

George Fox University
Theatre Handbook
2013-2014

Table of Contents

Introduction

- A. Mission Statements
- B. Program Organization
- C. Curriculum
 - 1. Major and Minor Expectations
 - 2. Curriculum Worksheets
 - 3. Theatre Course Offerings
 - 4. Program Assessment
- D. Scholarships
 - 1. Scholarship Expectations
 - 2. Renewal Application
- E. University Players
 - 1. The Performance Ensemble
 - 2. Touring
 - 3. Technical Components
- F. Production Schedule
 - 1. Department Weekly Schedule
 - 2. Typical Production Schedule
- G. Production Assignments
 - 1. Working on a Production
 - 2. Management
 - 3. Direction
 - 4. Design
 - 5. Production Crew
 - 6. Running Crew
 - 7. Cast

Introduction

This handbook is designed for the student who is interested in studying theatre at George Fox University and/or participating in the productions of the University Theatre. These guidelines are subject to change, but they will allow us to work in an environment that is organized, safe, and respectful. Not only does this handbook provide you with course information, but it is also your guide to what is expected of you when you are participating in University Theatre productions.

It is the intent of the theatre faculty that this book be a helpful source of information to students. If you have questions that are not addressed in this handbook, please let a faculty member know. Thank you.

Mission Statements

A.

George Fox University

George Fox University, a Christ-centered community, prepares students spiritually, academically, and professionally to think with clarity, act with integrity, and serve with passion.

University Theatre

The University Theatre is dedicated to cultivating artistic integrity in its students and its programs as we explore the craft of theatre in a Christian environment. Our mission is to offer a safe, disciplined and nurturing theatre program that prepares Christian artists to make meaningful contributions to our world.

Contents

1. Structure Within George Fox University
 - a. Departmental Structure
 - b. Faculty
 - c. University Theatre
 - d. George Fox University
 - e. Academic Organizational Chart
2. Questions and Concerns
 - a. Overview
 - b. Academic Concern
 - c. Production-Related Concern
 - d. Other Theatre-Related Concern
3. Feedback

1. Structure Within George Fox University

a. Departmental Structure

Theatre at George Fox University is an undergraduate program in the Department of English and Theatre. **Gary Tandy**, professor of English, is the department chair for the Department of English and Theatre. All academic and production decisions are made in cooperation with the broader department, including issues of curriculum, staff, budgets, facilities, scheduling, and faculty support.

b. Faculty

The theatre program is made up of two full-time faculty members and several part-time faculty members. The two full-time faculty members are **Rhett Luedtke**, professor of theatre, who teaches directing, acting, voice, movement, and theatre history, and **Bryan Boyd**, professor of theatre, who teaches acting, design, technical theatre, and serves as director of the University Players.

Kathy Heininge, associate professor of English, teaches dramatic literature, and **Gary Tandy**, professor of English teaches Shakespeare as literature. In addition, there are adjunct (part-time) instructors who occasionally teach various courses as needed. **Michelle Seaton** and **Jennifer Davies** teach advanced acting courses, **Andy Copeland** teaches acting one, **Mark Eaton** teaches playwriting, oral interpretation of literature and theatre ministry, **Thomas Magee** teaches improvisation, **Laurel Schultz** teaches costume design and **Kelly Zakis** teaches theatre management.

c. University Theatre

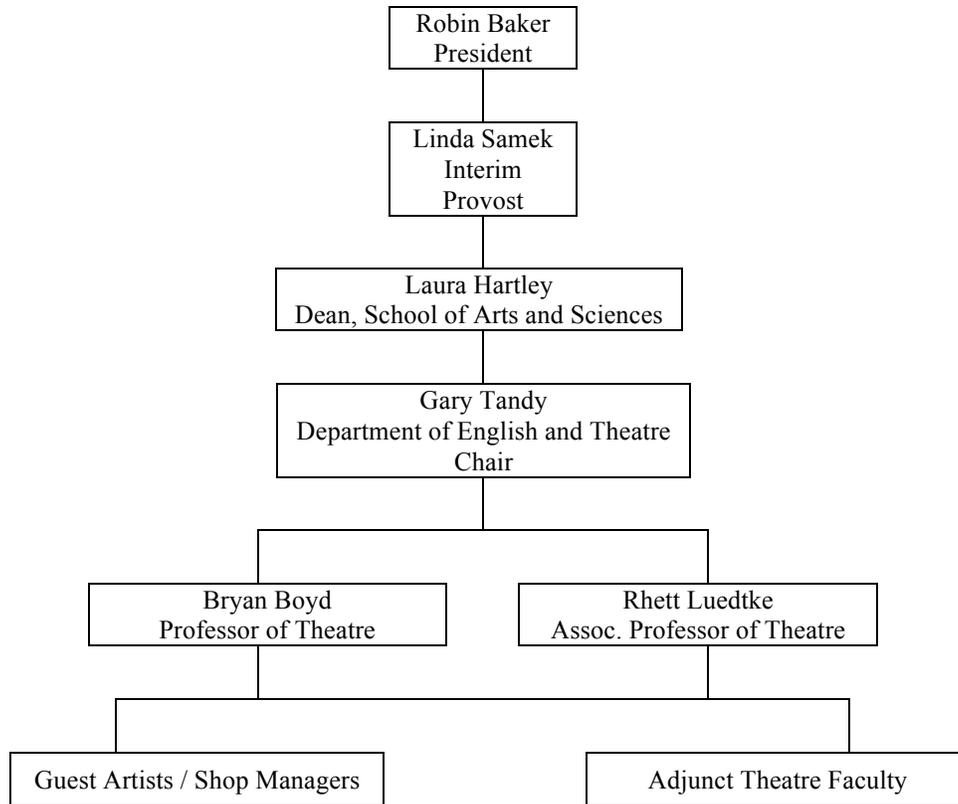
The University Theatre is the organizing body which produces all main stage productions at George Fox University. **Kathy Harris** is the administrative assistant for the Department of English and Theatre and a valuable resource for faculty, guest artists, and students. The University Theatre has a costume shop, managed by **Kimberly Newton**, and a scene shop, managed by **Andy Copeland**.

d. George Fox University

The Department of English and Theatre operates within the George Fox College of Arts and Sciences. **Laura Hartley** serves as Dean of the School of Arts and Sciences. Dean **Hartley** reports to **Linda Samek**, Interim Provost, who oversees both undergraduate and graduate

academics as well as Student Life. The Provost, along with other members of the President's Cabinet, reports to the President, **Robin Baker**.

e. Academic Organizational Chart



2. Questions and Concerns

a. Overview

The theatre program values close, personal relationships with students. With that in mind, we believe it is important to be direct, honest, and open about concerns, problems and questions you might have over the course of the year. When a difficulty or concern arises, we encourage you to talk with the appropriate student, faculty member or administrator immediately.

As artists, we tend to be dramatic. Save that for the stage. Try to assess the situation or difficulty and be straightforward and honest with the other party or parties. Strive to maintain a Christ-like attitude in your difficulty and avoid spreading rumors or putting other people in a bad light. In every way you can, work to preserve an environment of trust and safety within the theatre program. Follow the suggested chain of command and we will work for your academic theatre experience to be positive. Please refer to the following outline for suggestions.

b. Academic Concern

If the difficulty concerns a class, we encourage students to speak with the appropriate instructor first. If that discussion is not satisfactory, then you should see your assigned advisor. Your advisor may make a recommendation that will involve returning to the instructor, meeting with the Chair of the Department of English and Theatre, or seeing the appropriate Dean, in that order.

c. Production-Related Concern

Questions, concerns, or difficulties that arise within a production should also be handled in a straightforward manner. First try discussing your question or concern with the person most directly related to the problem. If you still have difficulties, actors should then see the stage manager, followed, if needed, by the director, then acting and directing faculty member, **Rhett Luedtke**, then the Department of English and Theatre Chair. Technicians and crew should see the stage manager, then the design and technology faculty member, **Bryan Boyd**, followed by the Department of English and Theatre Chair. Designers and stage managers should see the design and technology faculty member, then the Department of English and Theatre Chair.

d. Other Theatre-Related Concern

As above, first try discussing your question or concern with the student, supervisor, or faculty member who is directly related to the problem. If you still have difficulties after consulting the faculty member, you may choose to move to the Department Chair.

3. Feedback

The faculty, staff, and administrators in the theatre program and at George Fox University are concerned about your experience here. We welcome any feedback you have for the program, and are happy to explain policies and procedures that may seem unclear. Faculty members are available for these discussions at any time.

Curriculum C.

1. Major and Minor Expectations
 - a. Production Assignments
 - b. Strike
 - c. Assessment
2. Curriculum Worksheets
 - a. B.A. Theatre Arts
 - b. B.A. Interdisciplinary Studies
 - c. Minor in Theatre
 - d. Minor in Music Theatre
3. Theatre Course Offerings
4. Program Assessment

1. Major and Minor Expectations

In addition to the course work outlined for each major and minor, the following are some additional expectations for each student enrolled in the program.

a. Production Assignments

One of our goals is to provide our students with a broad-based, generalist understanding of theatre. This means that a student needs a wide variety of experience in all aspects of theatrical production. The more you know about every job opportunity open in the theatre the more rounded and marketable you are as a theatre artisan.

Therefore, every theatre major and minor is required to serve backstage during their time at George Fox. Production assignments range in time commitment: from a 200+-hour commitment as stage manager to a 45-hour commitment as running crew. Students will be given the opportunity to request certain assignments, and most positions are filled after each production is cast. Credit is given for these production assignments through THEA 125/325C: Technical Theatre Laboratory. For production assignment job descriptions, see the Production Assignment section of this handbook.

Theatre majors are required to fill 6 credit hours through a combination of THEA 125/325 A/B/C/D. Majors are required to fill a minimum of two production assignments, taking at least 1 credit hour of THEA 125C in their freshman or sophomore year and at least 1 credit hour of THEA 325C in their junior or senior year. Majors who transfer to George Fox University with junior status are required to take only THEA 325C. Minors are required to fill a minimum of one production assignment, taken at any time.

b. Strike

All majors and minors are required to attend strike for every main stage production. Strike is an opportunity for the entire program to gather in celebration of the work we are doing. Approval must be obtained from the technical director in order to be released from attending a strike. For more information about strike, see the Production Assignment section of this handbook.

c. Assessment

All theatre majors with sophomore, junior, or senior standing will participate in a mid-year review with the theatre faculty. These reviews will take place at some point during fall semester finals week. A sign up sheet will be posted outside the theatre offices. This formal assessment is a time

for faculty to review the student's growth as an artist and to provide direction as s/he moves through the program. This is also an opportunity for the student to ask questions and make suggestions about the program, or to propose ideas for senior projects. Come prepared to discuss your vision for your future growth as a theatre artist.

2. Curriculum Worksheets

a. B.A. Theatre (45 hours)

THEORY CORE (18 hours)

THEA 130	Stagecraft	3
THEA 240	Understanding Drama	3
THEA 340	Theatre as Ministry	3
LITR 379	Shakespeare	3
THEA 420	Theatre Management	3
THEA 440	Theatre History	3

ACTING/DIRECTING CONCENTRATION (15 hours)

THEA 370	Directing for Theatre	3
THEA 200	Acting II – Stage Voice and Movement	3
THEA 300	Acting III - Contemporary Scene Study	3
THEA 400	Acting IV – Shakespeare	3

(One of the following)

THEA 330	Light and Sound Design	3
THEA 430	Scenic Design	3

DESIGN/TECHNOLOGY CONCENTRATION (15 hours)

THEA 330	Light and Sound Design	3
THEA 430	Scenic Design	3
FCSC 120	Apparel Construction	3
or FCSC 380	Evolution of World Dress	3
THEA 125D	Theatre Laboratory – Design	1
THEA 325D	Theatre Laboratory – Design	2

(One of the following)

THEA 370	Directing	3
THEA 300	Acting III – Contemporary Scene Study	3
THEA 400	Acting IV – Shakespeare	3

ELECTIVES (6 hours from the following courses)

THEA 160/360	Improvisational Theatre Workshop	2
THEA 220	Oral Interpretation of Literature	3
THEA 285/485	Special Topics	3
THEA/MUSI 350	Music Theatre Performance	3
CMCO 260	Dramatic Scriptwriting	3
CMCO 430	Producing and Directing Video	3
COMM 230	Mass Media and Popular Culture	3

PRACTICUM (6 hours to make 45 hrs. total)

THEA 165/365	University Players
THEA 125/325	Theatre Laboratory (A, B, C or D)
THEA 275/475	Internship
THEA 495	Individual Research in the Theatre

Theatre Majors and Interdisciplinary Majors must do one production assignment (THEA 125C Theatre Laboratory: Technical) in their freshman/sophomore year and another production assignment (THEA 325C) in their junior/senior year. Minors must do one production assignment (THEA 125C or THEA 325C) during any semester.

b. B.A. Interdisciplinary Studies

An interdisciplinary major may be elected through application and approval of the theatre faculty. The student application must show how the proposed interdisciplinary major meets reasonable academic and vocational objectives. The interdisciplinary major consists of 48 semester hours, 24 in theatre arts and the remainder in another academic discipline. Creative options include theatre and music, theatre and religion, theatre and Christian ministries, theatre and cinema and media communication, theatre and business (marketing/management), or theatre and sociology. See your faculty advisor for more information.

c. Minor in Theatre (19 hours)

ACADEMIC AND PERFORMANCE CORE (13)

Take all of the following:

THEA 100	Acting I: Fundamentals	3
THEA 130	Stagecraft	3
THEA 340	Theatre as Ministry	3
THEA 440	Theatre History	3
THEA 125/325 C	Theatre Lab (Technical)	1

REMAING ELECTIVES (6)

Select remaining hrs from:

THEA 200	Acting II: Stage Voice and Movement	3
THEA 220	Oral Interpretation of Literature	3
THEA 240	Understanding Drama	3
THEA 300	Acting III: Contemporary Scene Study	3
THEA 330	Light and Sound Design	3
THEA/MUSI 350	Music Theatre Performance	3
THEA 400	Acting IV: Acting Shakespeare	3
THEA 420	Theatre Management	3
THEA 430	Scenic Design	3
THEA 470	Directing for Theatre	3
THEA 125/325	Theatre Lab A, B, C, or D	1-3
THEA 160/360	Improvisational Theatre Workshop	2
THEA 165/365	George Fox University Players	1
THEA 285/485	Special Topics	(3)

d. Minor in Music Theatre (21 hours)

THEATRE COMPONENT (10)

Take all of the following:

THEA 100	Acting I: Fundamentals	3
THEA 200	Acting II: Stage Voice and Movement	3
THEA/MUSI 350	Music Theatre Performance	3
THEA 125	Theatre Laboratory	1

APPLIED MUSIC COMPONENT (3)

Take all of the following:

MUSA 105 V/C	Applied Voice	2
MUSA 125/325 C or 135/335 B	Ensembles (choir or chorale)	1

MUSIC THEORY COMPONENT (4)

Take all of the following:

MUSI 121	Theory 1	3
MUSI 131	Sight Singing and Ear Training	1

DANCE COMPONENT (1)

HHPA 107/307 or 109/309	Dance class	1
----------------------------	-------------	---

ELECTIVES (3)

Select one course (3 credits) from the remaining THEA or MUSI courses		3
---	--	---

3. Theatre Course Offerings

Cr.	Course #	Title	Prerequisite	every year	13-14	14-15
Acting/Directing						
3	THEA 100	Acting I: Fundamentals		X		
3	THEA 200	Acting II: Stage Voice and Movement	Instructor	X		
3	THEA 300	Acting III: Contemporary Scene Study	Instructor	X		
3	THEA 400	Acting IV: Acting Shakespeare	Instructor	X		
2	THEA 160/360	Improvisational Theatre Workshop		X		
3	THEA 470	Directing for Theatre	THEA 100		X	
Design/Technical/Management						
2	THEA 130	Stagecraft		X		
3	THEA 330	Stage Lighting and Sound Design	THEA 130		X	
3	THEA 420	Theatre Management	THEA 130		X	
3	THEA 430	Scenic Design	THEA 130			X
3	FCSC 120	Apparel Construction		X		
3	FCSC 380	Evolution of World Dress		X		
Theory/History/Literature						
3	THEA 220	Oral Interpretation of Literature		X		
3	THEA 240	Understanding Drama		X		
3	CMCO 320	Dramatic Scriptwriting	Instructor		X	
3	LITR 379	Shakespeare		X		
3	THEA 340	Theatre as Ministry				X
3	THEA 440	Theatre History				X
Practicum						
1	THEA 165/365	University Players	Audition	X		
1-2	THEA 125/325A	Theatre Laboratory: Acting	Audition	X		
1-2	THEA 125/325B	Theatre Laboratory: Directing	Instructor	X		
1-2	THEA 125/325C	Theatre Laboratory: Technical	Instructor	X		
1-2	THEA 125/325D	Theatre Laboratory: Design	Instructor	X		
1-10	THEA 275/475	Internship (used only for off campus work)	Instructor	X		
1-3	THEA 295/395	Special Study (independent research, TA)	Instructor	X		
1-3	THEA 495	Senior Project	Instructor	X		

4. Program Assessment

a. Goals

1. Graduates will demonstrate artistic integrity as theatre artists through their knowledge, skill and compassion in meeting the challenges of practicing theatre.
2. Graduates will demonstrate the ability to contribute to their communities as well rounded theatre artists, scholars and practitioners.
3. Graduates will recognize the role of the theatre artist as a servant storyteller who critiques, educates and entertains his/her audience by revealing fundamental truths of the human experience, particularly in reference to the graduate's faith and values.

b. Outcomes

1. Graduates will analyze a broad range of dramatic genres and performance texts from various historical periods and cultural backgrounds.

2. Graduates will research, conceptualize, and produce a critical approach to theatrical design.
 3. Graduates will function safely, effectively and collaboratively to solve specific production challenges as technicians, designers, actors or directors.
 4. Graduates will apply skills in acting to support a stage production.
 5. Graduates will evaluate and identify where their faith concerns interact with and inform their work as theatre artists.
 6. Graduates will demonstrate a discerning critique of self, peers, process and product as they solve specific artistic challenges.
 7. Graduates will act as people of influence in public life by communicating ideas clearly and precisely, orally and in writing, adapting for the audience and the communicative purpose. (General Education Outcome 4.A)
- c. Means of Assessment

Outcome 1: Theatre History Final Paper/Project (THEA 440)

Outcome 2: Acting/Directing students: Light/Sound Design Final Project (THEA 330), or Scenic Design Final Project (THEA 430). Design/Tech students: Senior Design Portfolio.

Outcome 3: THEA 125/325 Production Process Rubric

Outcome 4: Design/Tech students: final scene and score for THEA 100M. Acting/Directing students: final scene and score for THEA 400.

Outcome 5: Passion Project (THEA 340: Theatre Ministry).

Outcome 6: Final Reflection (THEA 430 for design/tech students, THEA 370: Directing for acting/directing students).

Outcome 7: Final Performance Project (THEA 100: Acting 1 for non majors, THEA 220: Oral Interpretation of Literature).

Scholarships

D.

1. Scholarship Expectations
 - d. Overview
 - e. Theatre Major
 - f. Grade Point Average
 - g. Main Stage Participation
 - h. Audition/Portfolio Preparation
 - i. Major Requirements
2. Application
 - a. Renewing Applicants

1. Scholarship Expectations

a. Overview

The theatre program offers incoming students two types of scholarships. The first is the Academic Theatre Scholarship for our prospective theatre majors (\$1,500 - \$2,500). The second scholarship is the Theatre Artistic Achievement Scholarship for minors and non-majors who show exceptional talent in our discipline (\$1,000 - \$1,500). Theatre majors who don't win the top three awards in the first category are also eligible for awards in the second category.

Auditions for both scholarships are held on the same day (usually the first and second weekend in February). Additionally, both scholarships require the same audition materials. The only difference between the two scholarships is the application process. The Academic Theatre Scholarship application can be filled out as part of your undergraduate application process. The Artistic Achievement Scholarship application can be secured by emailing Rhett Luedtke at rluedtke@georgefox.edu.

These scholarships are typically renewed each year as a student moves through George Fox University. The scholarship student must meet the guidelines set out below and reapply each year to maintain her/his scholarship.

Should any question arise, please contact Rhett Luedtke at rluedtke@georgefox.edu.

b. Grade Point Average

Scholarship students must maintain a 3.00 GPA in order for the scholarship to be renewed the following year.

c. Main Stage Participation

Scholarship students must be involved, onstage or off, in at least two of the three main stage shows during the school year.

d. Audition/Portfolio Preparation

Each acting/directing scholarship student will add two new monologues to her/his audition repertoire each year. Each design/tech scholarship student will add one piece to her/his portfolio.

e. Major Requirements

Scholarship students must be on track for fulfilling all major expectations as outlined in this handbook, such as completion of production assignments, attendance at main stage strikes, and participation in mid-year assessments.

2. Application for Renewal

a. Renewing Applicants

In order to have a scholarship renewed, current scholarship students must fill out the renewing application (below) and turn it in to the Department of English and Theatre administrative assistant by the end of scholarship day, usually mid February. If the scholarship and major guidelines have been sufficiently met, the student can expect to receive her/his scholarship again. Students will be notified by Student Financial Services when the scholarships have been awarded.

George Fox University Theatre Scholarship Renewal Application

Scholarship Student Name _____
Current Award Amount _____ Year in School _____
Major _____ Current G.P.A. _____

Main Stage Participation

Please list involvement in George Fox University main stage shows during the current academic year.

Audition/Portfolio Preparation

Please list two new monologues with playwright, or list portfolio pieces with description.

Major Requirements

Are you currently on track for fulfilling the required production assignments? _____

Have you participated in every main stage strike? _____

Have you participated in all required mid-year assessments? _____

University Players

E.

1. The Performance Ensemble
 - a. Overview
 - b. Brief History
 - c. Mission
 - d. The Audition Process
 - e. Casting
 - f. Class Credit
 - g. Rehearsal Schedule
2. Touring
 - a. Performance Schedule
 - b. Etiquette on Tour
 - c. Performance Venues
 - d. Remuneration
3. Technical Components
 - a. Costumes
 - b. Props
 - c. Sets
 - d. Lights

1. **The Performance Ensemble**

- a. Overview

The University Players functions both as an ensemble that represents the theatre program and as a ministry team that represents GFU's Church Relations Office. The theatre program works in conjunction with the Church Relations Office to ensure high quality theatre, a disciplined rehearsal process, a reasonable touring schedule, remuneration for the ensemble members, and most importantly an opportunity for students to grow in their relationship with Christ as they serve each other and the community at large.
- b. Brief History

From 1985-2004 **Mel Schroeder**, Professor Emeritus served as the Director of the University Players. Mel's perseverance culminated in the excellent work of the 2003-04 Players ensemble which performed in 48 different venues sharing their ministry in Christian schools, churches and prisons from Woodland, Washington in the North to as far South as San Diego, California and as far East as Emmett, Idaho. In the summer of 2004, **Mike McConaughey** was selected to take Mel's place in order to continue the Players excellent tradition of integrating faith and theatre into a performance ensemble dedicated to serving Christ in our community. GFU theatre alumni, **Andrew Englen**, took over as director during the 2007-08 year. **Rhett Luedtke**, Professor of Theatre, lead the Players from 2008-2010, and **Mark Eaton**, adjunct professor of theatre led the Players from 2010-2012. **Bryan Boyd**, Professor of Theatre, is the current director of the Players.
- c. Mission

The mission of the University Players is to offer a safe, disciplined, and Christ centered environment that ensures the deepening of each student's faith and the sharpening of each student's acting skills with the purpose of disseminating the Word of God into the community at large.

1. The University Players is first and foremost a ministry team designed to encourage and challenge God's people through theatre, and to reach out to those who have yet to acknowledge Christ as their Savior. The chosen tools of this ministry are the various facets of the theatrical arts. However, the ministry of the University Players continues during informal post-performance conversations with audience members. This combination of performance and intimate post-show discussion makes the University Players a dynamic and vital ministry.
 2. The University Players spend a great deal of their "rehearsal" time together in prayer and fellowship. As a group, the University Players intentionally seek God's will, guidance, vision and encouragement. In addition, the University Players agree to hold each other accountable to God's calling in their lives and in their ministry.
- d. The Audition Process
1. Auditions for University Players are normally held the last week of classes during spring semester. General auditions are usually held on Wednesday, with callbacks on Thursday and Friday. Cast lists are posted no later than the following Monday at noon. Occasionally, auditions will be held during the first week of fall semester and follow the same format.
 2. While the ensemble is selected with theatre majors in mind, auditions for the University Players are open to all students of the University who love the Lord and have a heart for this particular ministry.
 3. The first day of auditions will follow a General Audition format. Students interested in auditioning must present a fully memorized and rehearsed monologue (not to exceed 90 seconds) for the director so that she/he can become familiar with the student's work. Group improvisation and theatre games are also possible during this evening. The first callback list will be posted by noon the following day.
 4. The first and second callbacks may feature group improvisational work, theatre games, cold readings, and the opportunity to share personal faith stories with the group. The second callback list will be posted by noon after the evening of the first callbacks.
 5. The Director may choose to change the above audition format from time to time. When he or she does so, the new requirements will be communicated as clearly as possible.
- e. Casting
- Casting is a very complex process. While discipline and talent are important, being a University Player requires an additional dedication to the ensemble's mission, a commitment to pursuing a closer walk with Christ, and a willingness to collaborate with others in the creation of performance material. The director will look closely at group dynamics throughout the audition process. Be encouraged that God is doing great work within you whether or not you are cast in the ensemble.
- f. Class Credit
- Ensemble members are asked to enroll in THEA 165/365 for 1 credit hour each semester that they are involved in the University Players. Sophomore students are asked to take THEA 165 and junior and senior students are asked to take THEA 365. THEA 165/365 meets 4:30 – 6:00 p.m. Tuesday and Thursday in the Bauman Greenroom.
- g. Rehearsal Schedule
1. The regularly scheduled THEA 165/365 class hours serve as the primary rehearsal hours for the University Players.
 2. In addition to the THEA 165/365 class hours, the Players will hold rehearsals during the first few weeks of the fall semester. These rehearsals are scheduled from 7-10pm (Mon-Fri.), and are intended to help the ensemble build strong relationships with each other, grow in faith as a community, worship and pray together, and prepare performance material for the semester ahead. The director will work around most schedule conflicts during these rehearsals. When the first few weeks of fall rehearsals come to a close the University Players will return to the regularly scheduled class hours.
 3. Each fall, the University Players may elect to go on a weekend retreat in order to continue to sharpen performance skills, sculpt performance material, and build each other in faith.

2. Touring

a. Performance Schedule

1. The University Players will conclude their initial rehearsal period with a three day tour during the fall-semester break (mid-October.) After the fall tour, the ensemble will tour approximately every other weekend during the semester. These weekend tours could be as short as a day trip to churches in the area, or might include an overnight trip to cities more than two hours away.
2. During spring semester, the University Players will begin touring the weekend following the first day of classes. Thereafter, the ensemble will tour approximately every other weekend of the semester.
3. The University Players will conduct a six-day spring break tour beginning the Friday before spring break and concluding the Wednesday of spring break.
4. During both fall and spring semesters the University Players may be asked to perform on campus for various events. The director will consult the ensemble before accepting these performance opportunities. When the ensemble has performed two or more times on campus, one of the weekend tours will be dropped from the schedule. This policy will be followed in order to ensure that the ensemble isn't overwhelmed by the performance requirements throughout each semester.
5. Finally, after the winter show closes in mid-February, the University Players will showcase their repertory in an evening of theatre entitled *Players Presents*. *Players Presents* will be held in Wood-Mar Auditorium for two consecutive evenings – Friday and Saturday -- beginning at 7:30pm. The show will be open to the entire community and will accept donations at the door.

b. Etiquette on Tour (for University Players ensemble members)

1. If University Players simply follow the Golden Rule of doing unto others as they would have them do unto you, the Players touring experience will be wonderful. In every way possible we ask the University Players to preserve a Christ-like environment that fosters fellow ensemble members to grow in Christ.
2. When University Players are on tour, they represent the values of George Fox University and our theatre program. We ask University Players to take their roles as a disciples of Christ seriously and to do all they can to be Christ to the individuals they meet on the road. While theatre is a vital ministry tool, it is more often the one on one conversations that Players have after a performance that impact their audience the greatest. In short, we ask our University Players to be compassionate and to love others as Christ loves them.

c. Performance Venues

The University Players perform primarily for church communities. However, on occasion the ensemble will perform in prisons, high schools, elementary schools, and a variety of other performance venues. We expect the Players to be ready for the demands of adapting quickly to new environments and the people that inhabit them.

d. Remuneration

1. All touring costs (hotel rooms, meals, etc.) will be covered by the theatre program.
2. In addition, each University Player will receive a stipend for their dedication to the ensemble's ministry. The stipend is meant to honor your work, and is a symbol of the University's commitment to the University Players. Stipends are usually \$1,000 for the entire school year.

4. Technical Components

a. Costumes

The ensemble, in consultation with the director, will make all costuming choices. The University Players' touring outfits are meant to unify the ensemble and provide a means for audience members to recognize ensemble members when they are "off stage."

b. Props

Props are the primary design element for the University Players. A single ensemble member will be appointed to manage the props and insure that they get to performances and back again. The University Players props suitcase will travel with them wherever they go.

c. Sets

As set pieces take up space and are cumbersome, the University Players has traditionally avoided them. However, when sets pieces are needed, the director will consult the Design and Technology Professor, **Bryan Boyd** to determine a build schedule, the parameters of the build, and how the items will be transported from one performance venue to another.

d. Lights

Transporting lights from one performance venue to another is also cumbersome. As such lighting design has been avoided by the University Players in the past. However, should the need arise the director will consult the Design and Technology Professor, to determine the equipment needed and discuss how the items will be transported from one performance venue to another.

Production Schedule

F.

Contents

1. Department Weekly Schedule
 - a. Wood-Mar Use
 - b. Scheduling Space

2. Typical Production Schedule
 - a. Notes on the Production Schedule
 - b. Design Meetings
 - c. Production Meetings
 - d. The Audition Process
 - e. Audition Advice
 - f. Casting
 - g. Cast Measurements and Fittings
 - h. Rehearsals
 - i. Scenery Construction and Load-In
 - j. Light Calls
 - k. Headshots and Publicity Photos
 - l. Paper Tech
 - m. Makeup Workshop
 - n. Tech Integration
 - o. Costume Parade
 - p. Level Set
 - q. 10 of 12
 - r. Cue-to-Cue
 - s. Technical Rehearsal
 - t. Opening Week Dress Rehearsals
 - u. Opening and Run!
 - v. KCACTF Respondents
 - w. Photo Call
 - x. Strike

1. Department Weekly Schedule

* Shop hours subject to change based on employee availability and production needs.

	Monday	Tuesday	Wednesday	Thursday	Friday	Sat	Sun		
8:00									
9:00	Classes	Classes	Classes	Classes	Classes	Rehearsal 10:00-2:00			
10:00			Chapel		Greenroom				
11:00									
12:00									
1:00	Shop Hours 1:00-6:00	Classes	Shop Hours 1:00-6:00	Classes	Shop Hours 1:00-6:00				
2:00									
3:00									
4:00									
5:00									
6:00									
7:00			Chapel						
8:00	Rehearsal 7:00-11:00	Rehearsal 7:00-11:00	Rehearsal 7:00-11:00	Rehearsal 7:00-11:00	Rehearsal 7:00-11:00				
9:00									
10:00									
11:00									

a. Wood-Mar Use

Wood-Mar Auditorium is a multi-use space and does not belong solely to the theatre program. The university's policy states that the theatre, off-campus speakers, and music recitals use it, with priority given in that order.

b. Scheduling Space

Because it is a multi-use space, scheduling Wood-Mar outside of class hours, shop hours, and rehearsals is handled by Event Services. Theatre students wishing to use Wood-Mar or other George Fox University facilities must submit their request to the Department of English and Theatre Administrative Assistant, Kathy Harris, who serves as the liaison between the University Theatre and Event Services.

2. Typical Production Schedule*

*Schedule varies with each production depending on when the first design meeting takes place and when auditions are held.

	Monday	Tuesday	Wednesday	Thursday	Friday	Sat	Sun
Week 1	Auditions	First Callbacks	Second Callbacks		Post Cast List by Noon		
Week 2							
Week 3	Props List Due Sound and Light Scores Due	First Rehearsal Design Presentations			Platforming Complete	Shop Work Day	
Week 4							
Week 5	First Props Review First Sound Review		Light Plot Due				
Week 6	Light Call Begins						
Week 7	Second Sound Review Second Props Review		Paper Tech		Construction Complete	Shop Work Day Makeup Workshop	
Week 8	Final Props Review Final Sounds Due Begin Tech Integration				Costume Parade Level Set	10 of 12 Q2Q Tech/Dress Rehearsal	
Week 9	Dress Rehearsal	Dress Rehearsal	Final Dress Rehearsal (Opening Night for Musicals)	Opening Performance	Performance	Performance Photo Call	
Week 10			(Performance for Musicals)	Performance	Performance	Performance Strike	

- a. Notes on the Production Schedule
 Our production schedule is coordinated by the faculty working in cooperation with the George Fox University Master Calendar. The goal is to allow our students to participate in as many university events as possible. Once the season calendar has been set, our production schedule follows a standard routine of dates and rehearsals. The theatre program typically produces three main stage shows in the course of an academic year. In addition, smaller projects, one-act plays or shorter full length plays may be produced and are usually student-directed. Students should be aware of the time-table, basic philosophy and procedures related to productions at the University. The standard production schedule can be seen on the previous page.
- b. Design Meetings
 In the early phases of production, the artistic staff (directors and designers) has several meetings to discuss and collaborate on the conceptual approach that the show will take. Each member of the staff strives to grasp the major dramatic question posed by the playwright and brings to the table her or his ideas about the show. The director serves to unify these ideas and provide a synthesized direction for the artistic team.
- c. Production Meetings
 Production meetings are held weekly once the show is in rehearsal. They are a chance for the stage manager, the designers, the property master, the technical director and the director to communicate any concerns and ideas about the show. Production meetings serve as a forum for solving any problems that arise over the build of the production. The stage manager sets the agenda and runs each production meeting.
- d. The Audition Process
1. Auditions for the fall main stage production are normally held at the end of the first or second week of the semester (usually Thursday, Friday and Saturday). Cast lists are posted on the following Monday at noon. The first rehearsal is usually scheduled to begin the following Wednesday or Thursday. Auditions for the winter main stage production are usually held the week following the opening of the fall show (usually, Monday, Tuesday and Wednesday). Spring main stage production auditions are normally held the week following the close of the winter main stage show.
 2. While the season of productions is selected with theatre majors in mind, auditions for University-supported productions are open to all students of the University.
 3. With the exception of pre-arranged guest artists, all performers must be registered students of the University at the time of auditions.
 4. The first day of the audition process will follow a general audition format. Students interested in auditioning must present a fully memorized and rehearsed monologue (not to exceed 90 seconds) for the director so that the director can become familiar with the student's work.
 5. The general audition will take place between 7:00pm and 10:00pm. Each student will sign up for an audition slot to secure an audition time. If the student fails to sign up prior to the general audition, he or she may audition as a walk-on at the stage manager's discretion. However, students are strongly encouraged to secure an audition slot in advance.
 6. The first callback list will be posted at noon on the day following the general auditions.
 7. Those students who make it to the second round of auditions will need to be at the first callback session from 7:00pm – 10:00pm the following night. The first round of callbacks will include improvisational exercises and cold readings.
 8. The final callback list will be posted at noon on the day following the first callbacks.
 9. Those students who advance to the third round of the audition process will need to be at second callbacks from 7:00-10:00pm the following night. Be prepared for anything.
 10. The final cast list will be posted by noon no less than three days after second callbacks have concluded.

e. Audition Advice

1. Those students interested in auditioning should obtain a script prior to auditions in order to gain some sense of the play, its characters, the given circumstances, and the dramatic action of the play. Any questions concerning the interpretation of the script or the characters should be addressed to the director of the production. The director may also have specific sections of the script (sides) that will be used for the auditions. It is appropriate to get more information about character, conceptual approach and audition material from the director. Don't be afraid to make yourself known.
2. Make sure you fill out an audition form when you arrive at the audition. If you have a resume, attach it to the form and ignore questions on the form that are answered on the resume. Make sure both phone and e-mail addresses are current. There is nothing worse than trying to cast an actor that you are unable to contact.
3. Listen carefully to the opening comments from the director as they will provide important information that could help you in the audition. Don't be afraid to ask questions if something that has been said is unclear or might need further clarification. If you have a question, chances are that you are not alone.
4. The general audition is your chance to convince a director that you are right for the show. General auditions are also a place where you can show the theatre faculty your growth and improvement as an actor. A well-rehearsed and practiced monologue can be very impressive to a director. You will find that artistic discipline will always be rewarded more often than sloppy talent.
5. Students who make it to the callback sessions should make themselves available for the entire length of the audition. The more times a director can see you and audition you in a variety of roles the better. Also keep yourself visible at the audition. Don't sit out of sight or in a corner. Make the director notice you!
6. While there is a certain element of competition in an audition, try to be quiet and supportive of your fellow actors. Directors are looking for an ensemble that will work well together and your ability to communicate a "team spirit" may serve you well in final casting.
7. Auditions are conducted in a variety of ways. Be ready to be flexible. During callbacks the director may use cold readings, improvisational games or a number of other exercises to test your skills as an actor. Be open and have fun.
8. Directors often use "cold readings" to determine roles during the callback process. The director will have specific scenes (sides) that will be used. The director will assign actors to read the roles in a particular scene and will then send that "cast" away to run through the scene a number of times before asking the actors to present their work.
9. As you and your fellow actors rehearse a cold reading, try to get a sense of the feel of the scene as a whole and try to determine what your character wants. Ask yourself: who am I? What is my relationship with the other characters in the scene? What do I want in the scene? How badly do I seem to want it? If you don't know the answers to these questions, talk with your fellow actors or ask the director for some background information.
10. Stay open and willing for any chance to read. Don't type-cast yourself. Let the director use you as best suits his or her vision. If you wish to read for a role that you have not been given a chance to present let the director or the stage manager know that you want an opportunity to do so. It is possible that the director might give you that opportunity or not.

f. Casting

Casting is a very complex process and while we all like to believe that discipline and talent wins, that is often not the reality. While discipline and talent are important, there is much more to the casting of a role. A director may look at physical type (height, weight, age), vocal quality, and to a large extent, the individual in relationship to rest of the cast. Each casting decision may affect a number of other choices. While it is hard to keep this in mind when your name does not appear on the final cast list, it is the reality of the process in a business that can be filled with many disappointments.

Because we are an educational theatre program, student opportunity is important. You have paid to attend a private university, and one of the things we believe you are buying is the opportunity to gain experience. For that reason, the directors, both faculty and students, are reminded of the necessity of maintaining a balance to casting. The generalist philosophy of the program is such that the student who may be on stage in one production may be back stage or in the control booth for the next. Your onstage opportunities will be there, but also realize that others must have their chance in the spotlight as well. The attempt to balance opportunities may affect casting.

If you are cast in a production, make sure you initial the cast list. This is an indication that you have seen the role in which you have been cast and that you accept it. While you are always free to turn down a role, realize the impact of that action before you take it. No one at the university is so far along in his or her career to be turning down opportunities, and no role is so small that something can't be learned from it. Take advantage of all opportunities. You have no way of knowing where they may lead.

g. Cast Measurements and Fittings

1. Traditionally, on the day that the cast list is posted, the costume designer schedules measurements for all who have been cast. Unless otherwise stated, they take place Monday during regular costume shop hours, between 11am and 4pm. It is imperative that every cast member makes time to get in for measurements during the scheduled time. Buying of fabric, patterning, and other related activities begin immediately once the cast has been selected.
2. Throughout the course of the rehearsal/build process, the costume shop personnel will be calling actors for fittings. Notices for fittings may be posted on the call-board or through e-mail. Check each daily. Both shops operate on very tight time schedules and nothing should happen that slows the work that is being done. Recognize your responsibility and be there.
3. Costume and Scenery Etiquette: Remember that costume and scenery design are done in collaboration with the entire artistic staff. Costume choices for each character are made through a rigorous artistic process in which the director and designer work together to determine the aesthetic vision for each character. If you have questions or concerns, please see the director for clarification. Just as actors don't wish for an acting lesson from a stagehand or a seamstress, the costume and scene shop don't need input from actors unless it is specifically requested. Appreciate the work that is being done to make you look appropriate for the production and your character. Thank people, express your appreciation, and be as helpful to them as possible.

h. Rehearsals

Rehearsals for main stage productions are traditionally held Monday-Friday, from 7:00 p.m. to approximately 11:00 p.m., and Saturday from 10:00 a.m. to 2:00 p.m. A production will hold no more than 36 four-hour rehearsals. Some exceptions are to be expected. When you receive your rehearsal schedule, study it carefully and know all the times you will be needed. Please know and follow the rehearsal guidelines as outlined below.

i. Scenery Construction and Load -In

Because our shows are built mostly in the theatre, there is no specific time for load-in. The stage manager should check with the technical director on dates as to when specific scenic elements will appear. If something is a priority, this needs to be made known at the weekly production meetings.

j. Light Calls

The master electrician establishes hours for light calls beginning one week prior to Tech Integration. These calls are open to all interested students and are the times to hang, circuit, troubleshoot, and focus the lights for the production. The master electrician, electricians, and the light board operator must attend all light calls. The lighting designer must provide a completed light plot and hookup five days prior to the first light call. This gives the master electrician time to order and pick up any perishables and rentals.

- k. Headshots and Publicity Photos
If you are cast in the show, you will be informed when photo calls will happen. If you are a lead you may be in costume for publicity shots at any time during the rehearsal process. At some point in the process all actors will get a headshot. Dress appropriately. This headshot will be displayed in the lobby on production nights. The theatre will purchase one headshot for your work at George Fox and will keep this photo in a department file after you leave the university. You will be given the opportunity to purchase your own headshots through the photographer. Likewise, those not cast in productions, or those wishing to take another headshot, may be able to purchase headshots at this time. Contact the Department of English and Theatre administrative assistant for details.
- l. Paper Tech
Paper Tech happens prior to level setting. The stage manager schedules Paper Tech. Paper Tech involves the director, stage manager, lighting designer, sound designer, and the costume or scene designer if the show contains complicated or numerous quick changes or scene shifts. In this meeting all cues are written down in the stage manager's production call script.
- m. Makeup Workshop
A makeup workshop is usually scheduled for an hour on the Saturday prior to Tech Saturday (10 of 12). The makeup designer, makeup artists, costume crew, and all actors are required to attend.
- n. Tech Integration
Tech integration is an exciting part of the production process. During the week prior to the 10 of 12, designers are invited to begin implementing technical elements into the show during rehearsals. The goal of this integration is to give designers (especially light and sound) the opportunity to experiment with levels and movement with actors on stage. Actors and directors are warned that light, sound, property, scenic, and costume elements may come and go during this week of rehearsals and are asked to be flexible, keeping in mind that what they see and hear is in process and may not be related to the scene they are running. Designers are invited to experiment with technical elements, but asked to not interrupt the flow of rehearsals.
- o. Costume Parade
Costume parade is a time for designers and directors to see all the costumes on stage under stage lighting. This happens at 5:00 p.m. on the Friday before the 10 of 12 and involves the stage manager, director, costume designer, light designer, light board operator and all of the actors. If you are an actor, check the callboard for costume items you may need to supply for the run of the show. Actors will check their costumes out and in from the wardrobe manager for each rehearsal and performance.
- p. Level Set
The level set is scheduled by the stage manager on the Friday before the 10 of 12, when the levels are set for the light cues and sound cues. Cues are to be programmed before level set begins, so they only need to be adjusted during this time. The director, stage manager, lighting designer, master electrician, light board operator, sound designer and sound board operator are required to be there during this time. The assistant stage manager, shift crews, and special effects crews are also usually required in this tech session.
- q. 10 of 12
The last Saturday before opening is a 10 of 12. This means the stage manager will work cast and crew a maximum of ten hours within a twelve-hour time period, generally 9:00 a.m. to 9:00 p.m. It is broken into two work slots. The morning and afternoon slots are the cue-to-cue, and the evening slot is a technical/dress rehearsal. A minimum of two hours of break time will be given during the twelve-hour period, but the breaks will occur at the discretion of the stage manager and will probably not be pre-determined.

r. Cue-to-Cue

In this rehearsal, the technical crew will have the opportunity to rehearse their light, sound, and special effect cues. All actors are required to attend this rehearsal, running the production as directed by the stage manager. In most cases, this will involve running lines prior to a specific cue through the proper execution of the cue with the action then stopped by the stage manager. If the cue is not run to the satisfaction of the director and designers, or if adjustments need to be made in lighting and sound levels, the cue will be repeated until it is executed as envisioned. All cast and crew are required to participate in this tech. Light and sound designers, master electrician and sound engineer are also required to attend.

Patience is the key to a cue-to-cue rehearsal. Actors must be tolerant of errors and be prepared to repeat entrances, exits, and other important moments involving cues so that the technical crew can, in a very brief period of time, learn their roles in the production. Actors must remain quiet during periods of discussion and clarification, should refrain from trying to "help the crew" unless requested to do so, and remain in the vicinity of the stage so that if the cue is to be run again, it can be done so easily and quickly.

s. Technical Rehearsal

A technical rehearsal takes place during the 10 of 12 following the cue-to-cue. This evening is for the stage manager to coordinate all cueing with a complete run of the show. Stopping and running a cue several times is a given. All crews, designers, and actors are required to participate in this rehearsal. Cast and crew-members will be given a call time by the stage manager and must sign in on the call board when they arrive for rehearsal.

t. Opening Week Dress Rehearsals

These nights are to be run as if the show were in production. This means that the actors are in full costume and makeup. If something is being added on these nights, the run may need to be stopped. Sometimes there is an invited audience on the final dress rehearsal. This gives the cast a chance to run the show with a partial audience prior to opening. The stage manager will set call times for these rehearsals and all actors and crew must sign in on the callboard.

Actor calls may vary, or be staggered depending on the size of the cast and the complexity of dressing. Call times for the first dress may begin as early as 4:30 p.m. with a scheduled curtain at 7:30 p.m. Actors are asked to be prompt because the costume and makeup crews have a limited amount of time they can devote to each actor. Actors should be prepared for a minimum of 5 hours for the first dress.

The final dress rehearsal is often an opportunity for actors to play in front of a live audience before opening the next night. High school audiences and friends of the cast and the crew are welcome (at the discretion of the director), and every attempt is made to create the atmosphere of a performance. Curtain time for final dress rehearsal is 7:30 p.m. Actors must be prepared to remain after the rehearsal for notes and to fix any last minute problems before the opening performance.

u. Opening and Run!

Once the show opens it is in the hands of the stage manager. She or he will set your call times and you must sign in at the callboard. Productions typically run two weeks, Thursday through Saturday evenings for straight shows and Wednesday through Saturday evenings for musicals. Depending on the show, there may be a Saturday or Sunday Matinee. Occasionally, due to the way schedules happen, productions run just a single week, opening on Tuesday and playing through Saturday. Unless otherwise stated, curtain time for all evening performances is 7:30 p.m., and for all matinees is 2:00 p.m. Please abide by the following guidelines.

Dressing rooms open about 5:00 p.m. for an evening show and about 11:30 for Saturday or Sunday matinees. Wardrobe and makeup crews will give actors specific times for which they are called. These are based on the individual attention required for an actor and the other duties of the crews. Please be prompt. You are scheduled into a particular slot and if you are late it may throw

the crew off in being able to help others.

Actors and crew should initial the sign-in sheet immediately upon arriving at the theatre. Once you have signed in, if you leave the theatre for any reason, you must clear it with the stage manager.

Upon arriving at the theatre, actors must check all props and costume pieces that they use during the show. While we try to keep the theatre areas locked during the day, people can and do wander in. It is much easier to find or replace missing props or costume accessories ninety minutes before the play begins than two minutes before opening. Actors are also responsible for re-checking props before the house opens. The house opens twenty minutes before the curtain and no actors or crew may be in view at that time.

Warming up for the performance may be handled in a number of different ways depending on the director. Each actor, however, should be responsible for preparing her or himself, mentally, physically, and vocally prior to the performance. Time needs to be set-aside for that purpose. On occasion, warm-ups may take place in EHS 325 instead of Wood-Mar Auditorium.

Following the performance, actors are responsible for getting out of costume, hanging up all pieces, checking them in with the wardrobe manager, and cleaning up makeup station before meeting friends in the lobby.

v. KCACTF Respondents

All our main stage shows receive at least one oral response from a Kennedy Center American College Theatre Festival respondent. These respondents are usually professional artists and/or faculty members from other participating colleges and universities. If you are involved in the show, you must stay (or come back) after the show to hear the respondent. These responses last about an hour. Realize that this is a forum for a critique of all our work and this is a chance to get an outside opinion from an educated audience member. Generously accept the respondent's feedback. Taking notes is encouraged. Remember that our production has been a joint effort, and support your fellow artists when they receive criticism. Try to listen and accept the response without making excuses. Feel free to ask the respondent questions. If you have further questions after the response, you can follow up with your faculty member. As always, check with your director before you make any changes to your performance based on the respondent feedback.

w. Photo Call

There will be a photo call for each production for artist portfolios and for university publications and archives. All actors and crew are required to attend photo call. If photo call is taken before curtain, cast and crew call times will be moved ahead accordingly. Actors must be ready when the photo session begins. Production photos are made available to students. Please contact Professor Bryan Boyd if you wish to have access to the production photos.

x. Strike

All cast and crew members are required to participate in the strike of a show. Strike happens directly following the final performance and last usually no more than 5 hours. All majors, minors and scholarship students are required to attend main stage production strikes. You must get approval from the technical director to be released from attending a strike. Upon removal of costumes and makeup, cast and crew may say a *very* brief hello to family and friends, and grab a piece of pizza or two. Please make this transition as expedient as possible. Check the strike list for your crew assignment and report to your crew supervisor. If you are not on the strike list or have any questions, report to the technical director. Everyone is often tired after a long performance. However, stay diligent until the entire job is complete. All participants are expected to remain until the technical director deems the strike completed. Any exceptions must be cleared by the technical director. Please explain this to parents and friends before they come to the show. It is a firm rule!

Production Assignments

G.

Contents

1. Working on a Production
 - a. Production Assignments
 - b. General Company Guidelines
 - c. Complimentary Ticket Policy
2. Management
 - a. Stage Manager
 - b. Assistant Stage Manager
 - c. House Manager
 - d. Usher
3. Direction
 - a. Director
 - b. Assistant Director
 - c. Other Directors
4. Design
 - a. Scenic Designer
 - b. Costume Designer
 - c. Lighting Designer
 - d. Sound Designer
 - e. Makeup Designer
 - f. Special Effects Designer
 - g. Properties Designer
5. Production Crew
 - a. Master Electrician
 - b. Lighting Electrician
 - c. Sound Engineer
 - d. Master Carpenter
 - e. Scenic Construction Crew
 - f. Costume Construction Crew
6. Running Crew
 - a. Wardrobe Manager
 - b. Wardrobe Crew
 - c. Makeup Artist
 - d. Shift Crew
 - e. Light Board Operator
 - f. Sound Board Operator
 - g. Special Effects/Pyrotechnics
7. Cast

1. Working on a Production

a. Production Assignments

Theatre is a liberal art in the broadest sense. It incorporates communication, art, psychology, history, fashion, politics, science, and a multitude of other disciplines. Theatre is also a collaborative art, and draws on the talents and strengths of people with diverse skills. This section will give you a breakdown of the responsibilities involved in University Theatre productions and an overview of the requirements for each production assignment.

b. General Company Guidelines

These rules are designed to be guidelines of common courtesy and behavior that is expected of you when you work and perform in University Theatre productions. You will find that these carry over very strongly into the professional arena and will be good habits to learn and foster.

1. Respect and show courtesy for the work of all participants in University Theatre productions: technical, management, front of house and performance. No job or person is more important than another.
2. Follow expected production protocol:
 - Prompt attendance at rehearsals and show nights. You must be at rehearsals 5 minutes prior to your call time.
 - Sign in on show nights and dress rehearsals 5 minutes prior to your call time.
 - Call the stage manager if you are going to be late.
 - Let the stage manager know where you are if you are not in the theatre.
 - Check out with the stage manager before leaving a rehearsal for the night.
 - Meet guests in the lobby after removing costumes and makeup.
 - Quiet backstage and in the house during rehearsals and performances.
3. Participation is mandatory during all strikes. This is for all cast and crew, as well as majors, minors, and scholarship students. Only the technical director will allow release.
4. Maintain order and cleanliness in the dressing rooms, lobby, shops, and theatre. Pick up after yourself and take care of the theatre space and equipment.
5. Use expected personal hygiene.
6. Check your email and the callboard **daily** during the production process.
7. Production photo calls are mandatory and will be set in advance.
8. Follow the complimentary ticket policy set up by the university. (This policy is open to change. Any questions can be addressed to the Department of English and Theatre administrative assistant).
9. If you are involved in a production, attendance at the Kennedy Center American College Theatre Festival (KCACTF) response is mandatory.
10. Follow all safety rules at all times when working in the theatre or shops.
11. Come prepared to work. Take care of your personal needs prior to work, rehearsal and productions. You are wasting others' time if you are not ready at your call time.

c. Cast and Crew Complimentary Ticket Policy

Members of the cast and crew (as indicated by a credit in the program) may receive two complimentary tickets, valid for any performance. Complimentary tickets cannot be reserved online, but must be reserved in person or by phone with the University Box Office. The box office phone number is (503-554-3844). As of this moment, the Box Office will no longer be located in the Bruin Book Store. We are currently looking for an alternate location and will notify you once a final decision has been made. Regardless, the Box Office will open to the public three weeks prior to opening night. Complimentary tickets must be picked up no later than 15 minutes prior to curtain. **In the event of a full house, any complimentary tickets not claimed 15 minutes prior to curtain may be sold.**

2. Management

a. Stage Manager

The stage manager is responsible for reading and following the George Fox University Stage Management Handbook. He or she assumes responsibility for everything that happens during all rehearsals and performances. He or she must attend all design meetings, auditions, rehearsals, production meetings, paper tech, level set, costume parade, cue-to-cue, technical and dress rehearsals, all performances, the KCACTF response, photo call, and strike. The stage manager serves as a liaison between actors and the artistic and production teams. He or she will run/call all technical and dress rehearsals and performances.

Estimated time commitment: 200+ hours

b. Assistant Stage Manager

The assistant stage manager must be familiar with the responsibilities of the stage manager. He or she will assist the stage manager in various ways and must be prepared to fill in for the stage manager when needed, e.g. in the stage manager's absence. He or she is expected to attend design and production meetings as required by Stage Manager, auditions, rehearsals, paper tech, costume parade, cue-to-cue, technical and dress rehearsals, all performances, the KCACTF response, photo call, and strike.

Estimated time commitment: 200+ hours

c. House Manager

The house manager is responsible for coordinating all front-of-house activities, including training and coordinating ushers, opening the house, communicating any necessary information to patrons, and communicating with Alpha Psi Omega (APO) about organizing and operating concessions. He or she is expected to keep lobby and house clean, make sure all EHS and Wood-Mar exterior doors are unlocked, maintain a comfortable temperature in the theatre, and oversee status of EHS and Wood-Mar bathrooms. He or she must maintain a polite and professional manner when greeting and assisting patrons and when dealing with disgruntled patrons.

Estimated time commitment: 50 hours

e. Usher

(Does not fulfill production assignment or scholarship credit).

The usher will assist the house manager in all front-of-house activities. He or she must dress appropriately, i.e. no jeans, tee shirts, or tennis shoes. He or she should be ready and available before and after performances for preparation and clean-up, and during intermissions to assist with concessions, etc. He or she must maintain a polite and professional manner when greeting and assisting patrons and when dealing with disgruntled patrons.

Estimated time commitment: 3-4 hours/performance

3. Direction

(Direction positions do not fulfill production assignment credit, but can fulfill THEA 325D for academic credit).

a. Director

The director is the chair of the artistic team, synthesizing production and design ideas into a unified conceptual approach for the production. The director should provide the artistic team with an "initial ideas" paper or a "world of the play" paper prior to the first design meeting to get all of the designers on the same page. He or she should set the mission for the overall production and communicate that mission to all who are involved in it.

The director is expected to facilitate a creative and efficient working environment for all involved and to create a unified ensemble of actors. He or she must attend all design meetings, auditions, rehearsals, production meetings, paper tech, level set, costume parade, cue-to-cue, technical and dress rehearsals, opening performance, KCACTF response, photo call, and strike.

Estimated time commitment: 400+ hours

b. Assistant Director

The assistant director will assist the director in rehearsals where needed. He or she may assist the director in production research and occasionally in the director's creative process. He or she may occasionally conduct rehearsal in cooperation with the director or in the director's absence. The assistant director will attend all design meetings, auditions, rehearsals, production meetings, paper tech, level set, costume parade, cue-to-cue, technical and dress rehearsals, opening performance, KCACTF response, photo call, and strike.

Estimated time commitment: 250+ hours

c. Other Directors

These directors train actors in specialized areas as needed for the production. They will assist the primary director in training the actors in special skills, such as vocal/instrumental training, stage combat, choreography, and dialect and vocal work. What they are expected to attend may vary, but will include some or all of what the primary and assistant directors attend.

Estimated time commitment: 150+ hours

4. Design

(Design positions do not fulfill production assignment credit but can fulfill THEA 125/325 D for academic credit.)

a. Scenic Designer

The scenic designer creates the visual environment of the production. He or she will work in collaboration with the rest of the artistic team, including the director. He or she is expected to communicate through research, sketches, models, and drafts.

The scenic designer will work with the scene shop on constructing the set. He or she must attend design meetings, rehearsals as needed, production meetings, possibly paper tech, level set, cue-to-cue, technical and dress rehearsals, opening performance, KCACTF response, photo call, and strike.

Estimated time commitment: 200-300 hours

b. Costume Designer

The costume designer designs all apparel and accessories used by the characters. He or she will work in collaboration with the rest of the artistic team, including the director. He or she is expected to communicate through sketches and renderings.

The costume designer will work with the costume shop on building the costumes. He or she must attend all design meetings, all production meetings, paper tech, makeup workshop, level set, costume parade, all technical and dress rehearsals, opening performance, KCACTF response, photo call, and strike.

Estimated time commitment: 200-300 hours

c. Lighting Designer

The lighting designer's job is to control the environment of the production by orchestrating every source of light that allows the audience to see. He or she will work in collaboration with the rest of the artistic team, including the director. He or she is expected to communicate through research, renderings, light score, drafted light plot, instrument schedule, hookup, and light templates.

The light designer will assist the master electrician in the hang and focus of design and work with the light board operator in programming the light cues. He or she must attend design meetings, rehearsals as needed, production meetings, focus light calls, paper tech, level set, costume parade, cue-to-cue, all technical and dress rehearsals, opening performance, KCACTF response, photo call, and strike.

Estimated time commitment: 150-200 hours

d. Sound Designer

The sound designer's job is to design the aural environment of the production. He or she will work in collaboration with the rest of the artistic team, including the director. He or she is expected to

communicate through research, sound score, sound plot, sample music, and effects. He or she will work with the sound engineer in recording the computer playback program. He or she must attend design meetings, rehearsals, as needed, production meetings, paper tech, level set, cue-to-cue, all technical and dress rehearsals, opening performance, KCACTF response, photo call, and strike.

Estimated time commitment: 150-200 hours

e. Makeup & Hair Designer

The makeup and hair designer will work closely with the costume designer to design character makeup and hair. He or she will also work in collaboration with the rest of the artistic team. He or she will communicate with the costume shop manager about needed supplies, train makeup artists, and supervise the makeup and hair workshop. He or she will attend design and production meetings as needed, paper tech, all dress rehearsals, opening performance, KCACTF response, photo call, and strike.

Estimated time commitment: 60-120 hours

f. Special Effects Designer

The special effects designer will work closely with the light, sound, and scenic designers to create special effects and pyrotechnics according to the script and or production concept. He or she will work in collaboration with the rest of the artistic team, including the director. He or she is expected to communicate through research, FX score, FX plot, and FX samples.

The special effects designer will train the special effects crew members and work with them to implement the special effects design. He or she must attend design and production meetings as needed, paper tech, level set, cue-to-cue, all technical and dress rehearsal, opening performance, KCACTF response, photo call, and strike.

Estimated time commitment: 60-120 hours

g. Properties Designer

The properties designer will manage and organize all properties of a production in accordance with the desires and requirements of the script, director, scenic designer, and costume designer. He or she will coordinate the purchasing, renting, borrowing or creating of any character props, set decorations and furniture for the production. He or she must attend design meetings, production meetings, some tech integration, paper tech, cue-to-cue, all technical and dress rehearsals, opening performance, KCACTF response, photo call, and strike.

Estimated time commitment: 80-160

5. Production Crew

a. Master Electrician

The master electrician will supervise and implement the hang, circuiting, gel selection and focusing of the light design. He or she will generate purchase and rental lists based on light plot, hookup, and the state of the current inventory. The light designer will give the technical director the lists prior to the date the equipment is needed. He or she must perform light check prior to cue-to-cue, all technical and dress rehearsals, and all performances. He or she must attend all light calls, level set, costume parade, cue-to-cue, technical and dress rehearsals, performances, KCACTF response, photo call, and strike.

Estimated time commitment: 50-60 hours

b. Lighting Electrician

The lighting electrician will assist the master electrician in light hang, circuiting, troubleshooting, and focus. He or she must attend all light calls and strike.

Estimated time commitment: 20-30 hours

c. Sound Engineer

The sound engineer will implement the sound design, including helping to program the sound computer. He or she will help with equipment location, cabling and patching and speaker placement.

He or she will generate purchase and rental lists based on sound plot and state of current inventory to give to the technical director prior to the equipment being needed. He or she must perform a sound check prior to cue-to-cue, all technical and dress rehearsals, and all performances. He or she must attend sound calls, level set, cue-to-cue, all technical and dress rehearsals, all performances, KCACTF response, photo call, and strike.

Estimated time commitment: 50-60 hours

d. Master Carpenter

The master carpenter assists the scene shop manager in the supervision and management of the scenic build and painting for University Theatre productions. He or she must attend all shop hours, strikes, and as many work parties as possible. He or she works with the scenic construction crew members on building the set. He or she should collect all receipts and deliver daily to the Department of English and Theatre Administrative assistant. He or she must prepare the shop for every strike.

Estimated time commitment: 15hrs/week, 150hrs/show

e. Scenic Construction Crew

(Student employment pay may be available for this job; see theatre faculty. If paid, this position does not fulfill production assignment or scholarship credit)

The scenic construction crew members will construct all scenery under the supervision of the scene shop manager. This includes woodworking, metalwork, and the manipulation of other scenic materials, as well as operating hand and power tools, rigging moving pieces, and treating and painting surfaces. They must attend some shop hours and strike.

Estimated time commitment: 10hrs/week, 100hrs/show

f. Costume Construction Crew

(Student employment pay may be available for this job; see theatre faculty. If paid, does not fulfill production assignment or scholarship credit)

The costume construction crew members will construct and/or alter costume items under the supervision of the costume shop manager. This may include cutting, draping, and stitching, and using hand tools, sewing machines, sergers, and irons. They must attend some shop hours and strike.

Estimated time commitment: 10hrs/week, 100hrs/show

6. Running Crew

a. Wardrobe Manager

The wardrobe manager supervises costumes during the production in cooperation with the costume designer and costume shop manager. He or she will run through all costume changes prior to dress rehearsal to check times for each costume change. He or she will assume all responsibility for costumes once the production enters technical rehearsals. He or she must be available during and between performances to launder, iron, and repair costumes as needed. He or she must attend makeup workshop, costume parade, all technical and dress rehearsals, all performances, KCACTF response, photo call, and strike.

Estimated time commitment: 50-60 hours

b. Wardrobe Crew

The wardrobe crew will assist the wardrobe manager in running costumes for the performance. They must attend all technical rehearsals, all dress rehearsals, all performances, KCACTF response, photo call, and strike.

Estimated time commitment: 40-50 hours

c. Makeup Artist

The makeup artist will assist the makeup and hair designer in implementing the makeup and hair design for the show by working with actors as needed. He or she must attend the makeup and hair workshop, all technical and dress rehearsals, all performances, KCACTF response, photo call, and strike.

Estimated time commitment: 40-50 hours

d. Shift Crew

The shift crew members will execute various scene and property shifts and other backstage cues as given by the assistant stage manager. They will help prepare the theater prior to each dress rehearsal and performance. They must attend cue-to-cue, all technical and dress rehearsals, all performances, KCACTF response, photo call, and strike.

Estimated time commitment: 45 hours

e. Light Board Operator

The light board operator will run the light board for all performances with the supervision of the lighting designer and stage manager. He or she will perform a light check with the master electrician before each rehearsal and performance. He or she must attend all light calls, level set, costume parade, cue-to-cue, all technical and dress rehearsals, all performances, KCACTF response, photo call, and strike.

Estimated time commitment: 50-70 hours

f. Sound Board Operator

The sound board operator will run the sound board for all performances with the supervision of the sound designer and the stage manager. He or she will perform a sound check before each rehearsal and performance. He or she must attend level set, cue-to-cue, all technical and dress rehearsals, all performances, KCACTF response, photo call, and strike.

Estimated time commitment: 45 hours

g. Special Effects/Pyrotechnics Crew

The special effects/pyrotechnics crew members will assist the special effects designer in implementing the special effects design, including equipment location, cabling, and patching, and will execute special effects cues during rehearsals and performances as called by the stage manager. They will complete an FX checklist prior to cue-to-cue, all technical and dress rehearsals, and all performances, as well as a checklist after each rehearsal and performance. They should be able to troubleshoot problems and repair equipment as necessary. They must attend level set, cue-to-cue, all technical and dress rehearsals, all performances, KCACTF response, photo call, and strike.

Estimated time commitment: 50 hours

7. Cast

(Does not fulfill production assignment credit but can fulfill THEA 125/325 A for academic credit.)

The actors' responsibility is to bring the script to life as honestly as possible, as guided by the director. It is imperative that the actors be on time for all meetings, rehearsals, and performance call times. Actors are responsible for memorizing their scripts as quickly as possible (preferably by the third time you rehearse any given scene). Actors must attend auditions, rehearsals according to the rehearsal schedule, costume parade, cue-to-cue, all technical and dress rehearsals, all performances, KCACTF response, photo call, and strike. Actors should be willing and happy to step in and help when needed on various aspects of the production.

Estimated time commitment: 200+ hours