

KANSAS STATE
UNIVERSITY. | THEATRE
& DANCE

PRODUCTION
HANDBOOK

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NICHOLS HALL: CLASSROOMS, STUDIOS, AND CHAPMAN THEATRE

ACCESS

Spaces in Nichols Hall are for use by MTD faculty and student projects, coursework, and coordinated outside rentals. Therefore, when not in use, all of the spaces should remain locked. If access is needed to a particular room, please contact the instructor or immediate project supervisor.

SCHEDULING

Chapman Theatre, classrooms, and studios are available for reservation based on the following priorities:

1. MTD classes
2. Performance and technical needs for Mainstage productions, Winter Dance and Spring Dance
3. Rehearsals for Second Stage (Purple Masque) productions and student dance concerts
4. Class projects
5. All other projects and events at the discretion of the Director of Production and Facilities in consultation with the theatre and dance faculty. Rental/labor fees may apply.

Schedule requests for all spaces except 026 and Chapman Theatre thru Cindy Friedrich, cindyle@ksu.edu, phone: 785-532-1126.

Schedule requests for 026 thru Neil Dunn, neildunn@ksu.edu, phone: 785-532-6870.

Schedule requests for Chapman Theatre thru Ben Stark, benstark@ksu.edu.

CHAPMAN THEATRE -GENERAL USE HOUSEKEEPING

At the conclusion of each activity (i.e. rehearsal, performance, class), the Chapman Theatre and support spaces used should be:

- Swept and/or dust mopped –brooms and dust mops are available backstage
- Ghost light placed at center stage and turned on
- Lights, with the exception of the Ghost Light, should be turned off
- All doors (voms, sound and lighting booths, and backstage) should be locked by the activity's supervisor (i.e. Stage Manager, Instructor)

SMOKING AND LIVE FLAME

Kansas State University prohibits smoking in all university buildings and vehicles.¹ Furthermore, smoking in public places is restricted by Smokefree Ordinance #6737 by the City of Manhattan.²

Live flame and pyrotechnics are prohibited in Nichols without permission from Faculty TD. See page 8.

USE AND STORAGE OF PRODUCTION SUPPLIES

Production supplies (e.g. props, scenery, costumes, acting blocks) must be stored in designated areas; most importantly, they must not block exits or storage closets. Blocks and scenery are not permitted in 026.

SHOES

Street Shoes should not be worn in rehearsal studios (007,008, and 026); however, character shoes or shoes that are kept and used only inside may be used provided the undersides have been wiped to prevent dirt, sand, or salt from elsewhere from damaging the floors.

¹ *General Safety Policies*. Kansas State University, n.d. Web. 14 Aug. 2013. <<http://www.k-state.edu/policies/ppm/3700/3720.html>>.

² "Manhattan Smoke Free Ordinance." Riley County Health Department, n.d. Web. <<http://www.rileycountyks.gov/documents/31/Smokefree%20ordinance%20flyer%20from%20brochure%20-public.PDF>>.

FOOD AND DRINK

In an effort to keep our spaces clean, eating and drinking in all Nichols spaces is discouraged; however, food and drink may be consumed if it is kept contained and the owner cleans up after themselves.

PIANOS

007 and 008 have upright pianos; Chapman Theatre houses a baby grand. These instruments must not be moved from these spaces without supervision by the Faculty TD. A keyboard is available upon request.

EMERGENCY EXITS - GENERAL

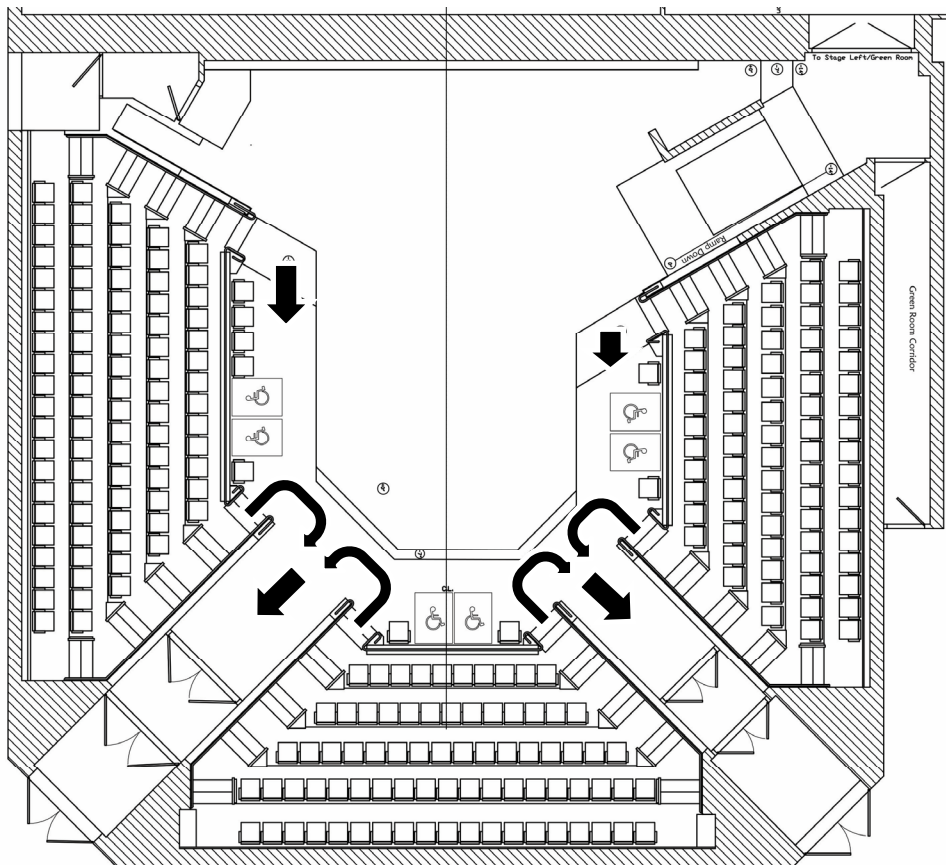
Each classroom, studio, and theatre in Nichols is equipped with the required number of emergency exits. These exits must remain free from obstruction at all times. In all instances, these include the means of entering the room and, in some cases, a second exit free from obstruction. *Before using each space, please take a moment to identify a clear path out of the building in event of an emergency.*

EMERGENCY EXITS - CHAPMAN THEATRE

Chapman Theatre has two primary exits, specifically, the Stage Right and Stage Left vomitoriums (voms) located on either side of the center seating area.

Other pathways such as Upstage Left that leads to Nichols 108 (backstage) and Upstage Right that leads to the North hallway (vending machines) are not considered emergency exits for audience members.

Regardless of occupancy, all exits must be kept clear and unobstructed. If present, exit signs shall be visible for all exits.



WEST STADIUM PURPLE MASQUE, SUPPORT, and DRAMA THERAPY SPACES

ACCESS

Spaces in West Stadium are for use by MTD faculty and student projects, coursework, and coordinated outside rentals. Therefore, when not in use, all of the spaces should remain locked. If access is needed to a particular room, please contact the instructor or immediate project supervisor.

SCHEDULING

The Purple Masque and its support spaces (i.e. dressing rooms, backstage, storage areas) are available for reservation based on the following priorities:

1. MTD classes
2. Performance and technical needs related to Second Stage productions and Bonus Events
3. Class projects
4. Other projects and proposals from theatre and dance students, such as Student Showcase
5. Other projects and proposals from theatre faculty
6. All other projects and events at the discretion of the Director of Production and Facilities in consultation with the theatre and dance faculty. Rental/labor fees may apply.

Requests are coordinated by Ben Stark, benstark@ksu.edu.

Drama Therapy Classes and activities shall have precedence for the Drama Therapy Studio, room 107 WMS

GENERAL USE HOUSEKEEPING

At the conclusion of each activity (i.e. rehearsal, performance, class), the theatre and support spaces used should be left in better condition than when the activity began. That means:

- The space should be swept – brooms are available backstage
- The aisles should be clear of debris, chairs, or production materials
- The lights should be left in the “Unoccupied” position – See the SL or backstage hallway lighting panels
- After 5pm, ALL doors (to the theatre and all support spaces) should be locked by the activity’s supervisor (i.e. Stage Manager, Instructor)

SUPPORT SPACES

LOBBY AND KITCHEN

Use of the theatre also includes use of the Lobby and Kitchen, if desired. Upon concluding the event in the lobby, the following should be observed:

- Floor swept
- Any posters or hangings from the event should be removed from the walls
- Only painter’s blue tape or Command adhesives may be used to attach items to walls
- Trash taken out to the dumpster to the west of the Alumni Center; liners should be replaced in trash cans. Liners are available in the kitchen.
- All chairs and tables should be returned to storage in the kitchen closet.
- The refrigerator should be emptied and wiped clean, unless labeled and cleared with the Director of Production and Facilities.

BOX OFFICE

The box office is for official box office use only. It is NOT to be used as a food serving location or hangout.

SCENE SHOP

The use of the scene shop in West Stadium is the same as use of the scene shop in McCain. Only *current* Scene Shop Staff members are allowed to use and supervise others.

COSTUME MAINTENANCE

Prior to using the costume maintenance space, please see Dana Pinkston – dmpink@ksu.edu or Melissa Neville – costume@ksu.edu.

SMOKING AND LIVE FLAME

Kansas State University prohibits smoking in all university buildings and vehicles.³ Furthermore, smoking in public places is restricted by Smokefree Ordinance #6737 by the City of Manhattan.⁴ Live flame and pyrotechnics are strictly prohibited in the Purple Masque.

USE AND STORAGE OF PRODUCTION SUPPLIES

Production supplies (e.g. props, scenery, costumes, acting blocks) must be stored in designated areas (i.e. prop cabinets). Most importantly, they must not block exits. Production Supplies must not interfere with the general and classroom use of the theatre.

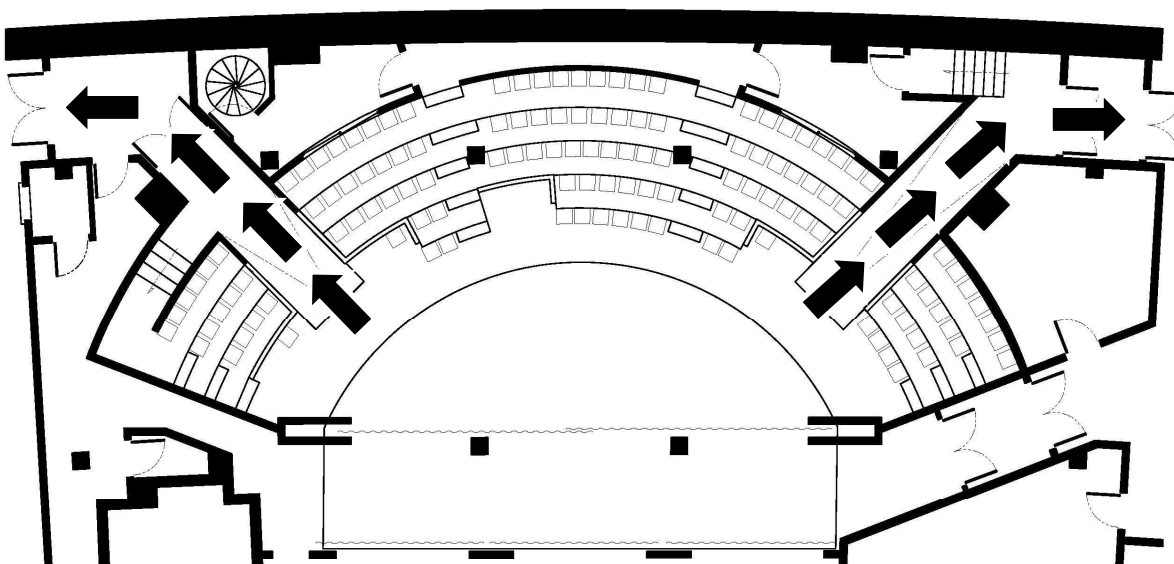
FOOD AND DRINK

In an effort to keep our spaces clean, eating and drinking in all Purple Masque spaces is not permitted. Please consume any food or drink in the lobby and make an effort to clean up afterward. Any large amount of food waste should be thrown away in the dumpster west of the Alumni Center.

EMERGENCY EXITS- CLASSROOM AND SUPPORT SPACES

Each space in the Purple Masque is equipped with the required number of emergency exits. These exits must remain free from obstruction at all times. In all instances, these include the means of entering the room and, in some cases, a second exit free from obstruction. *Before using each space, please take a moment to identify a clear path out of the building in en event of an emergency.*

Regardless of occupancy, all means of egress must be kept clear and unobstructed. If present, exit signs shall be visible for all exits.



³ *General Safety Policies*. Kansas State University, n.d. Web. 14 Aug. 2013. <<http://www.k-state.edu/policies/ppm/3700/3720.html>>.

⁴ "Manhattan Smoke Free Ordinance." Riley County Health Department, n.d. Web. <<http://www.rileycountyks.gov/documents/31/Smokefree%20ordinance%20flyer%20from%20brochure%20-public.PDF>>.

SEASON SELECTION AND SUPPORT

PRODUCTION AND LABOR FUNDING

KSU Theatre is the official producing organization at Kansas State University and is sponsored by the School of Music, Theatre, and Dance (MTD). Overall production funds, generally used for production materials, are derived from and voted on by the Student Governing Association (SGA) through the Fine Arts Council. Occasionally, additional outside sources contribute to production funds.

Labor funds, used to pay student staff to help produce the Mainstage shows, are derived from Theatre Receipts. These funds are the result of our ticket sales and other ventures to benefit the program.

All productions supervised by the Theatre or Dance programs are considered K-State Theatre and/or K-State Dance productions. Other university programs occasionally share production responsibility with MTD.

MAINSTAGE SEASON SELECTION

Each year, the theatre faculty form a season selection committee to determine the productions for the upcoming year. The committee considers the following:

- Student educational opportunities
- Budget and labor availability
- Overall artistic goals of MTD.

While all faculty are encouraged to suggest shows, it is the responsibility of each member of the Acting/Directing faculty to create a list of productions they would be interested in directing

SECOND STAGE SEASON SELECTION

In the spring, the Head of Acting/Directing, will solicit proposals from students wishing to direct on the Second Stage. Each proposal is evaluated based on the merits of the proposal form in conjunction with the student's educational goals and the needs of the Theatre program.

Student interested in submitting a directing proposal should contact Jennifer Vellenga, Associate Director of MTD (Theatre) and Head of Acting/Directing – vellenga@ksu.edu.

Production Forms are available: <https://www.kstate.edu/mtd/theatre/productions/resources/>

SMOKING, LIVE-FLAME, ATMOSPHERIC EFFECTS

INTRODUCTION

The use of smoking, live-flame, other heating elements, and atmospheric effects represent a significant risk to the health and safety of both the participants and patrons of the theatre. In order to minimize this risk, MTD has created the following guidelines and worksheet to assist in the clear discussion and approval by the KSU Fire Inspector. An effect shall not be considered part of a production until approved by the KSU Fire Inspector.

GUIDELINES

- Live-flames and atmospheric effects may be permitted as part of productions in Chapman Theatre and McCain Auditorium due to alarm and sprinkler systems and fresh air supplies.
- Due to Manhattan, Smokefree Ordinance #6737, no smoking is permitted in any productions or rehearsals. Fake or e-cigarettes/cigars are permitted.
- Smoking, live-flame, and atmospheric effects are NOT permitted in the Purple Masque Theatre or in any Nichols Studios.
- When live-flame or atmospheric or strobe effects are used, the audience must be notified in advance via one or more of the following:
 - Announcement in the program
 - Posting sign at the entrance to the theatre
 - House Manager announcement
- Pyrotechnics are not permitted in any KSU facility or as part of any KSU Theatre or Dance production without the prior consultation and endorsement of the Director of Production and Facilities.
- Fire extinguishers must be checked by trained personnel and readily available before live-flame and heating element effects are used.
- Crew and stage management must be trained by the Ben Stark, faculty technical director prior to the use of live-flame.

WORKSHEET

For each instance or effect in a production, the Smoking and Live-Flame Worksheet must be completed and submitted to the Ben Stark, faculty technical director.

Production Forms are available: <https://www.kstate.edu/mtd/theatre/productions/resources/>

PURCHASING POLICIES AND PROCEDURES

INTRODUCTION

Purchasing with university funds is a responsibility that requires diligent adherence to university and school policy. In order to clarify this process, the following guidelines should be followed. Questions may be directed toward any of the area purchasing supervisors or the MTD office.

PURCHASING OFFICERS

The following people oversee the expenses of particular production areas. Before making a purchase, please see the appropriate Purchasing Officer for their credit card and further instructions:

General Production Supplies/Scenery/Props/Paints: George Matthews – georgewm@ksu.edu

Facilities: Lori Baker – lkbaker@ksu.edu

FOH/Marketing: Jennifer Vellenga – vellenga@ksu.edu

Costumes: Dana Pinkston – dmpink@ksu.edu and Melissa Neville – costume@ksu.edu

REGARDLESS OF WHO'S CARD, A COPY OF ALL RECEIPTS MUST BE TURNED INTO GEORGE MATTHEWS, SCENE SHOP SUPERVISOR.

This is to ensure that we are tracking our expenses thoroughly. George will turn them into Cindy Friedrich for BP C reconciling.

BPCs (DEPARTMENT CREDIT CARDS)

Using department procurement cards comes with a variety of guidelines:

- Receipts must be turned in to the following people ASAP after the purchase.
 - THE PURCHASING OFFICER WHOSE CARD WAS USED
 - George Matthews – georgewm@ksu.edu
- Purchases more than \$9999.99 require special instructions. Contact Lori Baker before purchasing.
- **Kansas State University is sales tax exempt.** All purchases must NOT contain sales tax. KSU's sales tax exemption certificate as well as other specific vendor exemption cards are available at: <https://www.kstate.edu/mtd/theatre/productions/resources/>
- Do not use procurement cards for personal purchases.
- Unless specified by the Purchasing Officer, DO NOT use cards for travel, lodging, meals, alcohol or tobacco related products.

REIMBURSEMENTS

When purchasing the restricted items above or when unable to have sales tax removed, an item may be purchased with personal funds and reimbursed. An *itemized* receipt must be presented to Lori Baker – lkbaker@ksu.edu – with the following information:

- Name of the event
- Name(s) of people in attendance/using the items
- the receipt must be signed by the purchaser

PROGRAM POLICIES AND GUIDELINES

REASONABLE HOURS POLICY FOR REHEARSALS

Reasonable hours are 5 rehearsal days in any 7 day period, 3 hours at a time, when classes are in session. If a director chooses to rehearse more than 5 days per week, s/he must work with stage managers to ensure that no single student is called for rehearsal more than 5 times during any 7 day period.

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.

When classes are not in session and during Tech weekend, we deferring to AEA guidelines of the following:

- 6 rehearsal hours in a day (includes one 20 minute meal break)
- 7 rehearsal hours out of 9 hours (includes a 2 hour meal break)
- 8 rehearsal hours out of 10 (includes a 2 hour meal break)
- 10 rehearsal hours out of 12 hours (includes a 2 hour meal break)

Only one 10 out of 12 may be used during a single production.

If, for whatever reason, a production would like to be exempt from this policy, the circumstances and specific request for exception must be discussed and voted on by the theatre faculty prior to the start of rehearsals for the production.

TECHNOLOGY ON AND OFFSTAGE DURING REHEARSAL, TECH, PERFORMANCE, AND STRIKE

The use of cell phones, laptops, tablets or any other technology that may prevent a theatre participant from fully engaging in their work is limited to off-stage areas during breaks or extended periods of inactivity. If the use of technology gets in the way of production duties, it may be limited further or eliminated altogether at the discretion of the Stage Manager and Technical Director.

VISITORS DURING PERFORMANCES

Visitors are not allowed backstage or in dressing rooms prior to, during, or after performances. Cast members may mingle in the lobby after they get out of costume. Crew must complete their post-show duties before attending to visitors.

THE KANSAS STATE THEATRE AND DANCE PRODUCTION PROCESS

Following is a typical timeline and description for the technical 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/schedule.

- **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 personnel to talk through the entire production determining when and how cues are to be executed.
- **Crew Watch (Wednesday before Opening Night):** Cast and crew are introduced to each other. Stage Manager, Technical Director (and other production/design personnel as necessary) hold an informational meeting with the crew members of the production prior to rehearsal. Cast performs a run-through, without or significantly limited, technical elements for all crew members and design/production personnel.
- **Dry Tech (Friday and Saturday morning before Opening Night):** A work through of the production without the actors or other performance personnel. Lighting cues are shown to the Director and Stage Manager to receive input on the aesthetic and timing/placement, respectively, for the production. Typically, the Light and Sound Designers, Stage Manager, Assistant Stage Manager, Light and Sound Board Operators are called.

This process may or may not be included. If technical elements are prepared and the Director prefers it, Dry Tech may be combined with Cue to Cue or First Tech.

- **Shift/Prop Rehearsal (Saturday or Sunday before Opening Night, if needed):** Stage and prop crews are trained in their duties for the run of the production. All stage, fly, prop crew, Stage Manager, Assistant Stage Manager and Technical Director are called for this rehearsal.
- **Makeup/Wig Workshop (Saturday or Sunday before Opening Night):** Actors and, if wigs are used, Wardrobe Crew are called to be trained in the application of the wig and makeup design.
- **Cue to Cue (Sunday afternoon before Opening Night):** 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 personnel. 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.

If **Cue to Cue** is combined with **Dry Tech**, this event is simply called **First Tech** and can begin as early as *Saturday morning*.

- **Wardrobe Work Session (Sunday afternoon before Opening Night):** Wardrobe crew is called to training and to finish preparation for First Dress on Monday.
- **First Tech (Sunday Evening before Opening Night):** A run-through of the production integrating all technical elements (lights, sound, scene shifts, props shifts, and special effects, NO costumes) with the action of the play. Production may be stopped to rehearse or address problems. First Tech is followed immediately by “Notes.” (See next page)

- **First Dress (*Monday before Opening Night*):** 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 below.)
- **Second 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 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, in dressing rooms, or in other production areas during performances.
- **Performances:** Generally performances for Purple Masque and McCain productions are on Thursday, Friday, Saturday, and Sunday matinee. For Chapman Theatre productions performances generally are Thursday, Friday, Saturday, then Thursday, Friday, and Saturday, and closing with a Sunday matinee performance. See the *Production Calendar* for specific performance dates.
- **Photo Call:** Photographers and production personnel are able to take pictures of the production. The moments presented for Photo Call are determined by the Director and Stage Manager. Photo calls are scheduled by the Stage Manager and Director of Production and Facilities. Typically, the crew must arrive earlier than usual to set up. Photo Call should be listed as part of the performance/tech schedule.
- **Strike:** 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.

NOTE SESSIONS

Following each of the technical rehearsals starting with **First Tech**, all production personnel (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, communicate and set priorities for the next day. The Stage Manager or Technical Director leads the Note Session.

DANCE CONCERTS

Typically dance concert technical rehearsals start four (4) days prior to Opening Night, usually a Sunday or Monday night. Their first evening is **Tech** for the half of the concert; the second evening is **Tech** for the second half. Tuesday and Wednesday night in Nichols, and Wednesday and Thursday evenings in McCain are **Dress Rehearsals**. Photo Call will typically occur during **Final Dress**.

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 Stage Manager.
2. Booth occupants should remain quiet and concentrated on the production.
3. The Stage Manager should keep chatter and superfluous talking on headsets to a minimum.
4. The Stage Manager 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, and the Technical Director for technical problems.
5. The Assistant Stage Manager is in charge of the backstage area. All crew heads and actors should report problems to and take direction from the Assistant Stage Manager.
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 Assistant Stage Manager 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 Assistant Stage Manager should inform the Stage Manager 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 Stage Managers 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. If the problem cannot be resolved in a reasonable timeframe, the production should be cancelled.
9. Visitors are not allowed backstage or in dressing rooms prior to, during, or after performances. Cast members may mingle in the lobby after they get out of costume. Crew must complete their post-show duties before attending to visitors.

THEATRE TRADITIONS, PROCEDURES, AND RULES OF REHEARSAL

THEATRE DISCIPLINE MEANS RESPECT, PROFESSIONALISM, AND COMMITMENT

1. Come to rehearsal prepared to work—physically, mentally, and emotionally; bring your script and a pencil.
2. Be attentive and quiet during rehearsal so that others can concentrate.
3. Be early to all calls. Work begins at the start on time, with or without you. Lateness may result in dismissal.
4. Attendance at all rehearsals for which you are called is required.
5. Stay in character. If you forget a line, remain in character and ask the prompter: “Line.”
6. Don’t give another actor direction—let the director do that.
7. Learn your lines precisely and give cues consistently.
8. “Off Book” (lines due) means your lines are memorized and blocking is recalled.
9. Protect your health, particularly when overtired or overheated.
10. No visitors are permitted at rehearsals without prior permission from the Stage Manager.
11. Upon arrival, check-in with the Stage Manager.
12. Contact the Stage Manager via phone if you are going to be late to rehearsal. Texts and email are not permissible.
13. Do not leave rehearsal or work without permission from the Stage Manager.
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.
9. Final tech/dress/cue-to-cue is an all-day process. Do not schedule anything on that day.
10. Be quiet backstage during performance. Respect the discipline of our art form.
11. Do not make major changes to the production as rehearsed through dress rehearsals during the run of the show.
12. Bring closed toe shoes for strike night.

ETIQUETTE AND EXPECTATIONS

- 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. Texts and email are not permissible.
- Respect each other. Insensitive, disparaging, or down-right rude words or actions will not be tolerated.
- 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
- 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.
- Absolutely no guests allowed backstage, in dressing rooms, or during rehearsals.
- “On-time” means you’ve signed-in 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 unnecessary talking to a minimum, especially on headset.
- Please refrain from wearing scented lotions, perfumes, or colognes as it is difficult to remove from costumes.

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 backstage headset and return it to the booth each night (Chapman). At the direction of the SM, may make announcements to the cast in the dressing rooms via the intercom system in the sound booth.

Gel Changers 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- Same areas as above
- Dry Mop Onstage-Same areas as above
- Wet Mop Onstage-Same areas as above
- Sweep and Mop Backstage (Except Greenroom)
- 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
- Pick up and take out trash in lobby restrooms after matinee performances

DIRECTOR'S CHECKLIST

1. Give the Director of Production and Facilities all necessary information so s/he may secure production permission and/or royalty quotes for your show.
2. See Director of Production and Facilities 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 copy a non-royalty scripts...use the Copy Center at the Union. Include copies for all actors, designers, SM, Marketing Office. SM can make copies for crews.
3. Call design meetings according to the Production Calendar.
4. In coordination with the stage manager, reserve rehearsal space and additional spaces needed for rehearsals.
5. Establish rehearsal schedule. Make sure schedule is distributed to entire production staff. Reasonable hours are 5 rehearsal days in any 7 day period, 3 hours at a time, when classes are in session. If a director chooses to rehearse more than 5 days per week, s/he must work with stage managers to ensure that no single student is called for rehearsal more than 5 times during any 7 day period.

When classes are not in session and during Tech weekend, we deferring to AEA guidelines of the following:

- 6 rehearsal hours in a day (includes one 20 minute meal break)
- 7 rehearsal hours out of 9 hours (includes a 2 hour meal break)
- 8 rehearsal hours out of 10 (includes a 2 hour meal break)
- 10 rehearsal hours out of 12 hours (includes a 2 hour meal break)

Only one 10 out of 12 may be used during a single production

6. Check production calendar for dates for props, move-in, etc. Negotiate any changes with TD/Designer.
7. In coordination with relevant designers and coordinators, establish prop list and costume plot and share with SM.
8. Note lighting, set and costume due dates with designers. Negotiate any changes with Designers and TD.
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 Stage Management Instructor. The SM instructor is available to attend rehearsals as requested.
13. Coordinate sound and rehearsal sound needed with sound designer.
16. Attend production meetings.
17. Report any changes/additions/deletions to various production areas via the Stage Manager's Daily Notes.
18. With the SM, ensure all rented scripts are returned by the last date of performance. The Director and SM should package scripts and return to 109 McCain no later than 3 days after the final performance.

STAGE MANAGER RESPONSIBILITIES

IMPORTANT INFORMATION

1. Set up meeting with LaVonne Canfield - mlavonne@ksu.edu , Stage Management Instructor to go over duties before auditions/rehearsals. .
2. SM's and ASM's must sign up for THTRE 710, section ZA (LaVonne Canfield , instructor) for 0,1, or 2 credit(s). 0 credit will not cost you anything, but it will show up on your transcripts.
3. Meet with the director of the assigned production prior to auditions
4. Review full production handbook.
5. The Stage Manager is to be the last person to leave after all the doors are locked

A. AUDITIONS

1. Sign out Stage Manager's keys from Cindy in 109 McCain.
2. Make sure that audition rooms are reserved by emailing Cindy
3. Check on delivery and availability of scripts with Cindy in the 109 McCain.
4. Open audition areas and help set up area according to director's wishes.
5. KSTO will pass out audition cards and information sheets to everyone wishing to read.
6. Collect completed cards and deliver to the director. Maintain a list of auditioned actors. (This tends to go on throughout the audition process as new people arrive.)
7. Maintain order and quiet during auditions.
8. Run necessary errands for the director.
9. Prepare the cast list for posting on the callboard (KStateMTD.com)

B. PRE-REHEARSAL

1. Have initial meeting w/directors and LaVonne to discuss responsibilities.
2. Schedule cast members for costume measurements. Coordinate with designer/shop.
3. Introduce yourself to the costume shop manager and ensure contact information is exchanged.
4. Reserve all spaces for rehearsals. This includes Chapman Theatre and the Purple Masque and classroom spaces.
5. Introduce yourself to the scene shop supervisor.
6. Introduce yourself to Lori and Cindy in the main office and give them contact information such as email and cell phone if you have one.
7. Prepare rehearsal schedules (with director) and distribute to all cast and production staff which includes: directors, designers, assistant designers, props, managing director, head of stage management, marketing, scene shop supervisor, costume shop manager, TD, and the main office.
8. Schedule and attend design meetings. Send minutes afterward.

C. REHEARSAL

1. Scripts
 - Distribute scripts and/or vocal scores after picking them up from Cindy in 109 McCain.
 - Using Rented Materials (Typical for Musicals):
 - The SM should number and track WHO takes which rented script/vocal book
 - For each piece of rented material, a \$25 check – made out to KSU Theatre- must be collected for late fees/damages if not returned in a timely or cleanly manner.
 - Deposit Checks will be cashed if:
 - Scripts are not turned into 109 McCain by 5 p.m. on Monday following strike.
 - Scripts are not returned TOTALLY erased. All notes should be taken in PENCIL.
 - If rented materials are not turned in or lost, students are responsible for the full replacement cost. Student grades may be held until the rented materials are not paid in full.
 - Cindy Friedrich, 109 McCain, will hold checks for rental materials.
2. At the first rehearsal, get actor to fill out medical forms and the Memorandum of Understanding form. Scan the completed forms and send them to Ben Stark. 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. Additional conflicts not listed could be a big problem so they must see the director ASAP if they forgot to list something.
4. 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, stage management instructor, marketing office, and the main office. Update as needed and redistribute within 24 hours.
5. Email and post daily rehearsal schedules for cast and crew on board outside 131 Nichols.
6. Email 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 B, #7 above with the exception of the main office.

D. 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 in putting props and furniture back into storage before they leave for the night. This is a shared responsibility of the SM team and actors.

E. REHEARSAL

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. Email deadlines to staff, such as rehearsal props due, program copy due, etc..
3. Call late actors promptly at the time they are one minute late for rehearsal.
4. Keep up with Costume fittings. Remind actors at the end of each rehearsal and in the emailed daily call.
5. Keep track of blocking in the stage manager's script.
6. Keep track of possible cues in script.
7. Mark any changes of blocking or dialogue in script.
8. Watch the book to be sure actors are following blocking correctly.
9. Prompt actors on lines during prescribed rehearsals. (This might be a job you give your ASM, if appropriate).
10. 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.
11. Check daily with the director via phone or email or in person.
12. Prepare a tech schedule (from dry tech thru strike) for Crew Watch with the Stage Management Instructor. Discuss at least one production meeting with the full team.
13. Call crew members at beginning of rehearsals. Then send a reminder every 2 weeks.
14. Double-check with crew members about 1 week prior to Crew Watch.

F. TECHNICAL REHEARSALS

1. CREW WATCH: Cast and crew are introduced to each other Stage Manager, Technical Director (and other production/design personnel as necessary) hold an informational meeting with the crew members of the production prior to rehearsal. Cast performs a run-through, without or significantly limited, technical elements for all crew members and design/production personnel, head of stage management. Make sure cast and crew introductions, expectations and line of authority are part of crew watch; consult with director and TD.
2. Distribute master cue sheet to director, crew and designers at dry tech. See Stage Management Instructor.
3. Maintain order and quiet at rehearsals.
4. Call late actors promptly at the time they are one minute late for rehearsal.
5. Collect rented scores and scripts prior to the final performance. (Collect orchestra scores immediately after final performance in consultation with the Musical Director) Bring box of scripts, and list of missing scripts to the marketing office (242 Nichols) by 5pm on 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.
6. Stage Managing 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 LaVonne or your director immediately if you are feeling overwhelmed. Use your ASM's; give them duties that will lift your load.

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 (THTRE 710), you are responsible for turning in the Practicum in Theatre Project Description to your project supervisor BEFORE beginning the project. Discuss with Kathy Voecks – kvoecks@ksu.edu

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

Dance Program

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.

Check with Dance faculty for audition details.

KSU DANCE PROGRAM MAINSTAGE PRESENTATIONS

Winter Dance is held every fall in Chapman Theatre **Spring Dance** concerts are performed in McCain auditorium . Both may include faculty-choreographed works, adjudicated student works, or choreography of guest artist(s) or alumni.

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.

SCHEDULING

Studio time is scheduled through Neil Dunn for N026 and with Cindy Friedrich in 109 McCain for N007 & N008. 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."

K-STATE 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 is 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.

Please see the Neil Dunn, Production Coordinator for further dates and information:

DANCE SENIOR PROJECTS

Senior concerts will be held during the spring semester in Chapman Theatre. The K-State Dance faculty determines dates and location. Students with senior status and in good academic standing may produce senior concerts. Students graduating on a December date and wishing to produce senior concert must participate in the senior concert date during the previous (spring) semester

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 WinterDance or SpringDance 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.

KSTO Ensemble costumes are not available to be borrowed.

STAGE MANAGER DUTIES TO KSU DANCE PRODUCTIONS

PRIOR TO PRODUCTION

- Obtain videotaped rehearsals of the dances, schedule a design meeting, and paper tech.
- Create and maintain cast / crew contact list
- Communicate with choreographers: schedule times to view rehearsals and begin preliminary cue sheets
- At the Designer Watch, coordinate Paper Tech with lighting designers and choreographers. 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.

DURING PRODUCTION

- Unlock and lock all doors to the theatre:
 - Chapman Theatre
 - Entrance doors to the theatre (4)
 - Upstage right door (1)
 - Backstage door (1)
 - Green room doors (2)
 - Props Lock-up (1)
 - Dressing rooms (2)
 - Light/sound booths
 - McCain Auditorium
 - Entrance doors to the theatre
 - Backstage doors
 - Green room doors
 - Backstage and 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)
- Make Announcements:
 - Places
 - 30 minutes to places
 - 15 minutes to places
 - 5 minutes to places
 - Order of Dances
 - Dance 1 at places
 - Dance 2 on deck
 - Dance 3 attention
- Call cues during rehearsals and shows:
- The Assistant Stage Manager is responsible for managing the back stage area. The Assistant Stage Manager may be asked to assist with tasks prior to and during production.

DANCE PRODUCTION STRIKES-CHAPMAN AND MCCAIN

GENERAL

- The Dance Production Coordinator is responsible for assigning strike assignments.
- The cast should meet in the house after removing all their belongings from the dressing room(s).

LIGHTING

- Lighting instruments / cables: strike and store

DECK/SCENERY

- Chapman: None. The Scene shop will strike the floor after the concert
- McCain: Sweep and mop the dance floor. Untape and roll it for storage.

SOUND

- Gather up and store audio equipment and headsets in the House Right closet (Chapman) or by McCain crew.

ANCILLARY SPACES

- Sweep and mop stage
- 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.