Century* (W) (1 credit)
- Three additional upper level classes in the theatre department. (300 or above)

SENIOR EXPERIENCE: 1/2 - 1 credit

To satisfy the major, students must complete 1/2 to 1 credit in senior year studies in their area of emphasis. Senior projects must be approved by the theatre faculty and credit is earned through THTR 499, *Applied Research* during the Senior year.

PREPARATION:

During the semester prior to entering their senior year students must request and secure a faculty advisor.

SENIOR THESIS PROJECT ASSIGNMENTS AND REQUIREMENTS

For assignment due dates, please consult the department calendar.

MEETINGS, ASSIGNMENTS AND GRADING:

We have scheduled some group meetings, but will also meet with you individually. It is your responsibility to schedule meetings with your thesis supervisor. All work must be typed. Keep a copy of each assignment for yourself and make an additional copy to submit for credit. Your supervisor will retain a copy of each assignment. The assignments listed below outline the process of your work. Follow MLA format and style guidelines.

PARTICIPATION:

All students are expected to participate in the scheduled class meetings. You should prepare for these meetings and discussions by working hard to follow the process outlined in the course schedule.

26

Assignment #1: Thesis topic, preliminary bibliography and proposal

Defines your general topic area and shows that you have located initial sources for research. Topic: one or two sentences. Bibliography: at least five sources. The proposal asks you to answer basic logistical questions about your proposed project and provide a FAQ section in which you attempt to answer, in detail, any potential questions you think the faculty will have upon reading your proposal. You are to complete these steps **for two separate projects**. Please see guidelines for a sample proposal.

Assignment #2: Paper prospectus

A detailed prospectus of your topic and methodology with expanded, annotated bibliography (see guidelines for example).

Assignment #3: Outline

A detailed outline of at least three levels (I.A.i, etc.). This is a sketch of the paper itself, and is extremely important.

Assignment #4: First full version of paper

This should be a finished, complete version, approximately 20 pages in length. The idea is to submit your best work and then to improve upon that with guidance. When this version is in your supervisor's hand, you should make an appointment to discuss it.

Assignment #5: Final, revised version of paper

This represents one third of your final grade, and is the culmination of the written component of your senior thesis project. The rest of your grade will be determined by both the performance/project component and the oral presentation and defense. Regardless of the quality of the first version, you must go through the process of rewriting and improving your work.

Assignment #6: Final Oral Defense

This represents one third of your final grade, and consists of a prepared public presentation 15-20 minutes in length. It will be followed by a brief question and

answer session. It is expected that your presentation will include relevant handouts and visual aids, and that your level of preparation for this will be equal to your preparation for the other project areas. See your project advisor for help in structuring and preparing the oral defense.

SENIOR THESIS PROJECT GRADE BREAKDOWN

PROJECT/PERFORMANCE:	33%	
FINAL PAPER:		33%
FINAL ORAL DEFENSE:	34%	

27

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 taking the credit to ensure that they show on the transcript 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:

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 graduation, but WILL NOT count AGAINST the major. Students wishing to explore the possibility of an internship or the possibility of summer production internships being eligible for 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. 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

28

opportunity to watch the work many times over. *Students failing to pay their \$5 theatre department student dues will not be eligible to receive their comp. Tickets or see free performances.*

CREW ASSIGNMENTS

The Theatre Department expects students to gain 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 production breakdown following.

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 SM). The Department Contact Sheet should include majors, minors, scholarship holders, all significant

29

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 attendance at all strikes, light hangs, work-calls and department meetings, and keep an accurate running record to be submitted to the Department Chair at the end of the week.
- Maintain the Theatre Major/Scholarship Commitment Board in the theatre office.
- Oversee the S.M. Schedule to come to rehearsals once a week and meet with the S.M. 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 S.M. 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.
- 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 P.M. files. (Write on each of the big ticket items aspirin, flashlights, that they are not for personal use). Change combination padlock for S.M. box.
- Coordinate with Publicity Manager that production individuals are providing any necessary publicity materials.
- The P.M. is the "watchdog" of overall safety and comfort issues that may impact cast and crew.
- Coordinate and assign poster routes (with Publicity Manager.)

30

- Coordinate and assign light hang and focus crews (with Lighting Designer.)
- Coordinate with Suzanne 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 P.M. work duties will be done during posted P.M. times, which will be during regular office hours.
- The P.M. should expect to S.M. at least one show personally during their tenure.

PUBLICITY MANAGER

RESPONSIBILITIES AND DUTIES

- This is a paid, year-round student position.
- Primarily responsible to Th. Admin. Asst. - Suzanne Kersh, and secondarily to the director of each production.
- Usually begins involvement as soon as season is selected.
- 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 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.
- Creates ticket templates and passes them onto Box Office Manager.
- After clearance with Suzanne Kersh and Dept. Chair, send out brochures & mailings to publicize Mainstage Student Matinees, Workshops, Post Show Discussions, and Dance Concert.
- Coordinate and update Community Patron information, and Mailing List.
- Supervise and maintain the Alumni Group email List.

31

- Ensure that Departmental Web page is current.
- Gather program information and prepare program notes.
- Mail patron letter/postcard.
- Coordinates cast and crew comp. ticket list and confirm it with the Box Office Manager.
- Update poster routes.
- Is responsible for getting ticket templates printed.
- Prepare season pass notices.
- After clearance with Suzanne Kersh and the Department Chair, compile and mail press releases, (update "Collegian")
- Coordinate with the Office of Communication about contacting local newspapers - (*Statesman Journal, Willamette Week, Mid Valley Arts Council*, etc.) for publicity and possible preview articles and reviews.
- In consultation with Suzanne Kersh and the Department Chair, Set up any radio interviews, plan and coordinate "staged publicity events" to promote productions etc.
- Contact high schools, prepare and send out study guides, 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 Administrative Assistant, Suzanne Kersh.
- Coordinate the hiring and training of students to fill box-office positions.
- Coordinate the box-office staff work schedule.
- 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 "Comp" Ticket list with main office and publicity.

32

- 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 Administrative Assistant, Suzanne Kersh.
- Responsible for the comfort and safety of the audience.
- 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.
- Arrange for drinks and edibles in the theatre lobby on the nights of performance.
- Coordinate conscription of student volunteers for usher positions. (*Check with Suzanne Kersh about parameters.*)
- Supervise assigned volunteer students in usher positions and front of house area.

PROPERTIES MANAGER

RESPONSIBILITIES AND DUTIES

- This is a paid year-round student position.

33

- 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.
- Is required maintain a supply of PROP REQUEST AND CHECK OUT FORMS, and to check the Properties Manager's box in the theatre office daily.
- This form should be turned in at least 48 hours in advance to give the Props Manager time to locate the necessary prop(s) and expedite the check out process.
- 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 Technical Notice Board. *(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 Shop, Costume Shop, Lights, Publicity, etc. These students are employed for a full semester and agree to work regular agreed weekly hours.

34

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. Significant and varied involvement in these areas is a requirement of graduation within the major.

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.

- 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.

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 meetings.

35

- Assists the director and/or dramaturg 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 with text work.
- Takes notes as requested by the director during rehearsals, (and performances, if required.)

STAGE MANAGER

- The single most important position in the production crew.
- Required to attend all production meetings.
- This is the highest level of time commitment.
- Prior production responsibilities in most of the other areas and ASM expected.
- The SM is responsible to the director and responsible for keeping communication open between all contributors to the production process.
- The SM 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 SM runs the performances, at that point the production becomes his or her responsibility. At the technical rehearsals the SM begins to take over the running of the production.
- The SM is responsible for keeping all unnecessary people out of the control booth areas.
- The SM is responsible for keeping all food and unacceptable drinks out of the control booth areas.

36

PRIOR TO REHEARSALS:

- If known before hand, works with the P.M. 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 PM and appropriate designer staff.
- Attends all production meetings.
- Maintains specific and up-to-date lists in discussion with Director, Designers, TD 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 SM 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 - AEA 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.

37

- Fills out rehearsal reports as written documentation of rehearsal work and is responsible for distributing these to the TD, Master Carpenter, 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 SM 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 TD, 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.
- 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.

38

- Fills out 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 SM 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 SM 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 SM 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."

39

- 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 SM's instructions.
- Is responsible for checking in with SM 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 SM's instructions.
- Is responsible for ensuring that the purchase and preparation of perfect performance perishables is prompt, punctual and pleasing.
- ASM should always be on headset in communication with SM during the performance.
- Will be in charge of “calling places” for the actors.
- Is responsible for checking in with SM before leaving.

DRAMATURG

- 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.
- With the director, leads text work on the play with the cast.
- Gathers support materials (articles, photographs, illustrations, music etc.) that facilitate greater understanding of the play, its environment, and historical context. This is intended for use in both the program and high school packets.
- Is responsible for assembling and arranging the lobby display prior to preview night.

40

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.

ACTOR

- 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.

- 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.

MASTER ELECTRICIAN

- Responsible to the lighting designer prior to performances, to the SM 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 tech rehearsals 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 LD 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 SM 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 SM before leaving.

LIGHT BOARD OPERATOR

- Responsible to the lighting designer prior to performances, to the SM 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 TD and the SM giving instructions will program the board.
- With TD and SM 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 TD, Lighting Designer, or Director (or, when necessary, by the SM during performance.)
- May need to meet with TD, Lighting Des., 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 SM 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 SM before leaving.

44

SOUND ENGINEER

- Responsible to the technical director prior to performances, to the SM 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 TD 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 TD, 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 TD, Sound Designer, or Director (or, when necessary, by the SM during performance.)
- May need to meet with TD, Sound Des., 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 SM before leaving.

DURING PERFORMANCE:

- Is responsible for fixing any problems.

SOUND BOARD OPERATOR

- Responsible to the technical director prior to performances, to the SM during performances.

45

- 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 TD to learn how to run all of the equipment regarding the sound, and where and how to put out head sets and cables.
- With TD and SM, 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 TD, Sound Designer, or Director (or, when necessary, by the SM during performance.)
- May need to meet with TD, Sound Des., 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 SM 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.

46

- Is responsible for turning off and securing all sound equipment after all performances.

- Is responsible for checking in with SM before leaving.

WARDROBE CREW

- Responsible to Costume Designer prior to run, then to ASM.
- 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 Dye Room and Costume Shop.
- Is responsible for checking in with ASM or SM 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.

47

- 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 Dye Room and Costume Shop.
- Is responsible for checking in with ASM 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 Cost. Des. 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 ASM 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.

48

- Is responsible for setting up the different areas of the Make-Up room, and straightening up each area.
- If required, is responsible for checking in with ASM 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 SM, 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 ASM of location and use.
- Takes the prop sheet and works with the TD, 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)

49

AFTER RUN OF THE SHOW:

- Returns all borrowed props.

PROPS CREW HEAD

- Responsible to the director and designers prior to technical rehearsals, to the ASM 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 SM, 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 the rehearsal props, placing in production storage closet and informing the ASM of location and use.
- May be required to work with the Prop Master, TD, 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, TD and SM, the Head of this crew is responsible for setting up the Props list, and for any running tables necessary.

50

- Learns from ASM 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 ASM 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 ASM before leaving.

PROPERTIES CREW

- Responsible to ASM 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.

51

- 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 S.M., is responsible for checking in with ASM 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 ASM before leaving.

STAGE CREW

- Responsible to ASM.
- 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.

52

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 TD, Scene Des. 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 ASM 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 TD 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 ASM with anything that is needed.
- If required, is responsible for checking in with ASM 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:

53

STUDENT DIRECTED PRODUCTIONS

The Theatre department believes that it should support student directed projects whenever possible. 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 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 I), THTR 150 (Voice and Movement I), 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.
- 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.

54

- Arena and/or Kresge space 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.
- 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.
- 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,

55

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, (the "Cookie Award.")

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 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.

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. Please place your ballot in the box in the theatre office and initial your name on the list posted by the ballot box. Please vote for only one person from the list.

56

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.

THEATRE DEPARTMENT "BOOK OF LISTS":

In order to assist theatre students in their undergraduate studies (and for their possible preparation for future studies or work in theatre) the Department Faculty has compiled several reading lists for students. These lists contain recommended plays and performances with which students should be familiar, recommended theatre texts, and chronologies of artists. This can be accessed on the department web page.

"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

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

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

George Moore (1853-1933)
MUMMER WORSHIP

SPECIAL EVENTS

Various additional activities are 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.

57

A.C.T.F. CRITIQUES: Certain departmental performances are entered each year 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.

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

POST-SHOW DISCUSSIONS: An informal post-play discussion with the director and the cast following the student matinees and the last Thursday night performance.

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. The department periodically coordinates trips to see theatre at other national venues - such as New York (Spring 1999) or Denver (Fall 2000).

58

THEATRE PERSONNEL

PHONE

Leah Batt – <i>Properties Manager</i>	
Virginia Belt - <i>Inst. of Dance/Choreographer</i>	5377
Alyssa Bradac – <i>Publicity Manager</i>	399-6274
Bobby Brewer-Wallin - <i>Costume Designer</i>	6904
Susan Coromel – <i>Associate Chair, Director/Acting</i>	6910
Jonathan Cole - <i>Director/Performance Studies</i>	5305
Chris Harris - <i>Associate Chair, Scene Designer</i>	6919
Suzanne Kersh - <i>Administrative Assistant/Theatre Manager</i>	6222

Megan McClintock - <i>Production Manager</i>		6222
Vikki McGuire – <i>Faculty Prod. Manager/Lighting Designer</i>		6271
Katrina Miller, Mike Ruygrok – <i>Box Office Manager</i>		6221
Steve Thompson - <i>Scene Shop Tech. Dir./Master Carpenter</i>		6534

THEATRE NUMBERS

Box Office		6221
Theatre Office	6222	
Theatre Fax		6223
Scene Shop		6534
Costume Shop	6247	
Student Desk/Main Office		4108

OTHER USEFUL/PRIORITY NUMBERS

MONEY

Loans & Student Accounts		5308
Financial Aid Office	6273	
Office of Grants and Awards – <i>Jane Curlin</i>	6413	

HEALTH

Health Center	6062	
Counseling Center		6471

STUDIES

Hatfield Library		6312
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WELFARE

Office of the Dean		6285
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SAFETY

Campus Safety	6911	
Emergency		9911