Roger Williams University Theatre Program Handbook

Theatre Program Mission Statement

The Roger Williams University Theatre program aims to provide each student with a well-rounded, general mastery of all areas of the theatre arts and an appreciation of the place of theatre in our world. Through the study of theatre the program also hopes to imbue students with love of learning while honing their tools of thought and expression. Our goal is to prepare students for further academic study, and careers in theatre and other liberal arts related areas. We seek to serve both those specializing in the study of theatre and those for whom theatre is studied as an adjunct to areas of concentration.

The formal course curriculum and the production program are designed to work symbiotically. The production program is designed to provide the working laboratory where the ideas and skills taught in the classroom are demonstrated, reinforced and mastered. The plays produced are chosen to afford students opportunities to research and to experience a range of materials in a variety of styles and genres.

Working together courses, production and activities are intended:

- To deliver an historical and global perspective on the cultures of the world and the theatre's place in those cultures. Through its semester abroad in London the program is able to expand and reinforce the multicultural and international nature of theatre. The London program is integrated into the curriculum and functions as crucial step in intellectual development of our students.
- To teach students necessary professional and life skills, such as communication, collaboration, self-discipline, self-discovery, self-reliance, creative problem resolution and critical thinking all aimed toward a heightened consciousness and appreciation of the human condition.
- To expose students to high quality productions and professionals through field trips, our London program, workshops and visiting artists.

In addition, the program through its curriculum, productions and activities provides the opportunity for the wider academic and regional communities to experience a range of theatrical events. These challenge intellectually, culturally and artistically and enrich the university.

General Academic Guidelines

Faculty Responsibilities

The major responsibilities of the faculty, both in the classroom and in production, are teaching, supervising, advising and evaluating.

The faculty members are responsible for allotting designated office hours each week to meet with students.

It is the responsibility of the advisor to keep accurate academic records in order to determine that the student is fulfilling all degree requirements.

Student Responsibilities

It is the responsibility of any student participating in classes or productions in the Performing Arts Center to be in the right place at the right time with the right attitude and to do all of the work required of them to the best of their ability. General guidelines that contribute to this include:

(1) Be on time.
(2) Be prepared. Do your assignments.
(3) Maintain a high level of positive energy. Energy creates energy.
(4) Learn to be constructive and non-threatening in criticism.
(5) Respect the ability of others.
(6) Work to help and cooperate with – not compete with – everyone working on the production.
(7) Cope with insecurities and other personal problems outside of the work environment.
(8) Check the website for all due dates, general guidelines and information. It is regularly updated!
(9) Stay healthy. Eat sensibly. Get enough sleep. Don't smoke.

Scholarships

- **Ethel Barrymore Colt Miglietta Memorial Scholarship:** Established to honor Broadway performer Ethel Barrymore by Colt Miglietta, a resident of Bristol and daughter of actress Ethel Barrymore, this scholarship is awarded annually to a University student who ahs demonstrated talent in theatre.
- **Judge Thomas J. Paolino Theatre/Arts Scholarship Fund:** Established in 1987 in memory of Thomas J. Paolino, former chairman of the Board of Trustees, this scholarship is awarded annually to a continuing Roger Williams university student for excellence in the visual or performing arts.
- **Idalia Whitcomb Scholarship for Freshman Students:** Established in 1999 by the Idalia Whitcomb Charitable Trust, the Idalia Whitcomb Scholarship for Freshman Students is awarded annually to incoming freshmen students majoring in fine and performing arts.
- **Idalia Whitcomb Scholarship:** Established in 1989 by the Idalia Whitcomb Charitable Trust, this scholarship is awarded to students majoring in the fine and performing arts.
- **Mary Staab Memorial Scholarship:** This Scholarship is established in memory o Mary Staab for any theatre student. It is based on contributions given to the department. It is usually given to an upper classman.

Inclement Weather Policy

Class cancellations due to inclement weather will be determined by the Provost's Office. Students are advised to check their phone messages, e-mail and myRWU accounts for announcements. Students involved in production should check with the director or stage manager for possible changes in rehearsal or crew schedules.

Family Educational Rights and Privacy Act

The disclosure of information about students is governed by the Federal Family Educational Rights and Privacy Act (FERPA). http://www.ed.gov/policy/gen/guid/fpco/ferpa/index.html
The Registrar's web site describes Guidelines for release of student information under FERPA. Faculty and staff are advised to consult FERPA guidelines prior to posting student information on their web sites.

Season Planning

Any student or faculty member may submit suggestions for the upcoming season. These suggestions will be taken into consideration by the entire theatre faculty.

- The deadline for play submissions are set by the faculty and are usually in March and April
- Rising Juniors must submit a proposal if they wish to do a senior project.
- All productions must be approved by the entire faculty.

Rules of the Barn

Students are expected to conduct themselves in a professional manner within the classroom, in rehearsal, in crew and in performance.

- Students are required to be punctual for every class, rehearsal, work-call, studio or production.
- Students are expected to be in the proper attire at the beginning of class or rehearsal. In the shop, this includes shoes. In the studio classroom this includes movement clothes.
- No street shoes in the dance studio.
- Students are responsible for cleaning up all food and drink and for restoring the classrooms, rehearsal spaces, costume shop, makeup room, and all public areas at the end of each session.
- Students are encouraged to check the department Call Board daily.
- All students are required to devote their full attention to the task at hand and to follow the directions of the director and stage manager.
- No food or drink in costume or on the set. If eating and drinking is permitted, clean up is mandatory.
- Absolutely nothing should be placed on the piano. The piano must be kept at least two feet from the heating/cooling vents.
- When laundry is being washed and dried, please make sure that it is attended to. Lint traps must be emptied!
- Photocopier should only be used for department purposes.
- The upstairs lounge, hallways, and Stage Company office must be kept orderly.

Professional Decorum

(1) All production personnel are expected to arrive at rehearsals, meetings and work calls on time and be ready to work.

(2) Crew members and actors are expected to sign in immediately upon arrival and are not to leave the building without the stage manager's knowledge and approval.

(3) All personnel are to keep lines of communication open so that they can receive daily information, updates and changes. This includes checking callboards, emails and phone messages several times each day. It is expected that you have and use email and that your phone is in operation, charged up, and on except when in classes or rehearsals. Changes in contact information should be given stage manager immediately.

(4) All production personnel are expected to take care of themselves mentally and physically so they can perform their assigned tasks safely and efficiently. Knowing your limits and using time efficiently are essential. Lack of sleep affects both mental and physical capabilities and your response times. Working under the influence of drugs or alcohol is never acceptable and is grounds for immediate dismissal from the production.

(5) All production personnel are expected to perform their assigned tasks with diligence and enthusiasm. Negative attitudes are counterproductive to the creative process. All production personnel are expected to attend all rehearsals or work calls for which they are called. Emergency situations that necessitate absence should be reported to the stage manager, technical director, or director as soon as possible.

(6) Actors are responsible for being warmed-up, made-up, dressed and ready for cues and entrances ten minutes before the beginning of each performance.

(7) All personnel should be attuned to creating a safe, efficient and effective work environment and be respectful of each other's needs. In the shops safety must be as important as building the show. In rehearsals the process of fine-tuning the show is first priority. Talking should be at a minimum and at a volume than does not disturb the work at hand. Sitting and crossing in front of or otherwise obstructing the view of the director, choreographers and designers should be avoided. There should be no talking near the vocal coaches so they can hear the actors.

(8) Members of running crews that are visible to the audience are expected to dress entirely in black. Wear clothing that covers arms and does not have logos. Jewelry that catches light should also be avoided. Crew members appearing in costume are expected to maintain the costume as approved by the costume designer.

(9) Members of stage crews should not appear before the audience in lobbies or on stage unless instructed to do so as part of a show. This includes pre-show, intermission and post-show.

(10) Eating and/or smoking in and around costumes and wigs is not permitted.

(11) Actors and crews should not sit on show furniture backstage or handle set or costume props unless assigned to do so. This is especially important with weapons loaded with blanks or props rigged with special effects.

(12) Technicians are expected to take care of all equipment entrusted to their use. All equipment should be returned to its proper place after use. Problems with equipment should be reported to your supervisor immediately.

(13) All crew members must be aware of "fast crosses backstage" and keep travel paths clear for actors and/or wardrobe crews needing to make fast changes.

(14) All backstage personnel need to be responsible for maintaining quiet backstage during both rehearsals and performances. If there is no backstage personnel present, then stage management is in charge of maintaining quiet backstage.

(15) Booth personnel are expected to maintain professional headset communication and to avoid distractions that take their attention away from readiness to execute cues. Booth personnel must also keep vocal volume levels low enough so it does not distract audience members seated in the last row.

(16) No one is permitted to make alterations to designs without the designer's express permission. Actors must return props and costumes to their proper places at the end of a performance.

General Safety

- Never walk alone at night. Please check with fellow students after all rehearsals to ensure that no one has to walk alone.
- No one is allowed to use power tools without a theatre faculty or staff member present.
- Do not work alone in the theatre building at night.
- Always carry your Student Identification Card and health insurance card.
- Report any injuries or suspicious behavior to public safety immediately.

Emergency Telephone Numbers

- **Emergency** (fire, police, ambulance) (outside the University) **911**
- **Campus emergency (HELP line) (from campus phone only) x4357 or 4358**
- Bristol County Medical Center: (401) 253-8900
- Bristol Police: (401) 253-6900
- Fire Department: (401) 253-6611
- Health Services: (401) 254-3156
- Newport Hospital: (401) 846-6400
- Poison Control: (401) 444-5727
- Rescue Squad: (401) 253-6611
- Rhode Island Hospital: (401) 444-4000
- Public Safety (Routine) (401) 254-3611

The Basics of a Safe Theatre

The following is a few rules of thumb when installing a set, hanging lights, or otherwise helping with installing a production within the theatre space.

• Keep a clear path to both the entrance from the lobby as well as the fire exit at the upstage left door to the stairwell. 3 feet is the minimum allowance for a route to a fire exit. This path should be clear of not only furniture and props, but also loose cable and small trip hazards.

• An audience member must be able to see any exit sign leading to either fire exit from any section of seating or audience space. Once passing through a doorway or a curtain, one must immediately be able to see the next exit sign in sequence of leaving the building. Never cover an exit sign. Audiences are used to seeing exit signs. They are a simple fact of life. They will not ruin the effectiveness of your set or lighting design.

• Do not hang lights on the sprinkler pipes or tie curtains on them. The sprinkler system must be kept free of scenery and lighting equipment.

• Be mindful of the proximity of stage lighting instruments and fog machines to curtains. The lights become incredibly hot and will ignite even a fire retardant-treated curtain if they are in contact. Also, make sure the stage lights are kept out of direct contact with the walls or ceiling, if hanging under the booth or gallery.

• Every stage light must also have a safety cable linking it to the pipe on which it is hung.

• No open flames are allowed on stage. Fire from matches, lighters and even small tea lights in glass are not allowed.

• Only theater students, and those familiar with the barn are allowed to sit in the gallery level, should there be an overflow of audience one night.

• Allow for wheel-chair access to the seating configuration.

• When you are working in the theatre please be aware of those working above you or below you. Shout "Heads" if you drop anything while working that could hit someone else. Shout "thank you" if someone tells you they are bringing in the grid, etc.

When in doubt, check with the Technical Director for solutions to design, or construction problems involving safety.

Timeline of a Typical Main Season Production Schedule at the Barn

Event When

Season is announced. …….....Spring of preceding season
Stage manager and creative staff selected……..…….**...**Semester preceding show
Design ideas and concept are discussed with director…….....Anytime before 1st production meeting
Auditions are held…….Within one week into the semester
- call backs
- show is cast

1st production meeting:…….A day or two after the show is cast
- concept is discussed with all creative staff present
- design ideas are presented, show needs are discussed
  (sound effects, props, crew needs, etc.)

Practicum crew is filled for production needs……...Two weeks into the semester
2nd production meeting:……..One week after 1st production meeting
- designs have been re-worked and made into preliminary renderings

3rd production meeting:……..One week after 2nd production meeting
- set designs are finalized, ground plan and elevations are
  handed off to the lighting designer and tech director, color
  is discussed with costume designer

Set is presented to cast, rehearsals begin, floor is taped, rehearsal props found**.....**.4-5 weeks before show
Poster is designed, publicity work begins……...……..One month before show
Designers watch a run-through……During run-through rehearsals
Light plot is drawn up and discussed with tech director and electrician, if any…...Week before build week
Material list is made up and ordered, furniture/prop search begins…….Week before build week
Build begins starting with blocking-necessary elements…….1st week when stage is clear
Light plot is hung and circuited starting with grid……1st build week
Rehearsals move onto stage…….As soon as set is safe for actors (during 1st build week)
Build and paint refine to details and aesthetics, volunteer crew is found…….....2nd build week

Typical Tech week:

Monday – Cue-to-cue
Tuesday – Stumble through with lights and sound
Wednesday – 1st dress rehearsal
Thursday – 2nd dress rehearsal
Friday – Opening night

Mock Auditions/Interviews

Purpose:

- To provide you, the student, an opportunity to become familiar with auditioning/interviewing procedure.
- To gain confidence in the audition/interview process.
- To develop and hone your auditioning/interviewing skills.
- To provide the faculty an opportunity to observe and aid your growth and development as artists in your field.

All Theatre majors/minors/core concentrators are required to participate in Mocks. Those who do not may be denied consideration for awards, scholarships, and/or other honors and opportunities.

MOCK AUDITIONS

Requirements:

-Freshmen: Resume
1 monologue
1 song if you have had, or are in, Musical Theatre Workshop
-Sophomores: Resume
2 contrasting monologues
1 song if you have had, or are in, Musical Theatre Workshop
-Juniors: Resume
1 classical monologue
1 modern monologue
1 song
-Seniors: Resume
1 classical monologue
1 contrasting modern monologue
1 song

TIME: Please limit your presentation to a maximum of 4 minutes total for monologues and 32 bars of a song.

Procedure:

- Introduce yourself and the pieces.
- Perform the pieces.
- Say "thank you" when finished.
- Remain in place to receive feedback from the auditors.

TIPS:

- Choose selections you believe you can successfully perform, including roles in which you could be cast, in a professional setting (e.g., appropriate age range).
- Avoid selections you have already performed in production.
- Monologues and songs featuring characters pursuing actions, rather than telling stories, are usually stronger.
- Do not require the auditors to "participate" as an audience might via eye contact or any kind of response during the performance part of the audition.

MOCK DIRECTING/DESIGN INTERVIEW

Positions Available:

1) Director
2) Designer (Scenic, Lighting, Costumes, Sound)

Requirements:

1) Resume
2) Portfolio (examples of previous work)
3) Concept & Production ideas for: T.B.A.

(Directors and designers should include examples of research, such as a morgue of images or collection of sounds/music. Designers should include appropriate examples: scenic designers should have a model and/or rendering, costume designer should have sketches, renderings, and fabric swatches; lighting designers should have a plot; sound designers should have audio samples.)

Procedure:

- Introduce yourself.
- Discuss your analysis of the play (themes, messages, ideas, conflict, main action, style, world of the play). Designers should focus on their particular areas in greater depth and know practical requirements and consider aesthetic qualities of expression (e.g., costume designers should carefully analyze characters, scenic and lighting designers should carefully analyze visual requirements, sound designers should know required effects).
- Describe your concept (central metaphor, style, and, if applicable, change of period) and justify it based on your analysis. Directors should discuss possible audience interpretations.
- Describe how the production or the particular design element will reflect your conceptual ideas. Be sure to use the appropriate vocabulary (e.g., costume designers discuss silhouette, color, texture, etc.; scenic designers discuss line, mass, composition, color, etc.; lighting designers discuss direction, intensity, color, emphasis, movement, etc.) and effective examples (e.g., costume sketches, a model, audio samples, fabric swatches, a morgue).
- Be prepared to answer questions about your knowledge of the play and justification for your ideas.
- Remain to receive feedback from the auditors.

Theatre Positions

Director

The Production Director has the responsibility for and control of all the artistic aspects for a particular script on stage. He or she is answerable to the producer and the audience, while all other participants in the production are answerable to the director. His or her specific duties include casting, rehearsals, and production conferences. Sometimes, the director may wish to employ the services of an Assistant Director, who may function in the absence of the director and may be assigned shared responsibilities with the director. If you are a student director then your responsibilities will include the following:

(1) Choosing a play and submitting a directing application to the faculty at the scheduled time.
(2) Holding open auditions, giving preference to R.W.U. students.
(3) Interpreting the play artistically.
(4) Choosing a cast.
(5) Holding production meetings with designers.
(6) Working in a professional manner with the actors and designers and stage manager(s).

Stage Management

Production Stage Manager

The Production Stage Manager (PSM) is the head stage manager in charge of the overall production together with the stage management team The PSM is responsible for the smooth running of rehearsals, calling and running production meetings, acting as liaison between all departments, generating paperwork pertaining to all areas of production including the daily tech notes and Stage Manager Report, as well as all scheduling. The PSM is also in charge of running the show once it is open.

Assistant Stage Manager

The Assistant Stage Manager (ASM) works under the PSM. The assistant stage manager is responsible for assisting the PSM in all areas of the production, including props, costumes, effects, etc. The ASM is generally in charge of props and paperwork, excluding scheduling which is the domain of the PSM.

Some of the duties of the stage manager include:

Pre-Production:

(1) Acquire a script.

(2) Be sure that all designers and the director have a script before they are passed out to the people auditioning.

(3) Read the script.

a. First reading – read to get an understanding of the plot, characters and the theme.

b. Second reading – with a pencil, underline any special effects, set problems, light cues (indicated in the script), and sound cues. Also, make a list of props to be discussed with the director.

c. Re-read the script until you are totally familiar with it.

(4) Make a prompt book – using a loose-leaf binder or notebook, paste each page of the script on a separate page in the book. All cues, props, set changes, and blocking will be recorded in the margins.

(5) Make up a master calendar of all days between the first production meeting and strike.

(6) Makeup a list of all theatre faculty, staff, production personnel, actors, crew heads, and crews. Include names, addresses, and telephone numbers. Continually check the accuracy of this list.

(7) First Production Meeting

a. Post notices about the time and place of the meeting around the department.

b. Take notes on any specific ideas that the director or designers may have. For example:

i. Special props needed for rehearsals
ii. Work deadlines
iii. Special costume and set problems
iv. Special sound cues

(8) Meet with the director:

a. Ask how auditions are to be run.

b. Ask about how callbacks are to be handled.

c. Ask about the rehearsal process.

d. Ask about rehearsal schedule.

e. Find out if the director needs any special props or costume pieces (rehearsal skirts, corsets, canes, fans, etc.), or platforms for rehearsals.

(9) Arrange the call board

a. At the top of the board place a sign with the title of the show on it.

b. Make sure that the audition time, date and place are clearly marked.

c. Later you will use the call board to post notes such as:

i. Publicity form deadlines
ii. Costume fittings
iii. Rehearsal schedules
iv. Congratulatory notes and cards

(10) Make up an Audition Form – ask the director what specific information needs to be on the sheet.

(11) Auditions – Ask the director the following questions as to how he/she will run the auditions:

a. Are they to be open or closed?
b. What furniture or props will be needed?
c. How long is each audition to last?
d. What do the actors need to prepare?
e. If the production is a musical, where will the dance auditions be held?
f. Will they dance separately or should you hold the auditioners in groups for the choreographer to work with?
g. What type of song should the actors prepare?
h. Should it be a song from the show?
i. Check to see that there will be a piano and an accompanist.
j. Set up signs to direct people to the right audition place.

(12) At the auditions:

a. Before :

i. Set up chairs and a table for the production staff.
ii. Set up table with audition forms and pencils for the actors.
iii. Make sure piano is in place.

b. During:

i. Place a sign in the waiting area requesting the actors to fill out an audition form.
ii. Place the forms under the sign with a few pencils.
iii. Xerox a copy of the sign-up sheet so that you will know the order of the actors auditioning.
iv. At the appropriate time, go to the waiting area and call the actor
v. Get his/her audition form.
vi. Check to make sure all of the questions have been answered.
vii. Ask how to pronounce his/her name correctly.
viii. Bring the actor into the audition area and introduce him/her to the director.
ix. Hand the audition form to the director.
x. Go back to the waiting area.

c. Afterwards

i. Establish the format, time and schedule of the callbacks with the director
ii. Post the names of those called back on the Call Board
iii. Clean up the audition area, and see that all information forms are taken with you. Do not leave any filled out forms around for other people to find and read.

iv. Once the director has cast the show, get the cast list from him/her, type it up and post it on the Call Board with a notice stating the time, place and date of the first company call/rehearsal. Be sure to thank everyone for auditioning on the notice.

Pre-Rehearsal:

(1) If there is a show already in rehearsal or in a run, you must make arrangements with that stage manager about who needs keys/rehearsal space and when.
(2) Before rehearsals, make sure that all areas that are to be used are opened and prepared before anyone arrives.
(3) At the end of the rehearsal or performance you are responsible for locking all outer doors and turning off all lights in the theatre area.
(4) Set up a time with the scene designer and technical director to tape out the floor plan for rehearsal space. Learn how to read a scale rule and how to mark off the stage according to the approved ground plan.

Working with Publicity

(1) Ask the director if he/she wants to write a program note.
(2) Hand in a list of production staff, cast, and crews to the person in charge of graphics.
(3) Arrange with the director and the person in charge of publicity for pre-production photos to be taken.

Rehearsals

(1) Arrive at least ½ an hour prior to call to open up, set up and organize the rehearsal space. Get rehearsal furniture, costumes, and props ready to start.
(2) Sketch rough scaled floor plans for your prompt script. Notice the location of furniture and all relevant properties.
(3) Notate all blocking given by the director to the actors. Your blocking will serve as the "official" blocking until changed or altered by the director. Use the sketched floor plan to show positions of actors and movement patterns.
(4) Notate in the script the line (word or phrase) where the movement begins and place corresponding notes on the floor plan. Mark all changes on sketch and in the script. Keep your blocking current. Make sure the blocking has been "set" and is not just an experiment.
(5) Arrange and write a props list. Go over this with the director, scene designer, and prop crew head.
(6) Arrange with designers and shop supervisors for rehearsal props, furniture, costume pieces, or whatever might be realistically needed. This should be written down and gathered with person designated by designer.
(7) Set up a time with the director and the designers for presentation of model/renderings/set plan, etc., to the cast and crew. This may include a question and answer period.
(8) Arrange with the costume designer/costume shop supervisor a time for measurements to be taken.
(9) Post notice on the Call Board for costume measurements. Make sure all actors have been measured.
(10) Breaks are to be given to the cast after 2 hours of rehearsal. Breaks should be 10-15 minutes. Dinner or lunch breaks should be at least half an hour.
(11) Keep a rehearsal report. This should include all changes, ideas, comments that the director or anyone else makes so that everyone can be kept informed. Distribute these notes the next day to all directors, designers, technical staff first thing in the morning. Find out if directors, designers and technical staff prefer hard copies or e-mail copies.
(12) Know the material: script, set, costumes, props, schedule. Be prepared to answer any and all questions with patience and honesty. Do not be obnoxious or sarcastic. Answer all calmly and honestly.
(13) Establish a method of prompting with the director and the actors. Are all lines to be letter perfect? When are corrections to be made? How are prompts to be called for? Deliver prompt loudly and clearly.
(14) Be prepared to review lines/scenes if the director is delayed. Be prepared to rehearse the show if you are requested to do so by the director.
(15) Check with both shops daily for problems or needs. Keep all production staff informed of the progress of the production without editorial comments.
(16) Help schedule costume fittings if requested to do so by the costume designer.
(17) Rehearsals are open unless otherwise stated by the director.

Prior to Tech Week

(1) Set up a meeting with the director and the lighting designer to establish light cues.
(2) Set up a meeting with the sound person to establish sound cues.
(3) Check all headsets to make sure that they are operational. Set up a meeting with the T.D., sound crew, and yourself to learn how to set up, turn on, turn off, and all other operations of sound/communication systems. You need to know this information.
(4) Make sure your light and sound crews are ready to start at the scheduled time. Delays cause frustration and frayed nerves.
(5) The scene designer, technical director, and the stage manager mut discuss the scenery and shifts. A complete shift plot must be established with the assigned crew. A shift rehearsal should be scheduled to familiarize the crew with the correct methods and procedures for set-ups, shifts and storage.
(6) Make up and post a sign-in sheet for cast and crews.

First Technical Rehearsal

(1) Set up a stage time and call all crews, allowing extra time for familiarization with set, set-up, and organization. Make sure that every possible effort is made to keep to your posted times. Make sure that you are prepared, your ASM is prepared and your crews are prepared.
(2) Check that all systems are operational: sound, lights, work-lights, communications, and scenery technology.
(3) Run a cue-to-cue, stop and correct problems before going on. Make sure everyone involved understands what the problem was, what the solution is, and then run it again. Don't gloss over mistakes.
(4) Schedule a meeting with the box office supervisor and house manager and inform them of running time, intermissions, and any unusual situations with the show (i.e. strobe lights, fog machine, etc.).
(5) Establish calls for the remainder of the tech rehearsals and the run of the show. Post and distribute individual lists of calls to all members of the company.

First Dress Rehearsal:

(1) Make an appointment with the costume designer and the costume crew head to establish calls, pre-sets, quick changes, and other special needs.
(2) The stage must be swept and damp mopped before first dress. Assign a crew member to do this and check when it is completed.
(3) Complete a thorough check of all systems, pre-sets, and scenery. Have your ASM assist you. You ned that second pair of eyes to help double check all of this.
(4) WATCH THE SHOW!! Keep one eye on your prompt script and the other on what is happening on the stage. Be aware of what is going on.
(5) At the end of rehearsal, establish the following procedures:
    a. Check with the director to see if he/she wants to rehearse any specific cue, shift, or scene. This is not to be a working rehearsal for the actors with the crew just sitting around. If the director wishes to work a problem area with the actors, have the crews complete clean-up, actors get out of costume, the free the stage immediately for the director to work.
    b. Periodic check should be made with designers and shop supervisors on progress or problems concerning the production schedule. Encourage your director to do the same.
    c. Give any tech/run notes you might have to the cast and crews.
    d. Make sure all calls are understood and posted for the company. This includes all the production staff also. Announce next call at the end of rehearsal and post the call, time, and place, and personnel needed on the Call Board before you leave each night.
    e. Clean away and store all props from the rehearsal area before you leave each night. Do not leave your mess for someone else to clean up.
    f. Inform the production staff of run-throughs so that they can plan to attend and watch rehearsal. Each crew member is required to attend at least one of these run-throughs.
    g. Make sure all lights are turned off as you lock up each room.
    h. Lock up all areas of the Theatre department. You are responsible for this duty, NOT you ASM or some other member of the company. You are responsible for the keys and it is your task. Among your lock up duties, make sure that:

i. Cupola windows have been shut (if they are open during the rehearsal).
ii. Master is down on the light board.
iii. Sound system is shut off.
iv. Headsets are shut off.
v. Booth s locked.
vi. Make-up and costume shop lights are off.
vii. Lounge light is off.
viii. Security lights are on in the theatre.
ix. Security lights are on in the dance studio.
x. Shop light is off.
xi. Bathroom lights are off.

xii. Lobby lights are off.
xiii. Main doors are shut and locked.

i. If there are other rehearsals in progress, check with that stage manager o student director as to who I going to lock up. Check with the person(s) before you leave. Let them know you rehearsal is over. DO NOT GIVE THEM YOU KEYS. Advise them that the last person to leave should call Security and ask them to come over and lock up.

j. Everything must be secured, locked and stored before you leave.

Performances:

(1) You should arrive one half hour prior to the earliest call.
(2) Follow checklist procedure used for tech and dress rehearsal.
(3) Give company calls as follows:
    a. Half-hour to curtain.
    b. 15 minutes to curtain – House is open.
    c. 10 minutes to curtain.
    d. 5 minutes to curtain.
    e. Places please.
(4) Contact the house manager to give O.K. to open the house; let them know when show is about to begin.
(5) Call the show as it is written in the prompt script (once again, one eye on the book, one eye on the show).
(6) During the intermission(s), check with the house manager before calling places, then have the house manager notify you when the house is closed.
(7) After the performance, remind the company of all calls for the following day.
(8) Follow clean-up, check-out, lock-up procedures established at earlier rehearsal.
(9) Type up a Performance Report for each performance to be given to the Director and the Technical Director.
(10) Attend and participate in the strike of the production. Clean up your areas and take down the sign-in sheet and all information from the Call Board.

Scene Designer

The Scene Designer, in consultation with the Director, designs the setting(s) for the production. He or she performs the following services: completing renderings or models of the settings to scale as necessary; designing or approving properties required for the production, including draperies and furniture; supplying design elevations, drawings, and other specifications for the Technical Director at least two weeks before the first day of construction and advising on the building of the set; and supervising the painting of the scenery.

Pre-Production:

(1) Studies and becomes thoroughly familiar with the play (action, period, locales, mood, etc.)
(2) Meets exclusively with director to discuss the director's concept **before** the first production meeting. Rough scenic ideas can therefore be presentable once everyone meets as a whole during the first production meeting.
(3) Prepares preliminary sketches/model (or refines first ideas) and presents them at the next meeting.
(4) Re-works or finalizes the design after discussing design ideas with director and other designers.
(5) Presents ground plans and renderings to the director, other designers, and stage manager.
(6) Submits plans to the Technical Director. This includes ground plan, section, elevations, and details. All drafting must confirm to specific standards. Renderings must also be available. Gives lighting designer copies of ground plan and section and color samples. Give costume designer color samples. Gives stage manager copies of the ground plan.
(7) Works closely with lighting and costume designers to coordinate colors and visual unity.
(8) Is available to the technical director for design discussions during the construction period.

Rehearsals:

(1) Helps the stage manager tape out the rehearsal space.
(2) Attends several rehearsals to see how the director and actors are utilizing the space and scenery.
(3) Keeps in contact with the director and other designers and members of the production staff.
(4) Mixes paint and does or supervises the actual painting of the scenery.
(5) Assists construction to insure that set will be complete by Tech.
(6) Attends tech and dress rehearsal taking notes as to further refinements or necessary changes as requested.
(7) Will be open to suggestions from the director and others and remain willing to make necessary changes to enhance the total production.

Production:

(1) Sees production in performance and periodically checks to see that all scenery, props, scene changes, etc., are as they were designed. If there is a problem, notifies the stage manager and the technical director and supervisors any adjustments.
(2) Participates in strike.

Technical Director

The Technical Director (TD) supervises the construction of the set to the Designer's specifications and production budgets, and he or she provides the Designer with the information necessary to solve the problems of the design. He or she arranges crew schedules, construction methods, and purchases. In consultation with the Designer and Stage Manager, the TD schedules the scenery setup and shifting plans, including the deadlines to be met. From setup to opening, he or she is responsible for the maintenance of the stage space, equipment, and house.

Pre-Production:

(1) Reads the play for general information.
(2) Attends all production meetings.
(3) Is available to the scene designer for consultation during the creative process.
(4) Makes on-going judgments as to the feasibility of design and cites potential problems, preliminary budget estimates, etc.
(5) Meets with the designer to go over plans and discuss questions. Plans are to be turned in to the shop at this time.

Construction:

(1) Schedules, organizes, and helps supervise daily construction work and any special crew calls.
(2) Works up orders for materials.
(3) Supervises in the actual construction of scenery.
(4) Attends all technical and dress rehearsals and performances, if necessary.
(5) Maintains and makes any needed repairs to set during the run of the show.
(6) Helps organize and supervise strike.

Lighting Designer

The Lighting Designer designs the lighting for the production in accordance with the Director's concept. He or she renders the following services: completing a visual presentation of the lighting design; providing an equipment list and light plot showing type and position of all instruments necessary to accomplish the lighting design; advising on hanging and circuiting the plot and supervising the focusing of the lighting equipment; and setting up all light cues. The Designer is responsible for all equipment used to achieve the lighting design and for the work of the Master Electrician and the Light Crew. Some duties of the Lighting Designer include:

Pre-Production:

(1) Studies and becomes familiar with the play (action, locales, period, mood, etc.).
(2) Meets exclusively with director to discuss the director's concept **before** the first production meeting. Rough lighting ideas can therefore be presentable once everyone meets as a whole during the first production meeting.
(3) Relates the director's concept to lighting possibilities and requirements, keeping in mind the functions and qualities of light.
(4) Discusses with the director and other designers the overall approach to the production and role of the lighting.
(5) Attends all other production meetings to be aware of where the director and other designers are going.
(6) Receives from scene designer all ground plans, sections, and color samples. Meet with costume designer to discuss any necessary information on fabric colors and textures.

Rehearsal:

(1) Discusses with the director specifics of each scene (space, mood, blocking, etc.) and any special requirements.
(2) Attends several rehearsals to observe and record blocking and get a "feel" for the production.
(3) Gives master electrician (and/or technical director) copies of light plot and hook-up sheet and works closely with this person to coordinate hanging and focusing and gelling of all instruments.
(4) Participates whenever possible in crew calls.
(5) Must be present for final focus.
(6) Will discuss with the stage manager and director and establish placement of cues in the script prior to Tech Week.
(7) Will prepare preliminary cues for each individual scene and whenever possible, experiment during rehearsals before Tech Week.
(8) Must attend Tech, setting levels, areas, cue timing, checking colors, etc., in consultation with director and other designers.
(9) Will be open to suggestions from the director and others and remain willing to make necessary changes.
(10) Will attend all technical and dress rehearsals and make any needed adjustments in the cues, focus, color, running cues, etc.

During Production:

(1) Should periodically verify that his/her lighting design and cues are still as written, and if there are problems notify the stage manager and master electrician.
(2) Participates in strike.

Master Electrician

The Master Electrician deals with mechanical and special problems that may arise in realizing the lighting design. He or she supervises the maintenance of the lighting equipment and booth during the production. The Master Electrician frequently serves as the light board operator for the show.

Pre-Production:

(1) Read the play for general information.
(2) Be responsible for following safety procedures.
(3) Coordinate crew hours with technical director.
(4) Attend all lighting calls (hanging the plot, focusing, etc.) and follow given instructions.
(5) Attend all production meetings.

Production:

(1) Following designer's instructions and personally do what is necessary or designate crews to:
    a. Re-gel
    b. Re-focus
    c. Re-hang
    d. Work cues
    e. Clean-up
(2) Participate in Strike.

Sound Designer

The Sound Designer consults with the Director on the treatment of sound and music in the play. He or she is responsible for setting up and maintaining all sound equipment as well as preparing the rehearsal and production sound tapes and the cue sheets for these sounds. Some duties may include:

Pre-Production:

(1) Reads the play for general information.
(2) Attends production meetings to discuss sound concepts and budgets.
(3) Is responsible for gathering music and materials for sound effects to be used in the show.
(4) Prepares show CDs and media and any other necessary effects.
(5) Sets up and tests operability of all cue and program systems an equipment prior to Tech Week.
(6) Meets with the stage manager and director to establish placement of cues in script before Tech Week.

Production:

(1) Attends Tech Week to adjust cues and determine levels for performance.
(2) Attends all technical and dress rehearsals.
(3) Sets up all headset (Clear-Com) systems needed for the show.
(4) Participates in strike.

Costume Designer

The Costume Designer designs the costumes in accordance with the Director's concept. He or she furnishes the costume shop with complete color sketches and color schemes, including ornament and detail drawings, and shops for fabric trims. The Designer also designs, selects and approves all costume accessories, and he or she approves hair styling and selection of wigs, hairpieces, mustaches, beards and special makeup. The Designer attends all fittings and dress rehearsals. Some duties include:

Pre-Production:

(1) Studies and becomes thoroughly familiar with the play (action, period, theme, locales, moods, etc.)
(2) Attends the first production meeting to learn the director's concept (may have already talked to the director and have worked some preliminary sketches, ideas, shapes), and to discuss budget and scheduling.
(3) Relates director's concept to costume requirements and possibilities.
(4) Prepares preliminary sketches with color indications, fabric suggestions, and presents them at the next production meeting.
(5) Re-works and finalizes the designs after discussing design ideas with the director and other designers.
(6) Presents finalized renderings with attached swatches and costume plot to the director. Copies are to be given to the stage manager, scene designer, and lighting designer.
(7) Works closely with the scenic and lighting designers to coordinate visually the production through style, color, line, texture, etc.
(8) Shops for all fabrics, trims, and accessories necessary for the completion of the costumes.
(9) Drafts or selects all patterns for construction.
(10) Sees that all actors have been measured specifying any particular measurements needed for the designs.
(11) Orients all construction crew members to the production, explaining the concept, the designs, the construction, and the construction schedule.
(12) Pulls necessary costumes from costume shop.

Rehearsal:

(1) Helps pull and select rehearsal garments and accessories and gives them to the stage manager.
(2) Attends several rehearsals to see how the director and actors are planning changes and any possible actions that might affect the costume construction.
(3) Keeps in contact with the director and other designers and all member of the production team.
(4) Handles all specialized dyeing and supervises fabric alterations for costumes.
(5) Cuts and fits specialize constructions.
(6) Helps on the actual construction of costumes so that all are completed by first dress rehearsal.
(7) Fits or supervises all fittings from initial patter muslin fittings to the final fitting.
(8) Is responsible for the acquisition and approval of all costume props.
(9) Meets with costume running crew to discuss the correct and proper wearing of all costumes and accessories. Help crew formulate cleaning responsibilities and set-up and strike procedures for performances with the stage manager.
(10) Meets with the make-up designer to discuss designs for make-up and hair in conjunction with established visual unity of the production.
(11) Is open to suggestions from the director and others and remains willing to make necessary changes for the good of the production.
(12) Instructs actors in the handling and use of specific costumes out of the norm (fans, gloves, trains, tails, etc.).

Dress Rehearsals:

(1) Attends all dress rehearsals taking notes on refinements and comments from the director. Confer with all other designers as to the visual unity of the production.
(2) Supervises the dressing of the actors for the first dress, aiding in the training of this group in the correct method of wearing the costumes.

(3) Instructs crew on what to do during changes, dressing, and how to accomplish quick changes. May need to set up appointments with actors and crew to practice changes.

Production:

(1) Sees the production in performance. Checks with the crew to see that all costumes are worn as designed and constructed. Checks on cleaning and repairs.

(2) Checks with the director as to any changes that may be necessary.

Make-up Designer

The Makeup Designer makes the major decisions concerning each character's makeup, working closely with the director, actor, and all designers. He or she instructs each cast member in methods of achieving the desired effect. The Makeup Designer may also be responsible for executing wigs and/or hairstyling. Some of the duties include:

Pre-Production:

(1) Studies the play and becomes familiar with the characters, period, locale, mood, etc.
(2) Attends the first production meeting to learn the director's concepts, becomes aware of preliminary designs, and discusses budget and scheduling.
(3) Relates director's concept to make-up possibilities and requirements.
(4) Discusses with the director and other designers the overall approach to the production and the role that the make-up is to play in the production.
(5) Attends all other production meetings so as to be aware of the direction that the director and other designers are taking.
(6) Periodically discusses with other designers those elements which will ultimately effect the make-up design or choice of make-up materials.

Rehearsal:

(1) Discusses with the director both general and specific make-up demands. Compiles a complete list f all characters, type of make-up desired for each, and the number of make-up changes.
(2) Becomes aware of each actor's physical characteristics as they relate to make-up needs (facial shapes, coloration, hair length, etc.).
(3) Attends several rehearsals to observe and record the physical actions of the actors and how they relate to the make-up plans and needs.
(4) Prepares preliminary designs in order to ascertain make-up materials needed. These early designs might include pictures of hair arrangements, skin colors, eye treatments, etc., for approval by the director.
(5) Take inventory of existing make-up and hair supplies. Purchases necessary make-up materials.
(6) Prepares any make-up appliances which must be duplicated or which would be too time consuming to make during those first make-up application periods.
(7) Plans the individual tasks of the crew members for before, during, and after the performance and rains them in whatever procedures necessary.
(8) Arranges any necessary trial make-up sessions.
(9) Will attend all make-up rehearsal and make any needed adjustments in material selection, application techniques, etc.
(10) Will remain open to suggestions from the director and others and be willing to make necessary changes.

Production:

(1) Checks periodically to verify that the designs are being executed as planned, to solve problems that may have arisen, and to see if additional make-up supplies are needed.
(2) Participates in Strike.

Property Master

The Property Master, who is accountable to the Scene Designer, prepares a list of props that are called for in the script. Consulting with the Director or Stage Manager, he or she also ascertains the props that will be used for the production. The Property Master supervises the gathering, buying, or construction of all hand and set props. The Property master is commonly used as the set dresser as well. Duties include:

Pre-Production:

(1) Studies the play to become familiar with the period, locale, mood, etc., and to compile a preliminary property list.
(2) Attends the first production meeting to learn the director's concept, to become aware of preliminary designs, and to discuss budget and scheduling.
(3) Relates director's concept to property possibilities and requirements.
(4) Attends all other production meetings. At the point at which concrete designs and plans are formulated in the areas of scenery, lighting, and costumes, it is to be determined which properties fall into the categories of set décor props and costume props, and where the responsibility lies in building or collecting those props. It is at this point that the property head must obtain from the director a specific list of the properties required for the production.
(5) Discusses periodically with the scenic, lighting and costume designers those elements that will ultimately affect the construction or selection of any of the properties.

Rehearsal:

(1) Supplies substitute rehearsal properties where the director deems necessary.
(2) Attends several rehearsals to observe and record the ways the props ill be use, their placement, etc. Makes note of any specialized uses of certain props.
(3) Designs and submits for the director's approval any props to be constructed.
(4) Checks property inventory to determine what props are on hand that can be used, altered or need repair.
(5) Works with property crew in constructing or gathering any props not on hand. Purchase those items that cannot be made or borrowed.
(6) Makes provision for props that must be consumed, destroyed, or replaced during the run of the show.
(7) Makes provision for the security of rehearsal props and ultimately for the final show props.
(8) Attends all technical rehearsals that relate to the use of props and all dress rehearsals.
(9) Remains open to suggestions from the director and others, and is willing to make necessary changes.

During Production:

(1) Is responsible for having all props present and finished for the first technical rehearsal.
(2) Instructs crew how to set up props: what goes where, when props go on and off stage, food storage and preparation, cleaning up, and security.
(3) Runs the show.
(4) Is available and responsible for making any changes per designer's request.
(5) Participates in Strike.

Run Crew

Stage Hand:

The responsibilities of the run crew vary greatly from production to production. Commonly, they are used to move scenery or redress a set during a scene or act change. Run crew members can find themselves assisting with quick costume changes, the moving or "tracking" of props, or operating special effects like spot lights, projectors or fog-machines.

Light Board Operator:

In its simplicity, the Light Board Operator pushes the "go" button on the light board whenever the stage manager says "lights go." However, a good light board operator is more than just a "go monkey." He/she has the know-how to check and troubleshoot dimmers, circuits, and instruments. Light board operators must know the light board well enough to know which course of action to take should a technical problem arise. Light board operators also help by being a second set of eyes on the show for the stage manager, paying particular attention to the changes happening between light cues.

Sound Board Operator:

The Sound Board Operator is responsible for the set up of Clearcom headsets, and all audio equipment used in the performance from microphones to CD players.

The Sound Board Operator must also serve as a fail-safe to technical issues beyond a CD player and a volume fader. While the sound needs of a production can vary greatly, the sophistication of the equipment remains constant. A sound check of all track or sources of sound used in the show should be carried out before the audience has entered the house. Disks can scratch, things can become unplugged, and pre-set levels can be unintentionally undone by someone unfamiliar with the board.

Pre-production:

(1) Read the play.
(2) Meet with technical director and stage manager to go over production needs.
(3) Attend all crew calls, dress rehearsals and technical rehearsals.

During Production:

(1) Show up one hour before curtain time.
(2) Carry out pre-show duties which include:
    a. Dimmer check (Light Board Operator)
    b. Sound check (Sound Board Operator)
    c. Pre-set props, and set pieces on and off stage (Stage Hand)
(3) After performances, carry out post-show duties which include:
    a. Powering down equipment
    b. Sweep and clean
    c. Inform stage manager of anything that needs to be fixed or replenished before the next show.
(4) Participate in strike.

Promotions Director

As Promotions Director, it is your job to make sure that people, on campus and off, know about the show and come to see it! In this job, you will work closely with both the director, stage managers, and technical director to develop the show's poster and program, promote the show in any other way needed, and manage the cast's headshots and biographies.

As with anything in theatre, there is really no right or wrong way to do anything. It is more important that what one does is effective. That said, always check first with your director to see what he or she prefers. For example, some directors may wish to handle some of the following responsibilities themselves, others may wish that their promotions director make a joint effort with the stage manager or assistant stage manager.

RESPONSIBILITIES:

- Design, develop, print, and distribute posters (after having them approved)
- Design, develop, print programs
- Manage all advertising (Hawk's Herald, Daily Dose, Bristol Phoenix)
- Acquire a photographer and schedule cast headshots
- Collect, print, and hang cast bios

GUIDELINES:

- The poster should be completed, printed, and hung both in Bristol and on Campus two weeks prior to opening night.
- Programs should be completed, printed, and in the "box office" at least two full days before opening.
- All newspapers (including the *Bristol Phoenix*, *Hawk's Herald*, and the *Daily Dose*) should be contacted one full month before opening night, or as early as possible.
- Cast headshots should be taken whenever the director deems it practical, but printed at least a day or two before opening night.
- Cast bios should be collected *at least* one week before and printed at least two days before opening night.

OTHER NOTES:

On development of the poster/program.

Generally speaking, the design for the poster is reused as the cover of the program. If you are not the "artistic type," it is perfectly acceptable to receive help in designing the poster from fellow students, outside friends, or anyone else. Whether or not they are credited for their help is entirely up to them.

- Before printing, the poster must be approved by Marketing and Communications located on the 1st floor of the Law School (it isn't easy to find; ask for directions from someone who works at the Law School or from a past Promotions Director). After the design is complete, make one physical copy and bring it to their office. DO NOT allow them to change you color scheme as it is part of your "artistic concept".
- Next, the poster must be approved by Student Leadership and Programming. Their offices are located in the Rec. Center. They will stamp a poster, approving it to be hung on and off campus. To avoid having to have every poster that is hung stamped, make sure the when the poster is designed, the words "ROGER WILLIAMS UNIVERSITY PERFORMING ARTS CENTER" (or Roger Williams University Theatre – Roger Williams University is the important bit) is written somewhere prominent.

- Before printing final copies of posters and programs, have them checked over one last time for any errors by the director, stage manager, tech director, and Theatre Department Secretary, Therese Pasqual.

- Next, you will need to print posters. Generally, 150 copies are enough. 90 should be in black and white and dropped off at the Department of Resident Life and Housing to be hung in the dorms. 60 posters, printed in full color, should be distributed both on campus and in Bristol.

- For all printing needs, both for posters and programs, put the image file onto a flash drive and take it to the copy center at the law school. The copy center is located on the 1st floor.

- When having anything printed or copied at the Copy Center, you will be required to fill out a copy request form. There are two very important notes on this: 1. Make sure the title of the production is somewhere on this sheet (preferably at the top where it asks for a title) and 2. This sheet will be returned to you upon completion of copying or printing; DO NOT THROW IT AWAY. It is extremely important that this paper is kept and given to Teresa Pasqual to be filed.
  FINAL TIPS/SUGGESTIONS:

- Ask for the expanded Promotions Director Handbook. As of Spring 2008, its first edition should have been completed and it explains in greater detail the responsibilities of the Promotions Director, directions on finding all necessary locations, tips on where to look for help in designing the poster, other on-campus promotion options (such as banners and "table-tents"), specific, detailed time-tables for completion of posters, programs, collection of biographies, and detailed suggestions and directions on contacting resources for off-campus promotion.

- Get as much help from as many places as possible in doing your job. Especially given the job, part of the experience should be learning how to network and work with others. No one expects you to do everything alone.

- If you ever have any problems, you are welcome to contact past promotions directors. As of Spring 2008, this includes (at that time, Sophomore theatre major) Christopher O'Brien – COBRIEN904@HAWKS.RWU.EDU

House Manager/Front of House Staff

(1) Arrive at the theatre one hour before curtain time. Turn on the cupola lights at least one half-hour before curtain.
(2) Be courteous at all times.
(3) Obtain the cash box, money and box office form from the stage manager.
(4) Take reservations list and set aside those tickets in envelopes with the names of the patrons.
(5) Keep track of ticket sales on the box office record.
(6) Check the time you have with the stage manager by phoning him/her through the light booth. He/she will tell you when the show begins. Keep him/her informed of how the house is looking (if there is bad weather maybe there are a lot of late people). Usually we wait for five minutes pas curtain time, but the stage manager has the final word.
(7) When the house is in, call the stage manage and tell him/her that the performance may begin. Then, if the stage manager says to close house, turn off the cupola lights and quietly close the doors and turn the lobby lights off.
(8) Calculate the Box Office record and make sure it matches with what is in the cash box. Return cash box and Box Office record and make sure it matches with what is in the cash box.
(9) If there is any type of disturbance going on in the lobby, please see that it is stopped, either by informing the people that a performance is in progress, or by calling security.
(10) Be dressed neatly and professionally at each performance. Please try to wear a white dress top and nice black pants or skirt with black dress shoes.
(11) Prepare refreshments for intermission.
(12) Clean up refreshments after intermission.