K-State
Theatre & Dance
Production Handbook
2010 - 2011
# PRODUCTION HANDBOOK 10-11

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NICHOLS THEATRE GUIDELINES

We absolutely CANNOT ALLOW SMOKING, DRINKING, OR EATING in Nichols Theatre at any time, including during rehearsals with the exception of drinks which are confined in closed - safety tops (same rules as Hale Library). Smoking is forbidden by City of Manhattan Smokefree Ordinance #6737. Faculty and students both must cooperate in this to protect the theatre’s environment.

Nichols theatre operating procedures are divided into 2 distinct modes. One is termed classroom/lecture, the other rehearsal/performance.

During rehearsal/performance mode the Up Stage Right Exit shall remain an Exit for performers and other trained personnel ONLY, and will NOT be considered a Means of Egress for the Audience unless, as part of the Ground Plan, the Exit Path is maintained as a clear and unobstructed pathway for audience use. If one or both sections of the Up Stage seating unit are used for audience, the Up Stage right exit shall be considered a Means of Egress for audience members. The Up Stage left VOM is not considered a means of egress for audience.

During classes and other Non-production activities the Up Stage Right Exit must remain clear and unobstructed. Curtains shall not obstruct Exit signs from view during non-production modes. Aisle lights must be on anytime space is occupied by more than 49 persons.

NO SMOKING is allowed in the entire Nichols building.
NICHOLS HALL  MULTI PURPOSE STUDIOS
007, 008, 017, 026

Rules of Usage:
1. Blocks and chairs must be stacked at the end of each class and stored in designated areas
   (the exception is 017 or when same instructor is using room for back to back classes). At no
time may they block any of the Fire Exits from the rooms.
2. Blocks and chairs should be moved carefully and never pulled across the
   floor covering.
3. No food or drinks in the studios with the exception of water in safety covered containers.
4. All care should be taken to insure that any scenery and props used in classes or rehearsals not
   cause irreparable damage to the floors.
5. All props/scenery items must be stored after use. (007 and 008).
6. No shoes shall be worn in 007 & 008 except with special permission as in musical rehearsals and in
   those cases shoes must be cleaned before being used. Studios should be swept after each use.
7. In Room 026 - Modern Dance studio - No shoes ever including dance shoes that are worn
   outside the studio. No blocks or set pieces allowed in studio. Dance has priority for use.
8. Smoking, live flame and pyrotechnics are strictly prohibited in these rooms by order of the State of
   Kansas Fire Marshals Office and KSU Environmental Safety and Health Office.

Priorities in Scheduling of Studios:
1. Theatre and Dance classes
2. Mainstage theatre production rehearsals and winter and spring dance concerts
3. Class project rehearsals
4. Purple Masque stage production rehearsals and student concert rehearsals

Any other use of the studios is at the discretion of the Director of Theatre in consultation with the theatre
and dance faculty.

Studio schedules are coordinated by John Uthoff, Director of Theatre. Office: Nichols 107 or call
532-6864. You may also leave requests in his mailbox in 129 Nichols Hall. E-mail - jsutd@ksu.edu
PURPLE MASQUE POLICIES

ANY use of the Purple Masque Theatre by a class or a producing group must include the orderly maintenance of the facility to include the following:

1. All props must be stored in a neat and orderly manner backstage. None may be stored in or under the fire exits.

2. Fire exits and pathways shall not be obstructed or infringed upon in any way. This includes props, costumes, chairs or scenery without prior permission of the Faculty Technical Director and KSU Fire Inspector.

3. Fire Doors shall not be propped open. Nothing may be left on or blocking the exit stairs and platforms.

4. The theatre must be left in an orderly manner to include the straightening of chairs and the disposal of all trash.

5. Food, drink, and smoking are normally NOT allowed in the Purple Masque Theatre. Food is permitted at "Lunch Bag" productions and concessions sold by TAP are allowed during regular productions.

6. At the conclusion of a scheduled rehearsal, the stage manager should sweep the stage and the backstage area; during dress rehearsals and performances, the dressing room should be swept as well.

7. The Stage Manager, Purple Masque Manager or other supervisor should lock doors and turn off lights at the end of every rehearsal/work session. The single light over the stage (ghost light) must be left on.

8. Design elements including sets, costumes, props, must meet with the approval of the Technical Director to ensure compliance with public safety codes and handicap access. Technical demands for a specific production may not interfere with general and classroom usage of the Purple Masque Theatre.

9. Any use of the light booth, lights, and sound equipment must be done under the supervision of the Faculty Technical Director or John Uthoff and/or his designated assistant, or the manager of the Purple Masque Theatre.

10. The stage manager and director for any producing group must meet with the Technical Director and the Managing Director prior to their first rehearsal to review rules and regulations governing the Purple Masque Theatre.

11. Smoking, live flame and pyrotechnics are strictly prohibited in the Purple Masque Theatre and surrounding facilities by order of the State of Kansas Fire Marshal’s Office.

12. The Theatre is open from 8 am - 5pm Monday-Friday. All other rehearsal or work sessions must be scheduled in the CSTD main office (129 Nichols Hall).
13. The Stage Manager for Purple Masque productions, the Director for Lunchbag productions, and the Faculty advisor for all other Departmental functions are responsible for locking the Theatre, dressing room, and office after all rehearsals or work sessions scheduled outside the normal 8am - 5pm weekday schedule.

PRIORITIES IN SCHEDULING THE PURPLE MASQUE THEATRE

1. Regularly Scheduled Classes
2. Graduate Thesis Productions/Recitals/Ebony Theatre Productions/Student Directed Productions
3. Required Class Projects
4. Playwrights’ Stage on Sundays not interfering with Tech weekends
5. Other proposals from theatre and dance students, this includes Showcase
6. Proposals from theatre faculty, if there are not enough qualified student proposals
7. Outside groups with consent of theatre faculty

STUDENT DIRECTING SLOTS

After students have completed THTRE 565 and THTRE 765, they are eligible to propose a directing project for the Masque.

Priorities for directing slots are given to:
1. Graduate thesis projects.
2. Graduate students.
3. Undergraduates who have met the requirements.
4. Under some special circumstances exceptions may be made by a vote of the faculty.
5. If a directing slot in the main season is a possibility, the same priorities will apply.

Please describe how your experience meets our guidelines and how directing can further your goals. Please propose 3-4 play options. Explain why you believe each play is a good choice for the masque. Discuss the technical needs. One consideration is whether the play has the option of being a good student design project but doable in a very simple way if no designer is available. Please place your plays in order so that we know your choice preference. Be serious about all plays you submit. The faculty is trying to balance the whole season and may not accept your first choice.
Smoking and Live Flame Policies

A KSU Theater Smoking and Live Flame Work Sheet shall be filled out for each effect used in a production and submitted to the KSU Fire Inspector for review and approval. An effect shall not be considered part of a production until approval is gained from the KSU Fire Inspector.

- Live flames are permitted as part of Main Stage Productions in Nichols Theater (N133) and McCain Auditorium. Both theaters have alarm and sprinkler systems and have fresh air supplies.

- Due to Manhattan Smokefree Ordinance #6737 no smoking is permitted in any productions or rehearsals so fake cigarettes must be used.

- Smoking and live flame are NOT permitted in the Purple Masque Theater or any Nichols studios as part of class room, production, rehearsal, performance or any other activity. The Purple Masque Theater does not have a sprinkler system or a fresh air supply so these activities are not permitted due to both life safety and public health concerns.

- When live flame, or smoke/fog effects are used the audience must be notified in advance. Notification may take place in the form of either an announcement in the program, posted outside the entrance to the theater, or as an announcement made by the House Manager just before the play begins.

- Pyrotechnics are not permitted in any KSU facilities or as any part of any KSU Theater and Dance production.

- Fire extinguishers must be checked and readily available before each performance or rehearsal when live flame effects are to be used.
### General --- Live Flame Effect Work Sheet – KSU Theatre and Dance

<table>
<thead>
<tr>
<th>Production:</th>
<th>Scenic Designer:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director:</td>
<td>Costume Designer:</td>
</tr>
<tr>
<td>Stage Manager:</td>
<td>Lighting Designer:</td>
</tr>
<tr>
<td>Technical Director:</td>
<td>House Manager:</td>
</tr>
<tr>
<td>Properties Master:</td>
<td></td>
</tr>
</tbody>
</table>

Provide a brief description of the effect:

**Dates/Times of Technical Rehearsals:**

**Dates/times of Performances:**

### Stage Manager

Attach a detailed step-by-step description of how the effect is used and controlled.

Attach a groundplan detailing the setup of the scene including:

- Action of scene
- Location/method of lighting effect
- Location/method of extinguishing effect
- Location of personnel with fire extinguishers

### Wardrobe

Provide a brief description of all costumes on stage at the time of the effect.

What steps have been taken to flame retard costumes?

### Technical Director

Provide a brief description of all scenery on stage at the time of the effect.

What steps have been taken to flame retard scenery?

- Stage crew in charge of storage and set up:
  - Storage location of effect materials:
  - Name(s) of stage crew stationed by fire extinguishers:
  - Who trained the crew and when?

### House Management

Who trains the Ushers for emergency situations?

- When are they trained?
- Are warning signs posted for audience members?

### Notes:

Please see Production Handbook for specific rules concerning Smoking and Live Flame. Stage Manager must include a report about the effect in each rehearsal of performance report. A copy of this worksheet and accompanying materials will be provided to the KSU Fire Inspector. Smoking and Live Flame are not permitted in N007, N008, N017 or the Purple Masque Theatre.
PURCHASING POLICIES AND PROCEDURES

REQUISITIONS:

- **NO** purchase can be made without a requisition form.

- **ONLY** Karen or Cindy will issue requisitions, and Requisitions will only be issued to people authorized to purchase.

- Requisitions should be used within 1 (one) business day after they are issued and receipts are to be returned to the office within that period of time.

- The following information must be presented when obtaining a requisition: vendor, itemized list of items, what the item is used for, approximate cost, production account to be charged, and whether the purchase will be direct billed or charged to a procurement card. If the latter, please indicate the name of the procurement card holder.

- If items are returned for credit, the original receipt and the credit slip must be returned within 24 hours.

- If there is a change in the requisition amount, call Karen or Cindy for prior approval before purchasing items.

- Any requisition over $2,000 must be approved by Marci or Karen and bids must be obtained.

- A KSU Facilities card must be used when purchasing materials from KSU Facilities.

PROCUREMENT CARDS:

- A KSU procurement card is available for online purchases and for local and national vendors that do not accept requisitions. If a vendor does accept a requisition, do not use your procurement card. You must also get a requisition from Karen or Cindy before using your procurement card. Any charge made on a department procurement card without a requisition will be the responsibility of the individual making the charge.

- Any student using a procurement card must have permission on letterhead to use the card.

- **IMPORTANT!!** KSU is sales tax exempt. (Please refer to KSA statement on back of procurement card). Check your receipt **immediately** after purchase. If sales tax is charged, inform sales clerk and return merchandise, obtain a credit receipt for entire purchase and re-purchase item without tax (3 receipts) or obtain credit receipt for sales tax.

- **DO NOT** use your procurement card for personal purchases.

- **DO NOT** use the procurement card for travel, lodging, or meals.

- Keep returns to a minimum. If an item needs to be returned, inform Karen immediately. A return must be done promptly and an accurate credit slip must be returned to Karen.

- If procurement cards are abused and/or not used appropriately, the card holder will be asked to return their card to Karen or Charlie Griffin.
GUIDELINES FOR THE BORROWING OF K-STATE THEATRE COSTUMES

1. One or two representatives will be selected to act as costume coordinators. These representatives will need to have: read the play, organized lists of the items needed, sizes of actors, color ideas and the proper research needed to pull the costumes.

2. The representative will need to make an appointment with the costume shop. This appointment will be of sufficient length to get the job done (@ 45MIN-1HR). Making an appointment with us assures you of our full attention. Plan ahead, this appointment needs to be before tech week. Your lack of planning will not become our emergency.

3. At the time of costume check out, a thorough list will be made of each item that is being taken. A costume shop representative will make the list.

4. The costumes will need to be returned within a week of closing night. This allows sufficient time for the costumes to be dry cleaned. Failure to return the costumes on time will result in a late fee. An appointment needs to be made for the costumes to be checked in.

5. Any lost or damaged costumes will be assessed a fee.

Failure to comply with any of the above guidelines will result in a suspension of borrowing rights.

SELECTION AND CASTING OF PLAYS AND MUSICALS

1. The KSU Theatre is the official producing organization at Kansas State University and is sponsored by the Department of Communication Studies, Theatre and Dance. Production funds voted by the Student Governing Association through the Fine Arts Council to the KSU Theatre and Dance are administered in the CSTD Office. All theatrical productions supervised by the Theatre and Dance Program are KSU Theatre and KSU Dance productions. Other university departments occasionally share production responsibility with the Department of Communication Studies, Theatre and Dance.

2. The number and type of productions to be done each year as well as the theatre to be used for the productions are established by vote of the entire theatre faculty. Representative students are invited to participate in the procedure each year.

3. The faculty directors for each year are selected by the Acting/Directing faculty. The directors and the Director of Theatre will decide among themselves who will direct in each production or slot.

4. The selection of the specific play to be produced in each slot is made by the director, the Director of Theatre, the production faculty, with consensus of the entire faculty. All Faculty are encouraged to make suggestions for the season. Student representatives are invited to participate in discussions, make suggestions and communicate with the entire student group. In these discussions directors also consult
with the technical and design faculty to be certain that plays which they are considering can be supplied with appropriate scenery and costumes.

5. Thesis productions, directed by graduate students in partial fulfillment of the requirements for the Master of Arts degree in Speech, are scheduled in the Purple Masque Theatre or other campus theatres. The choice of play is determined by the student director with the approval of his or her advisory committee. The directors of thesis productions are chosen according to procedures established by the graduate faculty of the theatre area. For these directing thesis productions, the Managing Director should be consulted for budget allowances.

6. Auditions for all KSU Theatre and Dance productions are open to all registered students at the University. After callbacks for the theatre productions all the directors consult to determine casting based upon educational as well as production needs. All KSU Students, regardless of major or year in school, are considered for all roles. Those cast in the theatre productions can be registered for at least one hour of academic credit.

7. Exceptions to Rule 6 are as follows:
   a. Guest professionals
   b. Children’s roles
   c. Faculty singers in the case of opera productions
   d. Exceptions voted for specific productions by the entire theatre faculty.

8. Theatre faculty spouses are not cast in KSU Theatre productions because it is considered that this might lead to conflicts of interest among the faculty. In the case of a theatre faculty spouse who is working full-time toward a degree, however, an exception may be made by the vote of the theatre faculty.

9. Season selection for the following year is determined in February.
“Reasonable” Hours Policy for Rehearsals

The faculty has created a policy which states that reasonable hours for rehearsal are 5 days a week for three hours at a time (except for Technical and Dress rehearsals). Most directors choose to rehearse on Mondays through Fridays from 7pm to 10pm leading up to tech weekend, though sometimes it is necessary to change a weekday rehearsal to a Saturday or Sunday. In most all cases, an advance notice is given. This guideline is sometimes modified if a production has a very short rehearsal period. Advance notice is always given before the cast is determined.
GUIDELINES FOR PRE-TECH AND TECH WEEK REHEARSALS

Following is a typical format, description, and timeline for the Pre-Tech and Tech Week production process. Please note, not all rehearsals or work sessions listed below are required for each production. Check with the Stage Manager for each production for the actual technical rehearsal process that will be followed for that production.

- **Designer Watch: (3 weeks prior to Opening Night):** Designers attend a run through of the production to prepare for Paper Tech, Shift/Prop Rehearsal and other technical requirements of the production.

- **Paper Tech. (2.5 weeks prior to Opening Night):** A meeting between the Lighting and Sound Designers, Stage Manager, Assistant Stage Manager and other Design and Production staff to talk through the entire production determining when and how cues are to be executed.

- **Crew Watch (Friday before Opening Night):** Cast performs a run-through of the production for all crew members and Design/Production faculty and staff. Cast and crew are introduced to each other. Stage Manager, Technical Director (and other Production/Design staff as necessary) hold an informational meeting with the crew members of the production prior to rehearsal.

- **Cue Setting (Saturday):** Focus is to set all lighting and sound cues for the production. Typically the Light and Sound Designers, Stage Manager, Assistant Stage Manager, Light and Sound Board Operators are called for this work session.

- **Shift/Prop Rehearsal (Saturday):** Focus is to train shift and prop crews in their duties for the run of the production. All stage, fly, prop crew members and the Stage Manager, Assistant Stage Manager and Technical Director are called for this rehearsal.

- **Makeup Workshop (Saturday):** Actors and Wardrobe Crew are called to be trained in the application of the Wig and Makeup Design.

- **Dry Tech. (Saturday afternoon):** A work through of the production without the actors or other performance personnel. Focus is on integrating lighting and sound cues with scenic and prop shifts. This type of technical rehearsal is rarely included in the KSU Theatre and Dance production process.

- **Cue to Cue (Sunday afternoon):** A work through of the production integrating all technical elements (lights, sound, scene shifts, props shifts, and special effects) with the action of the play. Focus is to rehearse cue sequences selected by the Stage Manager, Director and Design/Production staff. Generally, actor dialogue and action that does not impact technical cues is not rehearsed. For musicals and operas the Conductor and a pianist are usually added in the orchestra pit. Quick-change rehearsals for Costumes are often added at the start of this rehearsal.

- **Wardrobe Work Session (Sunday afternoon):** Wardrobe crew is called to training and to finish preparation for First Dress on Monday.

- **First Tech. (Sunday Evening):** An attempted run through of the production integrating all technical elements (lights, sound, scene shifts, props shifts, and special effects) with the action of the play. Production may be stopped to rehearse or address problems discovered during the run through. First Tech is followed immediately by “Notes.” (See note next page)

- **First Dress (Monday):** Costumes and Wardrobe Crew are added to the production. Primary
focus of the rehearsal is Wardrobe and how the actors work with the costumes. However, if there are other technical concerns rehearsal may stop to focus on those challenges too. For musicals and operas the Orchestra is typically added to this rehearsal. First Dress is followed immediately by “Notes.” (See note below.)

- **Dress (Tuesday):** Same process as First Dress. All Crew in are to be dressed in black regardless of assignment or likelihood of being seen on stage. Dress is followed immediately by “Notes.” (See note below.)

- **Final Dress (Wednesday):** Run-through of production from start to finish under “show conditions.” Occasionally there is an invited audience. (Final dress is followed immediately by “Notes.”) (See note below).

- **Opening Night (Thursday):** First public performance of the production. Cast and crew members should be reminded that KSU Theatre and Dance does not allow guests backstage or in the production areas during performances.

- **Performances:** Generally performances for Purple Masque and McCain productions are on Thursday, Friday and Saturday. For Nichols Theatre productions performances generally are Thursday, Friday, Saturday, Wednesday, Thursday, Friday, and Saturday. Occasionally matinee performances are added to the performance schedule.

- **Strike (Saturday Night):** Immediately following the last performance all cast and crew stay and remove all scenery, costumes, lighting, sound and other special effects. Cast and crew are expected to report to stage for their strike assignment within 15 minutes of the final curtain. Occasionally strikes are moved to Sunday afternoon for safety considerations.

**A word on “Notes” sessions:** Following each of the Technical Rehearsals starting with First Tech, all production staff (Director, Stage Manager, Scenic Designer, Costumer Designer, Lighting Designer, Sound Designer, Wig and Makeup Designer, Technical Director, Props Master, Assistant Stage Manager, and other crew heads as necessary meet in the house to go over notes from the evenings rehearsal, communicate concerns, resolve challenges, and communicate and set priorities for the next day.

**A Note on Dance Concerts:** Typically Dance Concert Technical Rehearsals start 4 days prior to Opening Night, usually a Sunday or Monday night. There first evening is Cue Setting for the first half of the concert; the second evening is Cue Setting for the second half. Tuesday and Wednesday night in Nichols, and Wednesday and Thursday evenings in McCain are Dress Rehearsal. Photo Call happens between dances on first dress runthrough.
GENERAL PRODUCTION RULES DURING PERFORMANCE

1. The stage manager is in charge of the control booths. No one should watch a production from the booth without the permission of the S.M. (There may be times when the S.M. might ask the designer or other supervisor to sit in the booth on opening night if there has been a technical problem or they are nervous about calling the production).

2. Anyone that is in the booth needs to remain quiet and concentrated on the production.

3. There should be no chatter over the head-sets during performances. The SM must enforce this.

4. The SM is in charge of the production once it begins unless the director wishes to make changes to accommodate emergencies, etc. Designers must be consulted for design changes. Technical Director for Technical problems.

5. The assistant stage manager is in charge of the back stage area. All crew heads and actors should report problems to the ASM and take direction from the ASM.

6. In case of fire, tornados, or other emergencies, the Stage Manager should enter the theatre from the booth, walk to the stage and make an announcement. The house manager will direct the audience to shelter. The ASM should take charge of the backstage crews and all actors to make sure they follow emergency procedures.

7. If the production needs to be stopped because of injury to an actor, the ASM should inform the SM or vice-versa. They should quickly decide who is going to stop the production and who is going to call for medical assistance if needed. The director will, if in the theatre, attend to the injured performer. If the director is not available one of the SM's should call for any medical personnel in the audience to assist if the injury is serious.

8. If the lights should cease to operate, the work lights or area lights should be brought up and the production should continue. If no lights are available the production must be stopped. The SM should make an announcement to the audience that there is a temporary problem that is being taken care of and we will resume as soon as possible. Try to figure out the problem. If it seems impossible CALL JOHN!

Note: It is Theatre Program policy that no visitors are to be in the dressing rooms after performances. Cast members may visit with people in the lobby or backstage area after the actors get out of costume. Costume crew members need to finish their work so they can go home. So please cooperate and observe this policy.
Traditions, Procedures and Rules of Rehearsal for KSU Theatre

Theatre Discipline Means Respect and Commitment

1. Come to the rehearsal prepared to work—physically, mentally, and emotionally. This includes bringing your script and a pencil.
2. Be attentive and quiet during rehearsal so that others can concentrate on the work at hand.
3. Be prompt at all rehearsals and calls. We will start on time, without you if necessary. Excessive lateness may be cause for dismissal.
4. You must be at all rehearsals for which you are called.
5. Stay in character. If you forget a line, remain in character and say to the prompter, “Line.”
6. Don’t give another actor a direction—let the director do that.
7. Learn your lines precisely and give cues consistently.
8. “Off Book” (lines due) means OFF BOOK.
9. Protect your health, particularly when overtired or overheated.
10. No visitors are permitted at rehearsals without prior permission.
11. Check in with the Stage Manager at all rehearsals.
12. Contact the Stage Manager via phone call, text, or e-mail if you are going to be late to rehearsal.
13. Do not leave rehearsal or work without permission.
14. Wear appropriate clothing and shoes for rehearsal.
15. Do not attempt to direct when watching rehearsals.
16. Respect the rehearsal space; keep things tidy.
17. Turn off cell phones in the rehearsal area.
18. Do not play with props or costumes.

Dress Rehearsal and Performance Rules:

1. No smoking, eating, or drinking in costume.
2. Take care of your costume.
3. No guests are permitted backstage prior to or during performance.
4. Sign in personally—do not sign in anyone else.
5. Report damaged costumes and props to the Stage Manager or Prop or Costume Manager.
6. Return costumes and props to appropriate places during and after performances.
7. Protect your costumes with a T-shirt, deodorant, arm shields, etc.
8. Treat all members of the crew with respect. Crew members are not your servants.
9. No cell phones or electronic devices backstage during performances or dress rehearsals.
10. Final tech/dress/cue-to-cue is an all-day process. Do not schedule anything on that day.
11. No useless chatter backstage during performance. Respect the discipline of our art form.
12. Do not make major changes to the production as rehearsed through dress rehearsals during the run of the show.
DUTIES OF DIRECTOR OF THEATRE

1. Representing and consulting of theatre program concerns to Head of CSTD and to the university administration

2. Preparing agenda for faculty meetings

3. Chairing faculty meetings

4. Scheduling classes

5. Coordinating recruiting efforts

6. Coordinating scholarship efforts

7. Coordinating annual mailing to high schools and junior colleges

8. Coordinating committees

9. Overseeing OOE budget

10. Coordinating program policy

11. Scheduling calendar of productions

12. Scheduling Meetings with visiting prospective students (Rotating schedule of faculty.)

13. Answering student inquires

14. Assisting in Production Coordination

15. Coordinating assessment program

16. Coordinating Season selection

17. Coordinating Academic and Production Handbooks
DUTIES & RESPONSIBILITIES OF MANAGING DIRECTOR

For KSU Theatre main stage productions and various development responsibilities

1. Create and oversee budget for theatre program.
2. Secure production permission and royalty quotes.
3. Serve as liaison with KSU Theatre Guild members.
5. Coordinate with other faculty, receptions for Guild, guest artists, university personnel.
7. Oversee all printed materials related to KSU Theatre productions.
8. Serve as Head of Marketing for KSU Theatre.

DUTIES & RESPONSIBILITIES OF HEAD OF DESIGN

1. Call and chair meetings of Design/Tech faculty which includes: Scenery, Lights/Sound, Costumes, and Technical Direction.
2. Work with design/tech faculty on curriculum.
3. Bring production and academic concerns and needs to the attention of the administration.
4. Work with Director of Theatre to recruit new design/tech student and publicize this area of the program.
DUTIES AND RESPONSIBILITIES OF THE TECHNICAL DIRECTOR

Following are the basic requirements for the Technical Director for any production produced by KSU Theater and Dance. Student Technical Directors report directly to the Faculty Technical Director and must keep Faculty Technical Director informed of progress on a daily basis. Duties include but are not limited to:

1. Design Phase
   Read Script. Prepare budget and planning workbook. Acquire budget and scheduling information. Become familiar with production time line as shown in the season calendar. Attend design meetings if requested. Be available to assist artistic team. Learn CSTD purchasing procedures.

2. Budget Phase

3. Pre-Construction Phase

4. Construction Phase
   Produce and communicate technical drawings and schedules to Scene Shop Supervisor. Monitor budget, schedule and daily progress of scenery construction. Address all developments due to rehearsal process. Attend all production meetings. In cooperation with Stage Manger, set call times for running crews.

5. Load-In Phase
   Supervise load-in procedures. Update Stage Manager, Director, and Scenic Designer of progress on a daily basis. Develop training procedures for student running crews.

6. Technical Rehearsal Phase
   Attend Crew Watch, Technical and Dress Rehearsals. Communicate adjustments due to rehearsal process to Scene Shop Supervisor. Supervise and assist running crew as procedures are developed and refined. Monitor rehearsals to ensure safe operating procedures and conditions.

7. Performance Phase
   Monitor and respond to Performance Reports. Inspect all technical production elements as needed. Develop Strike Plan. Communicate daily notes, strike call time, and strike requirements to Scene Shop Supervisor.

8. Strike
   Supervise strike to ensure orderly and safe tear down, demolition, and/or storage of scenic, lighting, sound, and property elements.
SCENE SHOP SUPERVISOR JOB DESCRIPTION

Duties include but are not limited to:

1. **Supervise and train scene shop student labor.** Duties include supervision and training of undergraduate and graduate students, and supervision of payroll in accordance with guidelines set by KSU and CSTD Department and the Technical Director.

2. **Supervise and participate in the construction of scenery and properties for 5-7 productions annually.** Adhere to and participate in the development of production time lines. Communicate construction progress to Technical Director and other departmental personnel as applicable on a regular basis. Perform work in carpentry, welding, metal working, plastics, painting, electrical and mechanical installations, and other work related to the fabrication of scenery and props. Research, recommend, and order materials for all departmental productions. Research, recommend and implement construction procedures.

3. **Coordinate Scene Shop resources.** Coordinate with Technical Director, Scenic Designer, Scenic Artist, Props Master, Master Electrician and other department heads for use of scene shop facilities and resources to ensure smooth operation of the production process.

4. **Perform maintenance and repair of scene shop equipment (to include paint shop) and facilities, Nichols Theater, and Purple Masque Theater and ancillary spaces.** Responsibilities include all power and hand held tools, permanently installed equipment such as the paint frame and all stage operating machinery, equipment and facilities in both Nichols and Purple Masque Theatres. Typically does not include lighting, sound and costume shop equipment, and work that is normally performed by KSU Facilities Department. Maintain current scenery inventories and expendables. Supplies include tools, materials, stock scenery and scenery storage spaces.

5. **Safety and Health supervision.** Supervision and training of all scene shop labor in the proper and safe operation of all equipment and materials handling techniques in accordance with current Safety and Health guidelines set forth by OSHA, the University, and the Technical Director. Maintain current shop safety records and procedures.
DUTIES & RESPONSIBILITIES OF COSTUME SHOP MANAGER

1. Oversees the completion of both made-to-order and pulled costumes for the stage.

2. Supervises directly costume staff, including, but not limited to: cutters (if other than self), first hands, stitchers, and craftspersons.

3. Expedites production within scheduled deadlines.

4. Attends fittings as necessary for troubleshooting and production continuity.

5. Manages staff time for payroll and budgeting purposes.

6. Supervises the timely inclusion of fabrics into costume production.

7. Manages shop supplies, especially stock fabrics, notions, and materials.

8a. Manages shop equipment, including repairs, maintenance, and replacement.

8b. Manages shop costume stock, including organization, storage, rental, and post-show cleaning.

9. Acts as a liaison with stage management for fittings and production notes.

10. Acts as a liaison with costume crew head for the smooth transition of the costumes from shop to dress rehearsal.

11. Perform other duties as assigned by Faculty Costume Designer.

12. In the University situation the Costume Shop manager will also serve as cutter (draper/pattern maker) unless other arrangements are made by the Faculty Costume Designer.

13. The cutter will use the sketches provided by the costume designer to create the costumes, fabricate patterns by draping or flat-patterning, cutting all fabric for the costumes, determine yardage of fabric and trim, correct patterns or alter costumes as necessary, maintain the integrity of the costume designer through careful interpretation of the sketch.
**Duties and Responsibilities of the TAP/Theatre Appreciation and Participation Sponsor**

The TAP Sponsor is the main contact between the faculty and the TAP Officers. There are a number of events that TAP Produces every year and the Sponsor helps expedite these events. Sponsor should attend all TAP Meetings to advise and encourage participation in the following events:

1. Theatre/Dance Meeting at beginning of the year.
2. TAP Directory
3. Fall Auditions
4. Welcome Back Picnic
5. TAP Participation in University Sponsored Recruitment Days
6. Spring Auditions
7. Coordinating ACTF travel plans and attendance
8. New Student Scholarship Auditions
9. Coordinating TAP Travel Funding Requests – KCACFT and USITT
10. TAP Work Days
11. Election and Initiation of new members
12. Election of Officers
13. TAP Banquet

**Duties and Responsibilities of the Ebony Theatre Sponsor**

The Ebony Theatre Sponsor is the main contact between the faculty and the Ebony Theatre Officers. There are a number of activities Ebony Participates in every year and the Sponsor helps expedite these events. Sponsor should attend all Ebony Meetings when possible to advise and encourage participation.

1. Theatre/Dance Meet & Greet Meeting – Announcements to Students and Faculty.
2. Recruitment for Program.
3. Budget requests.
4. Ebony Sponsored Productions.
5. Coordinate with TAP
7. Promotion
**Design and Production Graduate Student**

**Assistantship:** Design and Production GTA’s will schedule a minimum 10 hours/week in the Costume Shop, Scene Shop or other production area depending on emphasis. Design and Production GTA’s will also schedule an additional 10 hours work per week minimum to work on Production Assignments.

**Production Assignments:** Design and Production GTA’s will fulfill production assignments. Production assignments are at the discretion of the Design/Tech Faculty. Examples of Production Assignments are as follows: Props Master for a main stage production, work as staff in Scene, Costume, Electrics or other shop, teach a section of a beginning level class, participate in construction for a production not in area of emphasis.

Design and Production GTA’s may work no more than 10 additional paid hours on campus.

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**Part-Time Purple Masque Liaison - Job Outline**

- Act as Liaison between Purple Masque Designers and the Scene Shop/Electrics to inform them of rules and regulations, advise them on technical aspects, and to arrange supervision of the shop during any time needed outside of normal shop hours. (Technical Director should also be consulted about technical aspects of the scenery)
- Attend the first Technical Rehearsal of every Purple Masque production to give advice and assist the director in keeping things moving efficiently
- Supervise all Purple Masque strikes
- Maintain Purple Masque theatre and ancillary spaces by identifying maintenance and cleanliness issues and informing the appropriate people of the problem or, if possible, fixing it. (i.e. inform PM Managers if prop storage room needs organization, call animal control about removing feral cats, inform TD of broken chairs, or repair rehearsal furniture)
- Check in with the Purple Masque Managers weekly to assign maintenance and organizational jobs
- Keep an official log of all time spent working on Purple Masque duties (total hours for one semester should be approximately 45)
PURPLE MASQUE/PROPERTIES MANAGER JOB DESCRIPTION

Duties include but are not limited to:

1. **Coordinate production use of theater with class schedule requirements.** Make sure individual productions do not interfere with class requirements. Post theater use schedules outside the Theatre Lobby Door.

2. **Work with Directors, Stage Managers, Designers and other personnel to ensure that all CSTD production guidelines for use of the Purple Masque Theater are followed.** To include approval of designs, materials, construction and installation methods by the Technical Director, Scenic, Costume and Lighting Faculty Designers as appropriate. To ensure proper use of lighting and sound equipment, costume, scenery and properties stock, and all other facilities. Also includes all current Life Safety, Building, and Fire Codes.

3. **Supervise student crews working in the theater.** To include scenery, lighting and sound installations. Attend technical rehearsals as necessary to provide training and supervision of the use of theater equipment and facilities in accordance with CSTD policies.

4. **Maintenance and repair of theater equipment and facilities as directed by the Faculty Lighting Supervisor and Technical Director.** Duties include minor facilities repair, maintenance and repair of production lighting and sound equipment. Maintenance of facilities lighting (replace burned out light bulbs). Maintain, in cooperation with Directors, Faculty and Facilities staff, a clean and orderly space.

5. **Coordinate with Facilities staff to ensure theater is cleaned before public performances.**

6. **Coordinate properties use.** Duties include: maintain regular office hours in Purple Masque Office, check in/out props to Main stage, Dance and Purple Masque Productions, check in/out props to Directing, Acting, Lunch bag or other classes, check in/out props to KSU student groups, area high schools and other local groups, assist stage manager in procuring rehearsal props from storage (does not include finding props from other sources), clean and organize KSU props storage areas. Reports to Faculty Scenic Designer.”
DUTIES & RESPONSIBILITIES OF MARKETING OFFICE

For KSU Theatre Main Stage Productions only:

1. Write and coordinate design of season brochure.
2. Distribute brochure to various mailing lists and on campus locations. (in Summer)
3. Type and design inside of programs for each production.
4. Write and distribute news articles and PSA's for each production.
5. Write and record radio ads. Distribute to various stations.
6. Distribute 200 posters.
7. Distribute 3,000 faculty flyers for each production.
8. Create displays for Union and the Nichols Lobby for each production. (Nichols Display for Nichols shows only.)
9. Sell advertising for the programs.
10. Contact reviewers and feature writers for Collegian and Mercury.
11. Set up publicity photo dates.
12. Set up production photo dates.
13. Arrange for promo's in the Mall and the Union when appropriate.
14. Keep mailing list up to date.
15. Arrange for ticket give-aways to KSDB and other stations in town.
16. Write articles for K-Stater newsletter.
17. Send bio information on actors to university news service.
18. Send information on plays to McCain Box Office staff.
19. Create newspaper ads for each production.

BOX OFFICE/SUBSCRIPTION SALES DUTIES

1. See that season information is loaded into the computer.
2. Fill all orders at beginning of season.
3. Write subscription letter and mail to subscribers.
4. Serve as liaison to season subscribers. Exchange tickets, respond to complaints, etc.
5. Coordinate ticket sales with McCain.
6. Train student employees on box office computer.
DUTIES OF FACULTY AND STAFF DIRECTORS

1. Establish the concept of the production in consultation with the Designers. Set up conferences/design meetings with all designers to implement this concept. Utilize Stage Manager to set up “official” design meetings; take and distribute design meeting notes. Confirm script order with the Managing Director.

2. Prepare and keep a director's prompt book. Through the stage manager, make known all requirements which develop in rehearsal to the appropriate production areas.

3. Prepare info sheets for audition table. Arrange for reading scripts in N129 at least a week prior to auditions.

4. Plan the rehearsal schedule. Give the plan to the Stage Manager for distribution to cast; all production areas, and the main office (Karen or Cindy).

5. RESERVE rehearsal space: if you need any rooms in Nichols or you need the Purple Masque Theatre see Karen or Cindy. If you need to schedule the Multi Purpose studios, see John Uthoff. Nichols Theatre can be scheduled through Ben Stark at benstark@ksu.edu. Make sure you clear both the exact space and the exact time for every rehearsal. To get classrooms elsewhere, call the room reservation office in University Facilities.

6. Coordinate with Marketing Office regarding publicity deadlines, talk shows, publicity opps.

7. Provide correct information (with Stage Manager’s assistance) for program copy to Marketing Office on due date. Check final copy for corrections. Provide director’s notes by due date or negotiate with Managing Director.

8. Conduct all rehearsals personally (unless arrangements made with S.M. or Music Director). Take responsibility for the proper use of all university facilities. Rehearsal areas must be kept neat and clean. University regulations, including and especially the NO SMOKING rules in the Purple Masque, McCain Auditorium and Nichols Theatre, must be rigorously enforced.

9. Check with the Stage Manager as to whether the cast is needed to help with strike; if so, inform the cast that they are expected to help. The stage manager should make strike assignments with T.D.

10. Schedule photo call with the Managing Director via the Stage Manager. Prepare a list of scenes or moments to be staged for the photographer. The usual amount is 12 set ups . . . with some variety of shots within those set ups. A bare stage shot should be added to this list. It is VERY important to give this list to the Stage Manager at least 48 hours before the photo call so that they may perform their duties as SM ... post, set cues, know who to call, etc.

11. Consult with the Technical Director and Managing Director about budget concerns.

12. Make sure the cast & crew introductions, expectations and line of authority discussions happen as a part of crew watch.

13. Make sure all rental materials are returned on time.
RESPONSIBILITIES OF PURPLE MASQUE DIRECTORS

All productions in the Purple Masque must be approached by the director as a "student-run" production. The director holds the responsibility of “manager” as well as that of director. The student Purple Masque Manager will assist the director with some elements of tech such as sound and lighting. There may be people assigned by the Tech and Design Faculty to assist as well.

1. The director must attend a meeting with the Director of Theatre, the Managing Director, and the tech/design faculty at the beginning of the school year to sign a contract outlining the rules of operation regarding Purple Masque Productions. Two members of the Design/Tech Faculty will be assigned to each Purple Masque project to act in the capacity of advisors and informational resources. Directors must meet with these advisors prior to starting rehearsals and arrange a schedule of meetings, including but not limited to production meetings. No significant design or technical element can be introduced into the project without first consulting the Faculty advisors.

2. The director must meet with the student Purple Masque Manager in charge of tech at least 6 weeks prior to opening.

3. We strongly encourage you to use minimal set pieces, utilizing the stack blocks, round tables, stool, etc. The emphasis should be on the acting and directing, not the technical elements.

4. If approved by your advisor the scene shop and the costume shop may be used for you to work on some technical elements of your production. You must paint or build all pieces on your own. Check with shop managers for availability of space if you want to use shops. Also, expect to bring your own supplies such as paint, material, wood, etc. You may use tools and equipment if you check with shop managers.

5. Set up an appointment with the costume shop manager/or designer to pull costumes for your production. Not all costumes will be made available to Purple Masque productions.

6. Set up an appointment with the Props Manager to secure props for your production. A $15 deposit will be required. If props are not returned to the Props Manager on the specified date...the check will be cashed.

7. Make sure that mainstage costume or set designers are not interested in using any props or costumes before you pull them for your production.

8. After rehearsal each night, make sure that the lights are restored to classroom operation and that the stage is cleared for classes. Take out the trash and sweep the floor.

9. Set up a meeting with the marketing office 6 weeks prior to opening to discuss publicity for your production.

10. Make sure that all crew assignments are cleared with the Faculty Technical Director. The Faculty TD will have a master schedule and will help in assigning students who need credit for class. Marci Maullar may have suggestions for stage managers.

11. Ground plan must be reviewed and approved by Faculty Technical Director prior to the beginning of rehearsals. The ground plan must pass all current Life Safety, Building and Fire Codes.
DIRECTOR'S CHECKLIST

1. Give the Managing Director all necessary information so she may secure production permission and/or royalty quotes for your show.

2. See managing director with all appropriate information (including name of holding company, correct translation, number of scripts needed) if you would like her to order your scripts from one of the holding companies. Scripts usually are rented for musicals. If you want to Xerox a non-royalty scripts...use A & S Copy Center. Include copies for all actors, designers, SM, Marketing Office. SM can make copies for crews.

3. Reserve rehearsal space and additional spaces needed for dress rehearsals and performances.

4. Select a stage manager in conjunction with teacher of Stage Management course.

5. Establish rehearsal schedule. Make sure schedule is distributed to entire production staff.

6. Check master production calendar for dates for props, move-in, etc. Negotiate any changes with Technical Director/Designer.

7. Establish prop list and costume plot with the designers, prop master and costumer.

8. Note lighting, set and costume due dates with appropriate designers. Negotiate any changes with Designers and Technical Director.

9. With Technical Director, supervise proper tech and technical rehearsals.

10. Work out scheduled events with Marketing staff.

11. Establish poster design with Marketing Office.

12. Supervise stage managers and prompt script in rehearsal. Report problems to Head of Stage Management.

13. Coordinate sound and rehearsal CD with sound designer.


15. Report any changes/additions/deletions to various production areas via the Stage manager’s Daily Notes.

16. See that all rented scripts are returned by the last date of performance--checklist should be established with the Stage Manager. The Director and SM should package scripts and return to holding company no later than 3 days after the final performance.
STAGE MANAGER'S DUTIES

Part ONE: AUDITIONS

1. Make sure that audition rooms are reserved.
2. Be sure scripts and scores are delivered to audition area and returned to a safe place after each audition.
3. Open audition areas and help set up area according to director's wishes.
4. TAP will pass out audition cards and information sheets to everyone wishing to read.
5. Collect completed cards and deliver to the director. (This tends to go on throughout the audition process as new people arrive.)
6. Maintain order and quiet during readings.
7. Run necessary errands for the director.
8. Prepare the cast list for posting and send copies to all designers, TD, Managing Director, Marketing Office, Costume Shop and Scene Shop.

Part TWO: PRE-REHEARSAL

1. Have initial meeting w/directors and Marci to discuss your responsibilities.
2. Prepare rehearsal schedules (with director) and distribute to all cast and production staff which includes: directors, designers, assistant designers, props, managing director, marketing, scene shop supervisor, costume shop manager, TD, and the main office.
4. Introduce yourself to the costume shop manager and make sure she knows how to contact you.
5. Make sure additional studios that will be required for dress rehearsals and performance are reserved. This is especially important if you have a large cast show in Nichols and need 007 for dressing rooms.
6. Introduce yourself to the scene shop supervisor.
7. Introduce yourself to Karen and Cindy in the main office and give them contact information such as email and cell phone if you have one. Ask them any questions you have about SM expenditures, using the xerox machine, or getting SM keys.
8. Mainstage SM may use the receptionist computer in 129 Nichols for daily notes.

Part THREE: FIRST REHEARSAL

1. IF you have not already done this . . . Distribute scripts. If this is a musical scripts and vocal scores need to be distributed. (keep a list of what actor goes with each number if rented). Collect a $25 deposit for rented scripts/scores. Give them a handout that explains that this check is for any late fees KSU acquires if they do not return their scripts on time (Closing night). They will be cashed if scripts are not in the main office by 5 p.m. on Monday following strike. Also their checks will be cashed if they do not return them totally erased...make sure they know to take blocking in PENCIL. Even if their checks are cashed for lateness they will still have to return them as this $25 is only the late fee, not the replacement fee. Their grades will be held until the script is returned or the full value of the script is paid which can be an additional $50. As SM you are responsible for keeping accurate records. Karen will hold the checks for you if you would like her to. Actors can keep scripts that are not rented (usually all non-musicals).

2. At first rehearsal get actors to fill out bio forms and medical forms. Turn bio forms into Marci the next day. Keep medical forms in your book in case of emergency. Distribute any additional information the director wishes the cast to have at this time including rehearsal schedule.
3. NOTE and double check with actors any conflicts they listed on their audition forms....also let all actors know that additional conflicts not listed could be a big problem...so they must see the director ASAP if they forgot to list something.

4. Check out medical kit in marketing office. There will be a $30.00 deposit for the kit. Return kit after strike.

5. Distribute copies of the company contact sheet within two days of first cast meeting. These lists need to go to: ALL Production staff, directors, designers, props, td, scene shop supervisor, costume shop manager, managing director, marketing office, and the main office.

6. Begin daily ritual of posting daily rehearsal schedules for cast and crew on board outside 131 Nichols.

7. Begin daily ritual of distributing daily notes to all production areas/staff. Send an email every day of rehearsal even if there is little to report. The email should go to all listed in Part TWO, #2 above with the exception of the main office.

Part FOUR: BEFORE BLOCKING BEGINS
1. Prepare rehearsal area (tape set floor plan on floor). Ask TD for assistance.
2. Sweep floor thoroughly each night before rehearsal. Wet mop when necessary during rehearsal, but always before performance. (This can be assigned to an ASM or props crew member).
3. Set up rehearsal furniture and rehearsal props for each rehearsal before cast arrives each night.
4. Insist that actors assist you in putting props and furniture back into storage before they leave for the night.

Part FIVE: VARIOUS RESPONSIBILITIES THROUGHOUT THE PROCESS
1. Become the liaison between the director and the production staff (scene shop, costume shop, managing director, marketing office, main office, tech director). IF it is a musical add: choreographer, musical director, vocal director
2. Be sure staff are reminded of all deadlines, such as rehearsal props due, program copy due, etc.
3. Keep up with Costume fittings...remind actors at the end of each rehearsal as well as in daily call sheet
4. Keep track of blocking in the stage manager's script.
5. Keep track of possible cues in script.
6. Mark any changes of blocking or dialogue in script.
7. Watch the book to be sure actors are following blocking correctly.
8. Prompt actors on lines during prescribed rehearsals. (This might be a job you give your ASM, if appropriate).
9. Check daily with the director via phone or email or in PERSON.
10. Prepare a tech weekend schedule for Crew Watch with Technical Director.
11. Call crew members at beginning of rehearsals. Then send a reminder every 2 weeks.
12. Double-check with crew members about 1 week prior to Crew Watch.
13. CREW WATCH: Make sure cast and crew introductions, expectations and line of authority are part of crew watch...consult with director and TD about this. READ crew watch note in this book.
14. Distribute master cue sheet to director, crew and designers on morning of dry tech. (See Marci).
15. Maintain order and quiet at rehearsals.
16. Call late actors promptly at the time they are one minute late for rehearsal.
17. Keep the clock--time both scenes and breaks as soon as there is a reasonable feel for smooth running of scenes. Report times in your daily notes.
18. Collect rented scores and scripts before the Friday or Saturday night performance. (Collect orchestra scores immediately after FINAL performance unless music director is doing this - Bill often does.) Bring box of scripts, and list of missing scripts to the marketing office on the Monday following Strike. Call anyone who has not returned their scripts and let them know they have one day to get them to the marketing office or their check will be cashed.

19. SMing is a huge job. Do your best, know that some days will be better than others...and always feel that it is ok to ask for help. Talk to Marci or your director immediately if you are feeling overwhelmed. Use your ASM’s...give them duties that will lift your load.

See Marci for questions regarding any of the above.

Prop Master Responsibilities

Please note: if you are enrolled in a course that requires other crew work (i.e. wardrobe crew, stage crew) for a production, you are ineligible to be prop master for that production. Course crew work always takes precedence. (If you have been assigned to prop crew, you might be able to do both, with special permission.)

If you are doing Prop Master work for Practicum Credit, you are responsible for turning in the Practicum in Theatre Project Description to your project supervisor BEFORE beginning the project. The paperwork for this can be found in the Academic Handbook.

If you agree to take on the duties of Prop Master or Assistant Prop Master, you must be able to fulfill the following requirements:

1. Attend all weekly production meetings.
2. Work within the budget set for the production.
3. Read all daily notes and adjust for additions/changes to the prop list.
4. Work with the director and set designer to determine style and priority items.
5. Abide by the departmental rules for purchasing.
6. Follow all shop rules and regulations when working in the shop.
7. Set a reasonable schedule for purchasing/building/ordering props that allows for adjustments/changes.
8. Communicate with the stage manager on a regular basis to inform them of finished props and where to find them.
9. Acquire all props by the deadlines set in the department production handbook.
10. Work with the props crew to set up backstage prop tables.
11. Attend crew watch and all technical rehearsals, and be present for note sessions following tech rehearsals.
12. Attend strike and take responsibility for returning all props to their proper location.
13. If completing for Practicum credit, turn in all research/prop plots/budget/paperwork to advisor by no later than 2 weeks after opening night.

I have read and agree to the above statements.

Signature: ________________________

Date: ____________________
Purple Masque Scenic Design Checklist

Mandatory attendance at:
- All director/designer meetings
- Minimum of two meetings with Faculty Scenic Designer: one prior to preliminary deadline, and one prior to final deadline.
- All production meetings
- Minimum of one run-through rehearsal prior to crew watch
- Crew watch
- All technical and dress rehearsals
- Strike

Any conflicts with attending the above meetings/rehearsals must be cleared ahead of time with the faculty designer and the director.

Important information
There is a very limited time frame for installation and painting of scenery in the masque. Therefore, it is extremely important for you to be organized prior to your load in date. Some things to consider:
- You will be working late nights/weekends during load in and tech, so plan ahead to have papers/homework/studying done ahead of time. “I had to write a paper so the set didn’t get done until opening night” is not a valid excuse.
- EVERYTHING needs to be built prior to load in. It is best if you can paint pieces beforehand, also.
- If you are building a large unit, make sure it will fit through all doors.
- Large units in pieces should be “dry fit” in the scene shop to make sure they assemble as planned.
- Make sure you arrange for help ahead of time. People will be more willing to assist you if they know a week or two beforehand.
- This is not just your show. Having the scenery unfinished not only affects the actors, but the lighting and costume designs as well.

Preliminary design package (see attached sheet for due dates):
- Research image boards
- ¼” ground plan with location of all scenic elements and furniture
- Thumbnail sketches
- Props list
- Brief concept statement

Ground plan and thumbnails must be approved by Faculty Scenic Designer and TD as well as director prior to completing final package.

Final design package (see attached sheet for due dates):
- ½” ground plan with location of all scenic elements and furniture
- ½” elevations (drafting) for each individual scenic element
- ½” or 1” drafting for any built props
- ½” scale color model or ¼” white model with 1” scale painter’s elevations for all surfaces (may also include or substitute appropriate paint samples)
- Final props list

Copies of the ground plan should be provided to the director, stage manager, and lighting designer. Copies and/or photographs of model and paint elevations should be provided to the costume and lighting designers as well as the director.
Other requirements:

- Masque shows have a lump sum budget.
- Designer must work with other designers, props master and marketing to determine how to equitably divide the budget.
- Design must be approved by Director, Faculty Scenic Designer, and Faculty Technical Director prior to final due date and before beginning construction.
- Designer will be responsible for building, installation, and painting of all scenery. Some shop labor is available for Purple Masque shows. You may want to find volunteer help if necessary.
- Designer must arrange for time to build in the scene shop by contacting the Faculty Technical Director and/or Scene Shop Supervisor.
- Scenery installation usually begins the Thursday before crew watch. Any scenery needing to be installed prior to this date must be cleared with the TD and theatre faculty who teach in the space.
- All props/furniture must be checked out through the Purple Masque manager.
- Designer is responsible for returning space to black and making sure props are returned to appropriate storage during strike.

Students who are completing a Masque design for Practicum credit should turn in all research, prelim and final materials as well as photographs of finished design in order to receive a grade. These materials can be turned in after the show closes.

Any student who fails to follow the rules and requirements laid out in this document will forfeit their right to design another Masque show.

Purple Masque Lighting Design Checklist

Mandatory attendance at:

- All director/designer meetings that involve lighting and/or production concept discussions.
- Minimum of two meetings with Faculty Lighting Designer: one prior to preliminary deadline, and one prior to final deadline.
- All production meetings
- Minimum of one run-through rehearsal prior to paper tech.
- Minimum of two run through rehearsals prior to Crew Watch.
- Paper Tech, must be completed prior to drawing Light Plot.
- Crew watch
- Cue Set
- Dry Tech.
- All technical and dress rehearsals
- Lighting Checks
- Strike

Any conflicts with attending the above meetings/rehearsals must be cleared ahead of time with the faculty lighting designer and the director.

Important information

There is a very limited time frame for rigging lights and writing cues in the Masque. Therefore, it is extremely important for you to be organized prior to your rigging/focus date. Some things to consider:

- You will be working late nights/weekends during rigging, cue set and tech, so plan ahead to have papers/homework/studying done ahead of time. “I had to write a paper so the lights didn’t get done until opening night” is not a valid excuse.
- EVERYTHING needs to be planned prior to rigging. Consumables must be ordered one week prior to rigging.
• The area lighting and a side wash are part of the standard plot. These instruments may not be moved or refocused. Concentrate on color selection and specials.
• It is not safe to work on ladders alone. Always have a partner when you rig lights.

Preliminary design package (see Production Calendar for due dates):
• Research image boards
• Cue List with all lighting changes described and located in the script.
• ¼” or ½” rough Light Plot with location of all scenic elements and furniture, instruments, channels, etc.
• Brief concept statement

Light Plot and schedules must be approved by Faculty Lighting Designer and TD as well as director prior to completing final package.

Final design package (see Production Calendar for due dates):
• ½” Light Plot with location of all scenic elements and furniture, Instruments, Gels, circuits, gobos, channels, etc.
• ½” centerline section showing vertical lighting angles.
• Lighting Cue list Cue Number, Cue Description, Cue Location, and Cue Fade Time.
• All necessary supporting lighting schedules (can be done on Lightwright)

Copies of the Light Plot & Schedules should be provided to the director, stage manager, and scenic designer.

Other requirements:
• Masque shows have a lump sum budget.
• Designer must work with other designers, props master and marketing to determine how to equitably divide the budget.
• Design must be approved by Director, Faculty Lighting Designer, and Faculty Technical Director prior to final due date and before beginning rigging.
• Designer will be responsible for all rigging, focusing and setting cues. Some Class Lab labor is available for Purple Masque shows. You may want to find volunteer help if necessary. Know your schedule soon enough that you are not working alone.
• Designer must arrange for time in the theatre with the Director, Scenic Designer and Faculty Lighting Designer or his representative. Remember the theatre is not available during classes.
• Lighting installation usually begins the Monday before crew watch.
• All cues should be in the board by Crew Watch.
• Lighting Designer is responsible for returning chairs to normal class configuration when chairs are moved and make sure house lights, rehearsal lights and the ghost light function after all work calls, tech/dress rehearsals and performances
• Any broken instruments, burnt out lamps, or other problems should be reported to the Faculty Lighting Designer or Lighting Assistant ASAP.

Students who are completing a Masque design for Practicum credit should turn in all research, prelim and final materials as well as photographs of finished design in order to receive a grade. These materials can be turned in after the show closes.

Any student who fails to follow the rules and requirements laid out in this document will forfeit their right to design another Masque show.
NOTE: Nichols Theatre and McCain design projects are similar. However, since there is no standard plot in either facility, work must start earlier. All projects need to be approved by the Faculty Lighting Designer prior to execution.

Purple Masque Sound Design Checklist

Mandatory attendance at:

• All director/designer meetings that involve lighting and/or production concept discussions.
• Minimum of two meetings with Faculty Sound Designer: one prior to preliminary deadline, and one prior to final deadline.
• All production meetings
• Minimum of one run-through rehearsal prior to paper tech.
• Minimum of two run-throughs rehearsal prior to Crew Watch.
• Paper Tech, must be completed prior to finishing sound design.
• Crew watch
• Cue Set
• Dry Tech.
• All technical and dress rehearsals
• Sound Checks
• Strike

Any conflicts with attending the above meetings/rehearsals must be cleared ahead of time with the faculty lighting designer and the director.

Important information
There is a very limited time frame for setting sound and writing cues in the Masque. Therefore, it is extremely important for you to be organized prior to your rigging/setup date. Some things to consider:

• You will be working late nights/weekends during rigging, cue set and tech, so plan ahead to have papers/homework/studying done ahead of time. “I had to write a paper so the sound didn’t get done until opening night” is not a valid excuse.
• EVERYTHING needs to be planned prior to rigging.
• A stereo house feed is standard in the Masque. It is possible to mount two effect speakers on the stage or in the theatre. There are two CD players available in the Masque. Other equipment must be requested and may not be approved.

Preliminary design package (see Production Calendar for due dates):

• Research Marker Cues
• Rehearsal CD with necessary effects and preliminary music.
• Cue List with all Sound Cues described and located in the script.
• Block Diagram of all components required for the design. Desired equipment List.
• Brief concept statement

Sound Plot and schedules must be approved by Faculty Sound Designer and TD as well as director prior to completing final package.

Final design package (see Production Calendar for due dates):

• ½” Ground plan with location of all scenic elements and furniture, & speaker locations.
• ½” centerline section showing vertical speaker placement.
• Sound Cue list Cue Letter, Cue Description, Cue Location, and Cue Fade Time.
• All necessary supporting sound schedules
• All final CD’s or sound files required to run and backup final design.
• Operational Cue list indicating levels and fades.
Copies of the Sound Plot & Schedules should be provided to the director, stage manager, scenic and lighting designers.

**Other requirements:**
- Masque shows have a lump sum budget.
- Designer must work with other designers, props master and marketing to determine how to equitably divide the budget.
- Design must be approved by Director, Faculty Sound Designer, and Faculty Technical Director prior to final due date and before beginning rigging.
- Designer will be responsible for all rigging, recording and setting cues. Some Class Lab labor is available for Purple Masque shows. You may want to find volunteer help if necessary. Know your schedule soon enough that you are not working alone.
- Designer must arrange for time in the theatre with the Director, Scenic Designer and Faculty Sound Designer or his representative. Remember the theatre is not available during classes.
- Sound installation usually begins the Wednesday before crew watch.
- All cues should be planned and running by Crew Watch.
- Any problems should be reported to the Faculty Sound Designer ASAP.

Students who are completing a Masque design for Practicum credit should turn in all research, prelim and final materials as well as photographs of finished design in order to receive a grade. These materials can be turned in after the show closes.

Any student who fails to follow the rules and requirements laid out in this document will forfeit their right to design another Masque show.

**NOTE:** Nichols Theatre and McCain design projects are similar. However, since the sound systems are more complex in either facility, work must start earlier. All projects need to be approved by the Faculty Sound Designer prior to execution.

### Costume Design Guidelines for Purple Masque and Main-Stage productions

As the Costume Designer for a Purple Masque production, you have the following responsibilities:

1. **To provide the director with a character/costume design that reflects the director’s production concept/artistic approach.** Your design must be based on:
   - A. Your script and character analysis.
   - B. Your participation in design development with the director and other members of the design team. During these discussions, the group will work together to form insights into the ideas, themes and meanings of the script, and discuss ways to support them visually via sets, lights, costumes and staging.
   - C. Thorough visual and text-based research into cultural and social context or the script, as well as costume research based on character, status, economic level and historic era.
   - D. Physical constraints of available time labor and budget. (Resources)

2. **To organize and complete the physical production of all costume elements, including wigs and make-up.** Approaches to this include:
   - A. Creating and updating a complete costume plot, which lists all items each character wears including wigs and accessories.
   - B. Creating a Pull / Purchase / Build list which will include each item in the show. This must be done as soon as the design is developed, and will prove invaluable for project
management.
C. Obtaining accurate measurements and personal information for each actor.
D. To keep up to date information about all sources of costumes, so that each item can be returned to its appropriate place.
E. Identify all unusual or craft needs as early as possible and discuss with advisor methods of meeting these needs.
F. Create a Costume Bible that contains all show information in one location for easy reference. This is usually done with a tabbed, three ringed binder. All research and a copy of the script should also be a part of this bible.
G. Create a costume calendar with deadlines that you set with input from your advisor and the director. This should include fitting deadlines, pull deadlines and due dates for all necessary paperwork, including plots and fast change schedules for wardrobe crews.
H. Scheduling fittings (through the stage manager), and being prepared for them by having all available items ready. The more organized and prepared you are, the more your actors will respect you.

3. Maintain your costume budget.
   A. Create a budget breakdown. You do this by taking your initial budget figure (given to you by the director or your advisor), remove 10% as a contingency fund, estimate dry cleaning for items that can’t be washed (figure about $3-$5 per item) and remove that. What you end up with is your budget. Analyze your script and plot for # of costumes required and divide into your budget amount. This is your per costume allowance. Now look and see if you have any specific items that you know you will have to purchase to support your design. Can you adjust your figures to accommodate this? You may need to go back to the director and ask him/her to re-evaluate the amount given you. This should be discussed in the design meetings. Finalized budgets are to be reviewed with advisor on the budget due date listed in calendar. You are expected to remain on top of your budget.
   B. Create a budget sheet. The format is up to you, but you need to be able to record the following information for each purchase: date, item purchased, production, requisition #, vendor, amount, method used for purchasing and running total of expenditures. You must get a requisition from Karen in the main office for every purchase, and you are not allowed to make any purchases until you have met with your advisor and learned purchasing procedures. NEVER throw away receipts and always make a Xerox copy of them; they must be turned in to Karen within 24 hours of purchase with the requisition # on them.
   C. Always know where you are on your budget.

4. Organize the costumes and your paperwork for the Wardrobe crew. Be prepared for Crew Watch, Load-in and Dress rehearsals.
   A. Attend a full run-through of the production the week before tech (at least; try to attend the first full stumble-through). Make notes about costume changes; where they have to happen, how long you have to make them, do the actors have to “travel” to make their next entrance, etc. Incorporate these notes into your costume plot to create a “running plot”; this is what you will give the wardrobe crew. This is also the time to point out to the director any problems with staging that can be easily fixed to help with wardrobe changes. Earlier in the rehearsal process is better than later to discuss this, and don’t be surprised if the Director does not want to change something.
   B. At the beginning of Crew Watch, discuss professional behavior with both the crew and cast. This includes respect for costumes, and the actors responsibility to hang them up and report maintenance notes, respect for each other’s need to focus on their jobs before, during and after the show, and cleanliness in the dressing area.
   C. Direct your crew’s attention towards any costume changes during the Crew Watch.
D. During Load-in (usually Sunday of Tech), all costumes must be labeled (including shoes, t-shirts and tights). A costume inventory/check-in/out book must be created by the crew, including pre-set lists for changes if necessary. Laundry responsibilities are assigned at this time; all costumes with labeled ditty bags, iron and ironing board, inventory sheets, wigs, etc are taken to Masque dressing room. If a quick-change rehearsal is necessary, this is the day to do it; it may require doing your load-in earlier in the day or on Saturday.

E. First Dress. Be there at the same times as your crew is called an guide them through their first inventory. Watch them do their pre-sets. Be available and APPROACHABLE for the actors to ask you questions, but remember that by the next dress, the questions should go to the crew, then to you. Work with the crew too so that they will be comfortable dealing with actor questions and issues. Remember that everyone is having a lot of new information thrown at them in one night, you included, so it is ok to be stressed. Just try to keep a sense of humor.

F. During the following dress rehearsals, your job is to back away from the running of the show in gradual steps, allowing the crew to assume more responsibility.

G. Strike. You need to be prepared for strike by knowing what needs to be dry-cleaned, hand washed or laundered. You also must see to the return of all costume items after cleaning, either to stock or the person/place from which they came.

5. To deliver and maintain the artistic integrity of the Costume Design within the production concept. Direct methods of this include:
   A. Creating a visual means of communicating your design to the Director, design team and cast (for main-stage, costume shop) that is clear and understandable. Your method of communication is up to you (renderings, collages, etc), but it must reflect the concept of the show as well as your character ideas and specific costume design.
   B. Attend all design and production meetings and actively participate in all discussion; you are not limited to the costume area, and should not be surprised if others discuss costumes. However, take copious notes of all costume-related discussions in meetings...these will become very important.
   C. Include the Director and other members of the design team as much as possible; invite everyone down to look at completed costumes. Solicit feedback within boundaries; keep an open mind, but decide what you feel is important.
   D. Include the actor as much as possible and ask for information about movement, action or staging that could impact costume. Discuss your vision of the character with them and answer any questions they might have. Most actors want to look GOOD; your job is to make them look like the character. The better the actor understands this, the better they will look. Never underestimate the value of your time spent in fittings.
   E. Dress rehearsals are your only chance to edit and polish your design in full sale. Take notes and pay attention. Meet with the director every evening to discuss notes. Your director has a very strong interest in how his/her characters look, and it is important to respect that. Make changes as quickly as possible; the more times you can review/correct your design, the better it will be.
Costume Design Guidelines for Main-Stage Productions

All the above remains the same with the following inclusions.

1. Preparation and design process.
   You are required, as a main-stage designer, to expand the depth and breadth of your research, script and character analysis. You are to identify all areas of knowledge about which you need to educate yourself, and gather the information that you need to create a competent and confident costume design. You should be able to maintain well-informed discussions about relevant topics with all members of the production team.

2. Shop Construction process.
   As a main-stage designer, you will be required to interact with the costume shop for alterations, fittings, crafts and primary construction. While we consider it to be part of your learning process to help educate you on construction, you are also expected to come into the process prepared to discuss silhouette, period cut, known staging requirement of costumes (choreography, special effects, etc). You need to be prepared to have informed discussions with the cutter/draper, and have either cutters sketches or specific research for all constructed costumes (including crafts).

3. Wig/Make-up
   You will be responsible for the design of all wigs, make-up style and special effects. You will work with the actors during tech to convey this aspect of the design.

4. Schedule
   With the help of your advisor and the costume shop manager, you will establish the construction and crafts calendar which establishes due dates for each major aspect of the shop process.

What you have a right to expect as a Costume Designer.

1. An organized Director, with a clear directorial approach and research-based knowledge of the script and its context.
2. An organized Stage Manager that provides on time daily and production reports, with clear readable notes, questions and fitting schedules, contact information, rehearsal information and production calendar. The Stage Manager should also be expected to respond in a timely manner to requests submitted by the Costume Designer.
3. A Faculty Mentor that will meet with you several times during the design process, attend dress rehearsal(s) and be available for emergencies or general support. NEVER hesitate to contact your advisor; that is why they are there.
4. A Design Team committed to the collaborative process; enthusiastic and hard-working.
5. An assigned wardrobe crew to handle the run of the show.

Remember:
You are NOT expected to have all the answers, but you ARE expected to ask for help. You can’t do this on your own.
DANCE PROGRAM AUDITIONS

Auditions for all Dance Program productions and activities are open to all K-State students, regardless of declared major, minor, or area of study. In an on-going effort towards creative, artistic, and integrative choreographic growth, students and interested artists from other disciplines of study are invited and encouraged to audition and participate in Dance Program performance activities.

DANCE SCHOLARSHIPS

Auditions for university New Student Dance scholarships are held each spring semester, usually the first Friday in April, during the KSU Dance Program’s High School Dance Day. Scholarship candidates attend dance technique classes in ballet, modern, and jazz, and perform a one-minute, self-choreographed excerpt of a dance in the style of their choosing. Candidates must also present a current resume, a recent photograph, at least two letters of reference, and a one-page narrative that discusses their goals and objectives in dance. The auditions also include a brief interview with the KSU Dance faculty.

Returning students who are applying for a scholarship must participate in Dance Assessments as well as return the application by the due date and time.

KSU DANCE PROGRAM MAINSTAGE PROGRAMS

WinterDance is held every fall in Nichols Theatre and may include faculty-choreographed works, adjudicated student works, and the choreography of guest artist(s) alumni.

SpringDance concerts are performed in McCain auditorium and may include faculty-choreographed works, adjudicated student works, and the choreography of guest artist(s) alumni.

KSU Theatre Program’s Musical may be performed in either McCain or Nichols Theatre and is choreographed by KSU Dance Faculty or a guest artist.
Dance Program

Studio Etiquette and Procedures

No food or drink (water bottles excepted) is allowed in any studio.

No street shoes may be worn on any dance floor.

No shoes of any kind, including dance shoes, may be worn in Nichols 026. Bare feet or socks only.

Students are not allowed access to the studio stereo equipment. The student must provide his or her own boom box for student-run rehearsals.

Studio time is scheduled through John Uthoff, Director of Theatre. The studios are open from 8:00 a.m. until 10:00 p.m. If you are enrolled in a dance class, you may use the studio space for practice. If you are not scheduled in the space, you must relinquish it to those who are.

Rehearsal and Performance Protocol

A positive and professional working attitude during the training, rehearsal, and performance process is essential to dance production and your educational experience.

Attend all scheduled rehearsals. Arrive on time or early. Call ASAP in the event of an emergency.

It is your responsibility to be warmed up for and to remain prepared to move during rehearsals and auditions.

Be courteous, cooperative and caring to the technical staff in the theatre. When the stage manager gives a call, repeat the call back and thank him or her. For example, if the stage manager says, “Five minutes please,” say, “Five minutes, thank you.”
Kansas State University
Dance Concert Commitment Agreement

KSU’s dance concerts strive to be rewarding and learning experiences for all involved. Thank you for expressing your interest and support by attending this audition.

Dance production requires focus, commitment, and willingness on the part of all involved to provide assistance. An accomplished dance concert takes much more than good choreography and quality, well-rehearsed dancing.

Before auditioning, it’s important that you understand what is required of you in the event you are chosen to perform. You are required to attend the following meetings and rehearsals. These may be subject to change due to the needs of the Theatre Technical Production Staff:

- Production Meeting
- Designer Watch
- Studio Run-Through of Concert (Without Tech)
- Tech Rehearsal
- Tech Rehearsal
- Tech/Dress Rehearsal
- Final Dress Rehearsal
- Opening Night
- All Performances
- Strike

For students submitting choreography and their dancers:

Student Choreography Adjudication

Dancers must be available for each performance and dress rehearsal. As you will not be cast in every dance, you will not be working the entire listed tech rehearsal time, but make arrangements to have that time available.

Each choreographer will find times for rehearsal of individual dances, well before the technical rehearsals begin. It is understood that if your schedule does not allow for adequate rehearsal time, you may not be chosen to perform.

Strike will follow the Saturday performance. All involved in the concert are required to be present to help with strike.

All dancers are expected to adhere to the “Studio Etiquette and Procedures” and “Rehearsal and Performance Protocol” policies listed in the KSU Theatre and Dance Production Handbook.
DUTIES AND RESPONSIBILITIES OF THE DANCE PRODUCTION MANAGER

1. Taking care of correspondence, contracts and matching funding pertaining to the employment of guest artists/performers.

2. Audition planning: -set date(s) 
   -design and distribution of announcements (flyers, Collegian ads, etc.)
   -prepare auditionee info sheets and numbers

3. Coordinate publicity with Marketing Office. Arrange for poster design, if desired, through Sharon Morrow at University Publications (X6419), Anderson, Room 5, or take design from other source directly to Printing Services, K-State Student Union. Order includes 150 posters and 500 postcards.

4. Line up and/or check crew list with Technical Director. Schedule and attend production meetings.

5. Discuss the number of pieces choreographed by faculty and students with Dance faculty.

6. Arrange audition procedures for student choreographers.

7. Arrange meeting with costume and, if applicable, set designer(s).

8. To reserve date and time for a “Nooner” at the Court Yard of the K-State Union, call UPC and reserve display case/billboard in Union as early as possible in the semester.

9. Make arrangements for a photo call (choose photographer, dates, times).

10. Line up interview sessions with various media representatives.

11. Assign a person to take charge of the organization of the reception.

12. Check and announce to all choreographers the due date and final deadline for program copy.


14. Check on royalty fees for the use of music and pay at the appropriate time if applicable.

15. Six (6) weeks prior to concert: Costume Designer submits designs to Costume Design Faculty/Head of the Costume Shop.

16. One month prior to concert:
   -Send out press releases to media on and off campus (check deadline for the City Arts Magazine with Manhattan Center for the Arts).
   -Send out/distribute postcards.
   -Send out comp list to Managing Director and McCain Box Office.
   -Sent out invitations to newspaper critics/editors, administrators, faculty, prospective students and others.
   -Arrange the recording of the music master tape.
   -Distribute preliminary production schedules.
17. Three weeks prior to concert:
   -Send out marquee announcement requests.
   -Schedule full run-thru of concert pieces in dance studio for designers and pertinent crew.
   -Arrange distribution/posting of posters.
   -Schedule technical rehearsals.

18. Two weeks prior to concert:
   -Finalize and distribute final production schedule for tech period and run of the concert.

19. Tech and concert week:
   -Assign warm up leader(s).
   -Check back with the organizer of the reception.
   -Distribute rehearsal and performance policy sheets, final schedules for all calls during performance period.
   -Go over the SM tasks with the Stage Manager.

20. Post mortem meeting with cast, choreographers and crew if desired.

GUIDELINES FOR THE BORROWING OF K-STATE DANCE COSTUMES

KSU Dance stores costumes in Burt Hall. Students are allowed to make use of the costumes for productions of dances they choreograph. Said costumes must be for KSU Dance program events or one(s) approved by the Dance faculty. Students must be accompanied by a member of the Dance faculty when choosing costumes at Burt Hall. There is a binder at the costume storage location to record the details of the transaction: student's name, faculty approval, date out, and date returned. Students are required to take reasonable care of the costumes while in their possession. Costumes must be returned to Burt Hall no later than one week after the performance in which they were worn. Students should wash or dry clean costumes as required by the material before they are returned.

Students borrowing costumes for Winter Dance or Spring Dance are required to meet the deadline for delivering costumes to the costume shop prior to production. This date is listed on the Concert Commitment Agreement.

TAP Ensemble costumes are not available to be borrowed.
RESPONSIBILITIES OF THE COSTUME SHOP TO THE DANCE PROGRAM

1. The Costume Shop Manager will meet with the Dance Production Manager and / or the Dance Costume Designer no later than 6 weeks prior to Dance Week (the week of costume shop labor available to dance) in order to review the costume needs of individual dance pieces. At this time a tentative contract establishing the Costume shop’s specific construction responsibilities will be discussed.

2. 4 weeks prior to Dance Week: The Dance Production Manager and / or the Dance Costume Designer must finalize the Dance Costume Contract in very specific form; the Costume Shop Manager must then review and make suggestions / corrections to the contract within a 7 day period. The Dance Costume Contract is not valid until both the Costume Shop Manager and the Dance Production Manager have reviewed and signed it in its revised form.

3. The Costume Shop staff and Costume Shop Manager will work during dance week to complete the Dance Costume Contract. All necessary fabrics, dyes, crafts supplies, clothing to be altered, notions etc. will be delivered to the costume shop PRIOR TO the beginning of Dance week. All Dancers wearing costumes worked on by the costume shop (whether built or altered), must schedule appointments prior to Dance Week in the shop for fittings / measurements THROUGH THE STAGE MANAGER.

4. The Costume Shop will assume responsibility for completing all contracted costumes.

5. The Costume Shop will NOT assume responsibility for added / un-contracted costumes or craft items, costumes that rely on materials or supplies provided late to the costume shop, laundry and maintenance of costumes during the show run, attendance at rehearsals or anything that is not spelled out specifically in the Costume Dance Contract.

6. The Dance Program will compensate the costume shop for 2 days of labor.

7. The Dance Program will compensate or replace any materials or supplies used from Costume Shop stock.

8. The Dance Program is entitled to use any Theatre Program costume stock for their productions, as long as the condition of the costume is not threatened by said use.

9. The Dance Program is entitled to use the Costume Shop Facilities during the 4 weeks prior to Dance Week, as long as the use is co-ordinated with the Costume Shop Manager.

10. The Costume Shop Manager and Faculty Costume Designer are happy to meet with Choreographers for brainstorming sessions and suggestions; we attach no artistic responsibility to these sessions, and serve as a resource only.
Stage Manager Duties / KSU Dance Productions

Prior to Production

- Attend all required events as per dancer commitment agreement. (Auditions, adjudications, designer watch, production meetings, etc.)
- Create and maintain cast / crew contact list
- Organize costume fittings with the costume shop (arrange with shop manager)
- Communicate with choreographers in order schedule times to view rehearsals and begin making preliminary cue sheets
- At the designer watch, coordinate paper tech with lighting designers and choreographers. If possible, meet with designers and choreographers together. If not, meet with designers after they have met with choreographers.
- Create and post a callboard for cast and crew. Include sign-in for each rehearsal/performance, and sign-out for strike. This should be put up backstage before the first technical/dress rehearsal begins.
- Assist with other tasks as assigned by the Production Coordinator

During Production

Obtain Stage Manager Keys from Karen Knox, Nichols 129. A $70 refundable deposit will be required.

Unlock and lock all doors to the theatre:

Nichols

- Entrance doors to the theatre (4)
- Upstage right door (1)
- Backstage door (1)
- Green room doors (2)
- Props closet (1)
- Dressing rooms (2)
- Light/sound booths

McCain

- Entrance doors to the theatre
- Backstage doors
- Green room doors
- Backstage dressing rooms
- Basement dressing rooms
- Light/sound booth door

**The stage manager is to be the last person to leave after all the doors are locked**
Delegate duties to the crew (outlined below)

Call cues during rehearsals and shows:

- Calling cues requires a “warn” for each cue for actions on both lights and music/sound. The word “Go” is normally the word used to execute the cue. (Example: “Warn lights, warn music, . . . lights and music, Go” . . . “Warn Cue 2, . . . cue 2 go” and etc. “House music, go.”)

Keep in mind that there is a delay time when calling cues. This may require the person calling cues to anticipate the cues in some instances.

When calling cues over the headset, it is important to use the same words each time and to call them the same way each time.

The ASM is responsible for managing the back stage area. The ASM is also acting assistant to the SM and may be asked to assist with tasks prior to and during production.

Crew Duties

The light board operator is responsible for running an instrument check prior to each show and executing light cues during the show; this includes correcting any problems with the instruments / board. The light board needs to be turned off and covered at the end of each show.

The soundboard operator is responsible for running a sound check prior to the show and executing sound cues during the performance. The sound person also needs to strike the back stage headset and return it to the booth each night (Nichols).

The soundboard operator is also responsible for making announcements to the cast in the dressing rooms via the intercom system in the sound booth.

Announcements to be made:

- 30 minutes to places
- 15 minutes to places
- 10 minutes to places
- 5 minutes to places
- Places call

Dancers for upcoming pieces should be warned two pieces ahead.

- Dance 1 at places
- Dance 2 on deck
- Dance 3 attention

All equipment is to be turned off before the board ops leave the theatre each evening...
Stage hands duties:

- Sweep and mop the dance floor prior to each show
- Manage props for each show
- Clean up after each performance; put away props, mop and broom, podium, etc.
- Other tasks as needed as per the stage manager or assistant stage manager

Deck electricians are to manage and change gels for each show.

Stage hand duties / Pre-Show

Sweep Onstage w/ Broom

- DS to US
- Top platforms to bottom platforms
- DS Stairs
- Backstage areas

Sweep Onstage w/ Dust Broom

- US to DS
- Backstage areas

Dry Mop Onstage

- Top of platforms to bottom platforms
- DS to US
- Backstage Areas

Wet Mop Onstage

- Top of platforms to bottom platforms
- DS to US
- Backstage Areas

Sweep and Mop Backstage (Except Greenroom)

Vacuum carpet in theater and audience entrances

Set up scenery as per individual production

Set up props as per individual production
Stage hand duties / Post-Show

- Put away props as per individual production
- Put away all scenery as per individual production
- Report all scenery/props in need of repair to Stage Management
- Sweep backstage
- Clean up all food/drink
- Throw away any food/drink left behind that’s not in the Green Room
- Pick up and take out trash in lobby restrooms after matinee performances

Note: Stage should be ready to go no later than 6:30pm for evening performances.

Full Strike / Nichols

The SM is responsible for assigning strike assignments. The cast should meet in Nichols Theatre after removing all their belongings from the dressing room(s).

Lighting instruments / cables: strike and store (this requires about 10 people in the catwalks)

Dance floor: Sweep, roll up, and store dance floor. Remove and store stage extensions (this requires 15 – 20 people)

Remove and store curtains

Audio equipment and headsets:

Gather up and store in the closet in the theatre

Cleaning: Backstage

Dressing room / 007 Pick up trash and sweep floor

Restrooms in the basement and lobby, pick up and take out trash (spare trash bags should be available).

Lobby, pick up trash and put away any props: table, easel, displays, ticket receptacles, and etc.

Remove Dance posters from the building.

Costumes: A crew of 4-5 should be assigned to assist the wardrobe crew with striking costumes. This includes taking inventory and returning the costumes to the costume shop in McCain for laundering.
Unless prior arrangements are made, students are not to take their own personal costumes until after they are released to the production coordinator.

Students will be excused and must sign out after, and only after all strike tasks have been completed. A crew of students should be assigned to make a walk through with the checklist.

**Full Strike / McCain**

The ASM is responsible for assigning strike assignments. The cast should meet in McCain Auditorium after removing all their belongings from the dressing rooms.

**Lighting instruments / cables:** strike and store (this requires about 15 people)

**Dance floor:** Sweep, roll up, and store dance floor (this requires about 12 people)

**Remove and store curtains** (as needed)

**Audio equipment:**

- Strike and store monitors, headsets, microphones, cables, and etc. as dictated by the McCain technical crew.

**Cleaning:**

- Backstage
  - Sweep and mop stage
  - Dressing rooms: pick up trash and sweep floors

- Restrooms in the lobby, pick up trash from floor (if any)

- Lobby, pick up trash and take down display, return easel to Thom’s office.

**Costumes:** A crew of 4-5 should be assigned to assist the wardrobe crew with striking costumes. This includes taking inventory and taking the costumes to the costume shop in McCain for laundering.

  Unless prior arrangements are made, students are not to take their own personal costumes until after they are released to the production coordinator.

Students will be excused and must sign out after, and only after all strike tasks have been completed. A crew of students should be assigned to make a walk through with the checklist.
Etiquette for Stage Crew

- Say please and thank you.
- Sign in immediately upon arrival. (You may not leave again without permission from the Stage Manager.) No one else may sign in for you, and you may not sign in for someone else.
- Call the Stage Manager if you will or might be late.
- Respect each other. Each of us has a right to be here. Insensitive, disparaging, or down-right rude words or actions will not be tolerated.
- No eating or drinking on stage, backstage, in the light/sound booths, in the dressing rooms or in the House. Food and drink are allowed only in the Green Room. Plastic bottles with closed lids are allowed backstage only with permission of Stage Manager.
- All crew to begin wearing “blacks” at the second dress rehearsal (black shirt, pants, socks and shoes).
- Do not cuss on or backstage.
- You and your backstage role are a very important part of this production. If you doubt this miss a cue.
- Bring all personal conflicts/concerns to the Stage Manager or Technical Director
- “Hurry up and wait.”
- You may not leave at the end of the performance without permission from the Stage Manager.
- If you can see them, they can see you. Be aware of where the audience is.
- Bring a book, or homework. You may not study or read during Crew Watch. Homework etc. may not interfere with your production work.
- Absolutely no guests allowed backstage or during rehearsals.
- “On-time” means you’ve signed-in, put your coat, book bag etc. backstage or in the Green room, have gone potty and are ready to go to work.
- Though you may not be busy, often others are preparing to go on stage or execute a cue. Please keep chit-chat down to a minimum, especially on Headset.
- Say please and thank you.
### KSU Theatre 2010-2011
#### SGA Production Budget

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<th>Little Shop</th>
<th>Humble Boy</th>
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#### SGA OTHER

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#### SGA Production

- SGA OTHER: $2,170
- Total Production SGA: $32,440
## 10/11 KSU Theatre and Dance Production Dates

**Version**
As of 8/24/2010

<table>
<thead>
<tr>
<th>Production</th>
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**Note:** All Dates Subject to Change

**Move in dates for Nichols and the Masque are for the final finishing of the sets. Elements of the sets will be moved in ASAP.**