

KANSAS STATE | THEATRE
UNIVERSITY. & DANCE

PRODUCTION
HANDBOOK

2015 - 2016

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NICHOLS HALL: CLASSROOMS, STUDIOS, AND CHAPMAN THEATRE

INTRODUCTION

Nichols Hall is one of the School of Music, Theatre, and Dance's (MTD) most valuable resources; one that must constantly be maintained and improved. One way that each individual can contribute to that end is by observing the guidelines below.

ACCESS

Spaces in Nichols Hall are for use by faculty and students for projects and coursework for MTD only. 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 MTD projects and events at the discretion of the Theatre Program Director of Theatre and the Theatre Program Director of Dance in consultation with the theatre and dance faculty

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

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

Schedule requests for Chapman Theatre thru Ben Stark, benstark@ksu.edu, phone: 532-6846.

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 -brooms 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 E-Cigs are permissible for stage use.

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.

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>>.

SHOES

Shoes must not be worn in rehearsal studios (007,008, and 026); however, with permission from the Theatre Program Director of Theatre, rehearsals may use shoes in 007 and 008 if the users sweep afterward.

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.

EMERGENCY EXITS - GENERAL

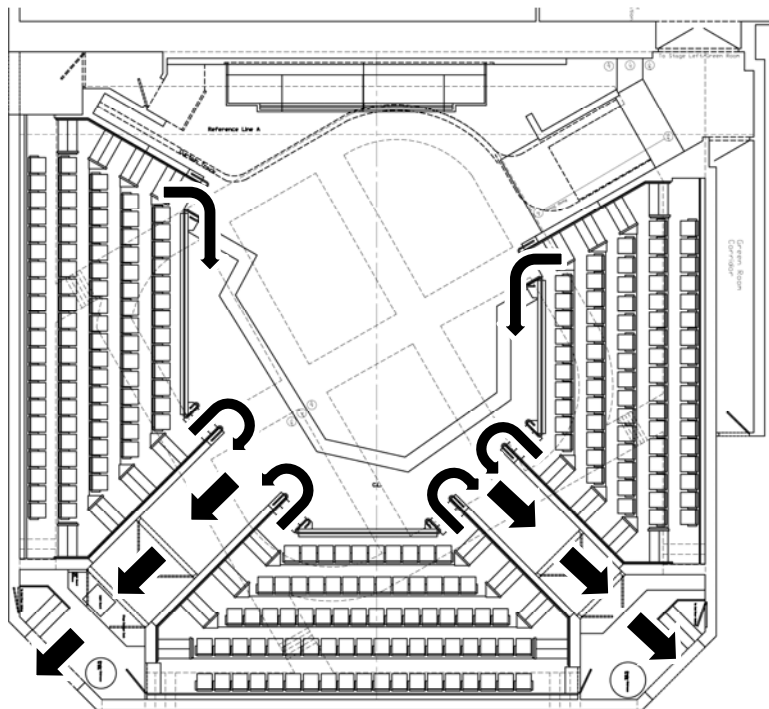
Each classroom, studio, and theatre in Nichols is equipped with the required number of emergency exits. These exits must remain free from obstruction at all times. In all instances, these include the means of entering the room and, in some cases, a second exit free from obstruction. *Before using each space, please take a moment to identify a clear path out of the building in an 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. Exceptions to this may be requested, in accordance with the State Fire Marshal, when using the onstage seating unit.

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



USE OF THE WEST STADIUM PURPLE MASQUE AND SUPPORT SPACES

ACCESS

The Purple Masque is for use by faculty and students for projects and coursework for MTD only. 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 graduate thesis productions, recitals, Ebony Theatre, student-directed productions
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. Outside projects and events at the discretion of the Theatre Program Director of Theatre and the Theatre Program Director of Dance in consultation with the theatre and dance faculty

Requests are coordinated by Ben Stark, benstark@ksu.edu, phone: 532-6846.

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

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 and trash
- Aisle and vestibule lights should be left on – See the Stage Manager's Panel backstage left Ghost light turned on – the switch is located across from the north Fire Door
- All other lights, should be turned off
- 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

At all times the theatre is in use, the lobby should also be reserved. This is to avoid any sound transference. Upon concluding the event in the lobby, the following should be observed:

- Floor swept and mopped
- 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 and liners replaced
- All chairs and tables should be returned to storage in the kitchen closet.

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. Furthermore, when fabricating, the scene shop roll door must be closed to prevent dust from entering the theatre.

COSTUME MAINTENANCE

Prior to using the costume maintenance space, please see Dana Pinkston or Melissa Salvatore.

DRAMA THERAPY STUDIO

The DT Studio is reserved for Drama Therapy use unless given direct written permission by Sally Bailey.

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. E-Cigs are permissible for stage use.

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.

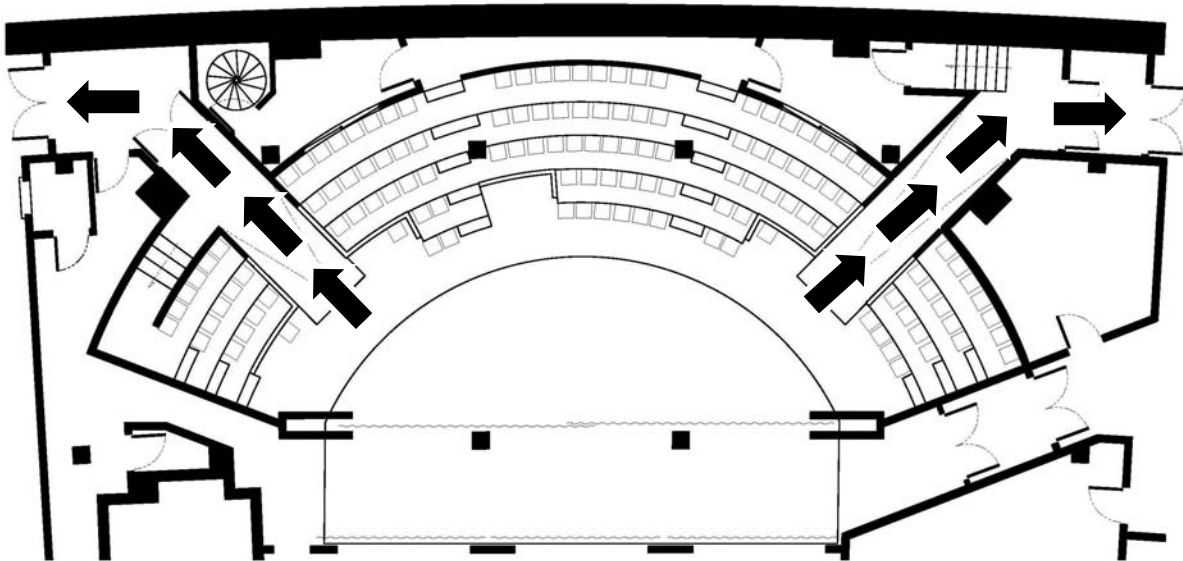
FOOD AND DRINK

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 near 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 spring, the theatre faculty identify the type and quantity of shows for production and respective venue for each based on student needs, budget and labor, and the 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. The faculty, along with direct student input, discusses the possible shows based on their artistic and technical requirements.

The selection of a specific play to be produced and its dates of production are made by the faculty.

Occasionally, a slot in the Mainstage season may be filled by a qualified graduate or undergraduate student. Priorities for considering these proposals are listed below (Second Stage Season Selection). This process works similar to that of the faculty director, with the added precursory step that the student's advisory committee should first approve the student's list of plays.

SECOND STAGE (PURPLE MASQUE) SEASON SELECTION

In the spring, the Head of Acting/Directing, will solicit proposals from students wishing to direct on the Second Stage (Purple Masque). Priorities for granting proposals are as follows:

1. Graduate thesis projects
2. Graduate students
3. Undergraduates who have successfully completed coursework in THTRE 565-Principles of Directing and THTRE 765-Practice in Directing (Lunchbag Theatre)
4. Other proposals supported by faculty vote

Student interested in submitting a directing proposal should contact Jennifer Vellenga, Theatre Program Director, and consider the Second Stage Proposal form.

Forms are available at: <http://www.k-state.edu/theatre/students/production/resources/resources.html>

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 Faculty TD and KSU Safety Officer.
- 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 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 Faculty Technical Director.

Worksheets are available at: <http://www.k-state.edu/theatre/students/production/resources/resources.html>

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

Facilities: Lori Baker

FOH/Marketing: Ben Stark

Costumes: Dana Pinkston and Melissa Salvatore

Lighting/Sound: John Uthoff

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.

PROCUREMENT CARDS (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, Scene Shop Supervisor
- Purchases more than \$4999.99 require special instructions. Contact Lori Baker before purchasing.
- **Kansas State University is sales tax exempt.** All purchases must NOT contain sales tax.
- Some vendors require special cards, in addition to the tax exempt certificate, to make purchases. Copies are available below or through the appropriate Purchasing Officer:
 - The Kansas State Tax Exempt Certificate and Vendor Tax Exempt Cards are located at:
<http://www.k-state.edu/theatre/students/production/resources/resources.html>
- Do not use procurement cards for personal purchases.
- Unless specified by the Purchasing Officer, DO NOT use cards for travel, lodging, or meals.

2015-2016 THEATRE AND DANCE SEASON

FALL 2015 PRODUCTIONS

Eurydice by Sarah Ruhl

Directed by Libby Stratton;

Performances October 15-17; 22-24, 2015 at 7:30pm; October 25 at 2:30pm (Chapman Theatre)

A Christmas Carol Music by Alan Menken, lyrics by Lynn Ahrens, book by Mike Ockrent and Lynn

Directed by Jerry Jay Cranford;

Performances November 12-14, 2015 at 7:30pm; November 15 at 2:30pm (McCain Auditorium)

Music/Vocal Directed by Dr. Paul Hunt/Dr. Amy Rosine

Winter Dance 2015

Performances December 3 -5 at 7:30pm, 2:30 Matinee on December 5 (Chapman Theatre)

Laundry and Bourbon followed by *Lone Star* by James McLure

Directed by Cory Jennett

Performances October 1-3, 2015 at 7:30pm (Purple Masque Theatre in West Stadium)

American Tet by Lydia Stryk

Directed by Samantha Hindle

Performances November 5-7, 2015 at 7:30pm (Purple Masque Theatre in West Stadium)

SPRING 2016 PRODUCTIONS

Forward by Chantal Bilodeau

Directed by Jennifer Vellenga

Performances Feb. 4-6; 11-13, 2016 at 7:30pm; Feb. 14 at 2:30pm (Purple Masque Theatre in West Stadium)

The Consul (Opera) by Gian-Carlo Menotti

Directed by Dr. Reginald Pittman

Performances March 3-5, 2016 at 7:30pm; March 6 at 2:30pm (Chapman Theatre)

Spring Dance 2016

Performances April 1-2, 2016 at 7:30pm (McCain Auditorium)

As You Like It by William Shakespeare

Directed by David Mackay

Performances April 21-23; April 28-30, 2016; May 1 at 2:30pm (Chapman Theatre)

Dutchman by Amiri Baraka, presented by Ebony Theatre

Directed by Danielle Levings

Performances February 25-27, 2016 at 7:30pm (Purple Masque Theatre in West Stadium)

The Shape of Things by Neil LaBute

Directed by Mitch Ward

April 7-9, 2016 at 7:30pm (Purple Masque Theatre in West Stadium)

Tickets may be purchased at McCain Box Office from 11:30am to 4:30pm.

Tickets are also available by phone at (785) 532-6428 or online (additional fees will apply).

AUDITIONS

WHO MAY AUDITION

Auditions are open to all registered students at the university. All KSU Students, regardless of major or year in school, are considered for all roles. If cast, a student must remain registered through performances.

Occasionally, auditions are open to those outside the university in the case of: guest professionals, children's roles, faculty singers in the case of opera productions, exceptions voted by the entire theatre faculty.

Theatre faculty spouses are not cast in KSU Theatre productions. 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.

WHAT TO EXPECT

- Come early to check in with the Stage Manager and fill out audition/conflict forms
- Expect to wait. Auditionees may be released earlier, but expect to stay the entire evening. The length of the audition does not indicate the likelihood of being cast
- Auditionees may be given a short scene or monologue to prepare while waiting
- If an audition partner is needed for a scene, don't be shy about asking other actors to read
- Stick around to be a partner for others and be seen more by the directors. Extra guys are often needed
- Check in with the Stage Manager outside the audition room before entering

CATTLE CALL/UNIFIED AUDITIONS-NICHOLS LOBBY

This is required of all Theatre Majors Minors and Graduate Students who wish to perform in the Fall Production.

Each student must present a one-minute memorized monologue and may perform 16 bars of a song from the musical theatre repertoire, unless other arrangements have been made with Jennifer Vellenga, Program Director.

- There will be one chair on stage; no other props are allowed.
- The Stage Manager will direct you to the preparation area.
- Once on stage, state your name and the title of the play.
- Take a moment to prepare before you deliver your monologue.
- No feedback will occur at the time of the audition.

Anyone who wishes to audition for any of the fall shows is encouraged to participate in the Cattle Call Auditions. Sign up for an audition time in the office of the School of Music, Theatre, and Dance – 109 McCain Auditorium.

AUDITIONS/CALLBACKS

Bring a pen, class schedule and all conflicts including work, choir concerts, chapter, etc. Conflicts with performances will not permit casting in the conflicted production. Be truthful about your conflicts. We can work around some conflicts in advance. Conflicts revealed after the start of rehearsal may result in being dropped from the production.

SINGING AUDITIONS

It is best to prepare a song besides "Happy Birthday" or "Amazing Grace," which do not show capabilities as well as a song that is prepared in advance. When giving the accompanist sheet music, feel free to hold a moment to answer questions. Auditionees may ask to quickly review a part with the accompanist. If asked about the tempo, sing a bit at the desired tempo. Don't forget to take your sheet music and thank the accompanist when finished.

ATTIRE

Wear something presentable, distinctive, and comfortable. If auditioning for the musical, auditionees may change into dance clothes. Street shoes and heels must be removed in some of the audition rooms. It is advisable to wear the exact same clothes that were worn to auditions for any callbacks. Auditionees are encouraged to wash their audition outfits, but this is an important tool for the directors trying to recall new faces.

AUDITIONS: HELPFUL TIPS

READ THE SCRIPT. The single most important thing to prepare for any audition is to READ THE SCRIPT.

Reading copies are available in the MTD main office (109 McCain Auditorium) from 9am-5pm M-F. The office will also be open during the summer, 9am-4:30pm. Scripts may be checked-out for two hours at a time.

Additional information will be posted on the Call Board and online at kstatemtmd.com.

SEVEN ELEMENTS OF A GREAT MONOLOGUE / SCENE⁵

1. **Castability.** Choose something in your age range and gender, where the language is colloquial and a comfortable fit for who you are. For this “getting to know you” piece, avoid material that is highly theatrical, poetic, or heightened.
2. **Relationship.** Select material where your character is talking to one specific individual. As the great Emmy-Award winning actor Margo Martindale (“Justified”) has wisely said with regard to monologues, “When you do it for one, you do it for all.”
3. **Conflict.** The most compelling choice for monologue material is one where the speaker is in conflict with whomever he/she is speaking to. In short, something is not going “your” way, or the other person is not being who you want them to be and your objective is to change all that. Right now. This leads to an all-important sense of urgency and urgency is critical.
4. **Clarity.** There should be no potential for confusion on the part of the auditor/audience as to what the speaker is talking about or what he/she wants.
5. **Response points.** This is when the speaker has made a “point,” what many call a “beat” and the actor who is speaking then has the freedom to decide how the other character has responded emotionally. Shock? Anger? Enlightenment? The speaker can then decide the emotional tone of his own next “point.” In doing so, your pace and vocal pitch will organically change. Voila! The auditor sees a precious little asset known as “range”!
6. **A Button.** A monologue that ends in such a way that we know it’s over. The same way that a piece of music resolves, so your monologue should have a sense of finality. This creates a very powerful and satisfying conclusion.
7. **Owning your space.** Stand up. Walking into a room and pulling up a chair sucks the life out of you and the room itself. It has been scientifically proven that we think better and faster on our feet, and your physical presence will be much more poised and alive if you’re on your feet. There you have it. No rules – only some guidelines.

⁵ O’Neil, Brian. *Acting as a business*. N.p., n.d. Web. 14 Aug. 2013. <<http://www.actingasabusiness.com/>>

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.

BORROWING COSTUMES FOR SECOND STAGE PRODUCTIONS

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.
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.

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

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 (Friday 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 (Saturday 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 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) 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 and Saturday. For Chapman Theatre productions performances generally are Thursday, Friday, Saturday, then Thursday, Friday, and Saturday, and closing with a Sunday matinee performance.
- **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, Stage Manager, and Marketing Director. Photo calls are scheduled by the Stage Manager and Marketing Director. Typically, the crew must arrive earlier than usual to set up.
- **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. These strikes will normally be Sunday Afternoon, but may occur on Saturday night.

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 crewheads 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. 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. There first evening is **Tech** for the first 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 directions 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 must 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. 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. Be quiet 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.
13. 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). They are also responsible for making announcements to the cast in the dressing rooms via the intercom system in the sound booth.

Deck Electricians/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 Managing Director all necessary information so he 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 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. Reserve rehearsal space and additional spaces needed for dress rehearsals and performances.
5. Select a stage manager in conjunction with the Head of Stage Management course.
6. 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

7. Check production calendar for dates for props, move-in, etc. Negotiate any changes with TD/Designer.
8. Establish prop list and costume plot with the designers, prop master and costumer.
9. Note lighting, set and costume due dates with designers. Negotiate any changes with Designers and TD.
10. With Technical Director, supervise proper tech and technical rehearsals.
11. Work out scheduled events with Marketing staff.
12. Establish poster design with Marketing Office.
13. Supervise stage managers and prompt script in rehearsal. Report problems to Head of Stage Management.
14. Coordinate sound and rehearsal CD with sound designer.
15. Attend production meetings.
16. Report any changes/additions/deletions to various production areas via the Stage Manager's Daily Notes.
17. 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.

PRODUCTION NOTES: PROPS, PAINTS, AND PROJECTIONS

BORROWING PROPS/FURNITURE FOR CLASS PROJECTS OR OUTSIDE PROJECTS

Whenever possible, use acting blocks or classroom chairs. However, sometimes other props may be required. Please make an appointment with Kathy Voecks (kvoecks@ksu.edu) if you wish to check out any of the following: furniture, hand props, small scenic elements (such as stairs or doors).

If a particular furniture piece is required, you must check it out from Kathy Voecks. Furniture storage can only be accessed with permission.

Mainstage productions receive priority furniture/prop use, followed by Second Stage productions, then class projects. Hand props may be checked out with permission from Kathy. She will provide a check out sheet that you need to fill out. Turn a copy in to Kathy, and keep one for yourself. It is your responsibility to make sure that all props are returned in the same condition they were in at check-out, to the correct location, and in a timely manner (within 2 days of project completion).

If you damage or break a prop, well, accidents happen. You do, however, need to report any damage to Kathy right away. Depending on the prop, you may be responsible for replacement, so it is best not to borrow anything that is both fragile and valuable. You will be told when you check the prop out if you will be responsible for replacing it.

Projects done outside the umbrella of K-State Theatre classes or sponsored productions may be charged a deposit and/or small rental fee. See Kathy for details.

USE OF PAINT EQUIPMENT AND SUPPLIES

It is possible to check out paint equipment (brushes, rollers, etc.) from the scene shop. In general, paint is not available except for Main Stage and Masque productions, although there may be limited colors available in small quantities. If you use the paint room/equipment in either the scene shop or Purple Masque, you are expected to clean up—always leave spaces better than you found them. All requests should go through Kathy Voecks (kvoecks@ksu.edu).

PROJECTIONS IN PURPLE MASQUE PRODUCTIONS

Projections are an exciting new part of theatrical production. However, there is more to projection design than just throwing together a video on your camera. If you think you wish to use projection, you **MUST** inform Kathy Voecks (kvoecks@ksu.edu) as soon as it comes up in discussion. At the minimum, you need to have a dedicated projections creator/designer (may also be set or lighting designer) who is either familiar with the equipment or is willing to undertake the necessary training and is willing to run the show. Also, be aware that you will need at least 4-6 hours of set up time just to get the equipment running, plus you will need extra time to incorporate the projections during tech rehearsal.

STAGE MANAGER RESPONSIBILITIES

IMPORTANT INFORMATION

1. Set up meeting with Marci Maullar, Head of Stage Management to go over duties before auditions/rehearsals. marcima@ksu.edu or 785-317-1381.
2. SM's and ASM's must sign up for THTRE 710, section C (Marci Maullar, instructor) for 0 or 1 credit. 0 credit will not cost you anything, but it will show up on your transcripts. Check to see if Marci has granted you permission. If not email her.

A. AUDITIONS

1. Sign out Stage Manager's keys from Cindy in 109 McCain.
2. Make sure that audition rooms are reserved.
3. Be sure scripts and scores are delivered to audition area and returned to a safe place after each audition.
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. (This tends to go on throughout the audition process as new people arrive.)
7. Maintain order and quiet during readings.
8. Run necessary errands for the director.
9. Prepare the cast list for posting and send copies to all designers, TD, Managing Director, Head of Stage Management, Marketing Office, Costume Shop and Scene Shop.

B. PRE-REHEARSAL

1. Have initial meeting w/directors and Marci to discuss your responsibilities.
2. Schedule cast members for costume measurements. Coordinate with designer/shop.
3. Introduce yourself to the costume shop manager and make sure she knows how to contact you.
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.

C. REHEARSAL

1. Scripts
 - Distribute scripts and/or vocal scores.
 - 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. See Ben Stark for a standard receipt/explanation of the deposit to be distributed to the cast./scores.
 - 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, if desired.
2. At the first rehearsal, get actor to fill out medical forms and the Memorandum of Understanding form. Turn in Memorandum forms 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, managing director, head of stage management, marketing office, and the main office.
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. Keep up with Costume fittings. Remind actors at the end of each rehearsal and in the emailed daily call.
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. 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.
10. Check daily with the director via phone or email or in person.
11. Prepare a tech schedule for Crew Watch with Head of Stage management, then send to TD for final approval.
12. Call crew members at beginning of rehearsals. Then send a reminder every 2 weeks.
13. 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 head of stage management.
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 Marci or your director immediately if you are feeling overwhelmed. Use your ASM's; give them duties that will lift your load.

Questions? Ask Marci Maullar, Head of Stage Management

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.

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.

WinterDance Auditions: Saturday, August 29 at 9:30am. See the Dance Call board or faculty for details.

SpringDance Auditions: Saturday, December 12 at 9:30am. See the Dance Call board or faculty for 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) alumni.

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

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'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.

Please see the Neil Dunn, Production Coordinator or check out the following website for Winter Dance and Spring Dance Commitment Agreements:

<http://www.k-state.edu/theatre/students/production/resources/resources.html>

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

- Attend required events as per Dancer Commitment Agreement. (Auditions, designer watch, meetings, etc.)
- Create and maintain cast / crew contact list
- Organize costume fittings with the Costume Shop Manager
- 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:
 - Calling cues requires a “warn” for each cue for actions on both lights and music/sound. The word “Go” is used to execute the cue. (Example: “Warn lights, warn music, . . . lights and music, Go.”)
 - There is a delay time when calling cues which may require the Stage Manager to anticipate the cues. When calling cues, use the same words each time and call them the same way each time.
- 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-NICHOLS AND MCCAIN

GENERAL

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

LIGHTING

- Lighting instruments / cables: strike and store (this requires about 10 for Chapman, 15 for McCain)

DECK/SCENERY

- Sweep, roll up, and store dance floor.
- **Chapman Theatre:** Remove and store stage extensions (this requires 10 – 12 people)
- Remove and store curtains

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.

SGA BUDGET 2015-16

As of: 8/18/2015

INCOME

SGA-THEATRE			SGA-MUSIC
	General	TOTAL	Opera
SGA	\$64,119	\$64,119	\$10,000

EXPENSES - MAINSTAGE SEASON

PRODUCTION							PRODUCTION
	General	<i>Eurydice</i>	<i>A Christmas Carol</i>	<i>Forward</i>	<i>As You Like It</i>	T O T A L	OPERA-The Consul
Scenery	\$3,000	\$1,000	\$7,250	\$1,000	\$1,500		\$2,000
Paints	\$2,500	--	--	--	--		\$750
Props	\$350	\$200	\$1,000	\$500	\$700		\$500
Costumes	\$2,750	\$800	\$9,000	\$1,000	\$500		\$2,500
Costume Cleaning	\$1,000	--	--	--	--		\$350
Lighting	\$3,425	--	--	--	--		\$300
Lighting Rental	\$0	--	--	--	--		--
Sound	\$300	\$50	\$500	\$50	\$50		\$180
Stage Manager	\$100	\$15	\$15	\$15	\$15		\$20
Subtotals	\$13,425	\$ 2,065	\$ 17,765	\$ 2,565	\$ 2,765	\$38,585	\$6,600

FOH							FOH
	General	<i>Eurydice</i>	<i>A Christmas Carol</i>	<i>Forward</i>	<i>As You Like It</i>	T O T A L	Opera
Advertising	\$2,570	\$1,550	\$2,550	\$2,550	\$2,000		\$335
Printing	\$500	--	--	--	--		\$50
Social Media	\$800	\$0	\$0	\$0	\$0		\$0
Program Covers	\$468	--	--	--	--		\$72
Programs	\$0	\$272	\$680	\$239	\$272		\$250
Ticket Envelopes	\$550	--	--	--	--		\$0
Season Brochure	\$1,714	--	--	--	--		\$343
Displays	\$300	\$0	\$0	\$0	\$0		\$100
Scripts	--	\$135	\$2,050	\$80	\$83		\$450
Royalty	--	\$0	\$2,180	\$1,000	\$0	\$1,800	
Subtotals	\$6,902	\$ 1,957	\$ 7,460	\$ 3,869	\$ 2,355	\$22,544	\$3,400

EXPENSES - SECOND STAGE SEASON

FOH AND PRODUCTION					
	<i>Laundry/ Bourbon and Lonestar</i>	<i>American Tet</i>	<i>The Dutchman</i>	<i>Shape of Things</i>	T O T A L
General	\$500	\$500	--	\$500	
Scripts	\$0	\$0	--	\$0	
Royalty	\$240	\$0	--	\$0	
Subtotals	\$ 740	\$ 500	\$ -	\$ 500	\$1,740

OTHER EXPENSES

	Estimate	T O T A L
Designer Supplies	\$250	
Plotter Supplies	\$500	
Black Paint for Masque Stage	\$300	
Next Season Scripts for Review	\$200	
Subtotals	\$ 1,250	\$1,250

TOTAL EXPENSES - SGA-THEATRE: \$64,119

TOTAL EXPENSES - SGA-MUSIC: \$10,000

THEATRE RECEIPTS-2015-16

8/26/2015

INCOME		
Item	Estimate	Notes
Dean	\$10,000	
Mainstage Tickets	\$40,900	
Eurydice	\$6,500	
A Christmas Carol	\$18,500	
Forward	\$4,800	
OPERA-The Consul	\$5,000	
As You Like It	\$6,100	
Masque/Second Stage Tickets	\$4,200	
Laundry/ Bourbon and Lonestar	\$1,400	
American Tet	\$1,400	
The Dutchman	\$0	*Ebony is self-supporting
Shape of Things	\$1,400	
Parks and Rec Rental	\$3,500	
Rental of Purple Masque	\$500	
INCOME GRAND TOTAL:	\$59,100	

EXPENSES		
Item	Estimate	Notes
Labor	\$42,100	
Scenery	\$15,500	*includes Opera. Scenery does not have a GTA
Costumes	\$16,500	*includes Opera. Costumes do not have a GTA.
Lighting	\$1,000	*includes Opera
Marketing/House Manager	\$6,500	*includes Opera
Masque Manager	\$2,000	*train and contract non-student for Purple Masque rentals
Nichols Lock Up	\$600	*Theatre pays Fall Semester, Dance pays Spring Semester
Admin	\$17,000	
McCain Fee	\$0	Fee is completely paid by Dean's money
Guest Artists	\$0	*F account Professional Development funds for Guest Artists. IPP Required.
Theatre Forum	\$0	*F account Professional Development funds for Guest Artists. IPP Required.
Guest Sound Designer	\$1,600	
DT Guests (Sally)	\$1,000	
Handbooks	\$250	
KCACTF Respondent(s) Hotel/Meal	\$300	*Charge meal to room
KCACTF Entry Fees	\$450	*2 productions as Associate Entries. Must be registered before October 1, 2014
KCACTF Travel Faculty	\$1,500	*Increased cost- held in MN for 2015
Thespian Conference	\$850	
Equipment Repair	\$0	*Will use receipts if necessary, otherwise not encumbered
Costume Machines clean/repair	\$0	*Moved to Spring SCH funds
Truck Insurance	\$145	
Truck Registration	\$50	
Truck Parking Permit	\$270	
Truck Repair	\$0	*Will use receipts if necessary, otherwise not encumbered
Truck Gas	\$500	
USITT fee	\$0	*Students pay for student membership, if attending
NAST fee	\$950	
Man. Chamber Comm. Fee	\$270	*\$345 total; Dance pays 1/3, Theatre 2/3
AHA Fee	\$0	
ArtSEARCH	\$150	
ArtsReach	\$0	*Moved to Fall SCH
Weekend custodial	\$400	
Purple Masque Royalties/scripts	\$0	*Moved to SGA
Purple Masque Furnishings/Equipment	\$2,500	
Purple Masque Cleaning Supplies	\$0	Included in Furnishings/Equipment
Recruiting General	\$750	
Scholarship Day Luncheon	\$0	*Paid for by F29300 KSU Theatre Fund - Spent \$100 in Spring 2014
Safety Equipment	\$0	*Moved to Spring SCH funds
Dumpsters	\$550	
FOH Postage & Office Supplies	\$150	
Production Photography	\$450	*For both Purple Masque and Mainstage
Scripts for Review	\$0	*Moved to SGA
General KSU Theatre Branding	\$500	
Independent Project Funding	\$415	*Intended to support student (preference) or faculty independent projects
Box Office Startup Funding	\$3,000	
EXPENSE GRAND TOTAL:	\$59,100	

2015-2016 K-State Theatre and Dance Production Dates

Production	Venue	Rehearsal				Design						Props				Technical Rehearsals				Performance	
		Week of First Design Meeting (latest)	Auditions	Week of First Rehearsal	Set Design		Costume Design		Light plot Due	Sound Due	Production Meetings Begin	Props List/Budget Due	Prop List Frozen	Props Due	Load In Begins	Week of Paper Tech	Crew Watch	Tech	First Dress	Opening	Closing/Strike
					Finals to TD	Finals	Prelims to Director	Finals To Shop													
Mainstage																					
Eurydice	Chapman	2-Jul	24-Aug	31-Aug	25-Aug	8-Sep	1-Sep	8-Sep	5-Oct	7-Oct	8-Sep	11-Sep	30-Sep	5-Oct	28-Sep	9-Oct	10-Oct	12-Oct	15-Oct	25-Oct	
A Christmas Carol	McCain	30-Jul	26-Aug	21-Sep	7-Sep	21-Sep	14-Sep	28-Sep	5-Oct	2-Nov	4-Nov	24-Sep	28-Oct	2-Nov	29-Oct	26-Oct	6-Nov	7-Nov	9-Nov	12-Nov	15-Nov
Forward	Masque	19-Oct	16-Nov	30-Nov	14-Nov	20-Nov	14-Nov	30-Nov	7-Dec	25-Jan	27-Jan	4-Dec	20-Jan	25-Jan	20-Jan	29-Jan	30-Jan	1-Feb	4-Feb	14-Feb	
Consl	Chapman	16-Nov	16-Nov	7-Dec	11-Jan	18-Jan	11-Jan	18-Jan	25-Jan	23-Feb	23-Feb	21-Jan	22-Feb	21-Feb	15-Feb	26-Feb	27-Feb	1-Feb	3-Mar	6-Mar	
As You Like It	Chapman	4-Jan	16-Nov	22-Feb	16-Feb	23-Feb	29-Feb	11-Apr	13-Apr	13-Apr	26-Feb	6-Apr	11-Apr	11-Apr	4-Apr	15-Apr	16-Apr	18-Apr	21-Apr	1-May	
Second Stage																					
Laundry and Bourbon/Lonestar	Purple Masque	18-Jun	26-Aug	27-Aug	11-Aug	31-Aug	31-Aug	31-Aug	21-Sep	23-Sep	31-Aug	28-Aug	16-Sep	21-Sep	14-Sep	25-Sep	26-Sep	28-Sep	1-Oct	3-Oct	
American Tet	Purple Masque	24-Aug	26-Aug	21-Sep	15-Sep	29-Sep	6-Oct	26-Oct	28-Oct	28-Oct	2-Oct	2-Oct	21-Oct	26-Oct	19-Oct	30-Oct	31-Oct	2-Nov	5-Nov	7-Nov	
Dutchman	Chapman	9-Nov	16-Nov	19-Jan	12-Jan	19-Jan	26-Jan	15-Feb	17-Feb	19-Jan	22-Jan	10-Feb	15-Feb	15-Feb	8-Feb	19-Feb	20-Feb	22-Feb	25-Feb	27-Feb	
Shape of Things	Purple Masque	11-Jan	16-Nov	29-Feb	18-Feb	1-Mar	7-Mar	28-Mar	30-Mar	29-Feb	3-Mar	23-Mar	28-Mar	28-Mar	21-Mar	1-Apr	2-Apr	4-Apr	7-Apr	9-Apr	
Winterdance 2015	Chapman	29-Aug	29-Aug	16-Nov	16-Nov	23-Oct	16-Oct	16-Oct	4-Nov	29-Nov	3-Dec	5-Dec	29-Nov	3-Dec	29-Nov	4-Nov	29-Nov	3-Dec	5-Dec	5-Dec	
Springdance 2016	McCain	12-Dec	12-Dec	21-Mar	21-Mar	26-Feb	19-Feb	19-Feb	9-Mar	28-Mar	1-Apr	2-Apr	28-Mar	1-Apr	9-Mar	28-Mar	28-Mar	1-Apr	2-Apr	2-Apr	
Student Spotlight 2015	Chapman																				
Senior Concert 16	Chapman																				
Special																					
Fire From Heaven	Purple Masque																				
Inn-Dependent	Chapman																				
24 Hour Play Festival	Purple Masque																				
Barrier Free Theatre	Purple Masque																				

Note: All Dates Subject to Change

PRODUCTION CALENDAR 2015-16 v3

August 2015

July 2015							August 2015							September 2015														
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S								
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	
26	27	28	29	30	31		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
							23	24	25	26	27	28	29	30	31					27	28	29	30					

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						Aug 1
2	3	4	5	6	7	8
9	10	11 LAUNDRY/BOURBON & LONESTAR- Set Design to TD LAUNDRY/BOURBON & LONESTAR- Costume Design Prelims to Director	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
		AMERICAN TET- Design Meetings Begin				WINTERDANCE -Auditions
		First Day of Classes	CALLBACKS- Second Stage		LAUNDRY/BOURBON & LONESTAR - Rehearsals Begin	
		CHRISTMAS CAROL- Auditions and Callbacks	EURYDICE-Set Designs to TD EURYDICE - Costume Design Prelims to Director Cattle Call Auditions			
30	31	EURYDICE - Rehearsals Begin				
		LAUNDRY/BOURBON & LONESTAR - Production Meetings Begin				
		LAUNDRY&LONESTAR-Final Set AND Costume Designs Due				

PRODUCTION CALENDAR 2015-16 v3

November 2015

October 2015							November 2015							December 2015						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
				1	2	3	1	2	3	4	5	6	7	6	7	8	9	10	11	12
4	5	6	7	8	9	10	8	9	10	11	12	13	14	13	14	15	16	17	18	19
11	12	13	14	15	16	17	15	16	17	18	19	20	21	20	21	22	23	24	25	26
18	19	20	21	22	23	24	22	23	24	25	26	27	28	27	28	29	30	31		
25	26	27	28	29	30	31	29	30												

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Nov 1 AMERICAN TET - Tech <i>Daylight Saving Time ends</i>	2 AMERICAN TET - Tech/Dress CHRISTMAS CAROL - Light Plot Due CHRISTMAS CAROL - Props Due	3	4 CHRISTMAS CAROL - Sound Due WINTERDANCE 2015 - Paper Tech	5 AMERICAN TET - Evening Performance-MASQUE Baylor @ KSU	6 CHRISTMAS CAROL - Crew Watch	7 CHRISTMAS CAROL - Tech AMERICAN TET - Strike
8 CHRISTMAS CAROL - Tech	9 DUTCHMAN (EBONY) - Design Meetings Begin CHRISTMAS CAROL- Tech/Dress	10	11 <i>Veterans Day</i> K-STO Day K-STO Performance-CHRISTMAS CAROL-MCCAIN	12	13	14 FORWARD - Set Design to TD
15 CHRISTMAS CAROL - CHRISTMAS CAROL-Strike	16 CONSUL (OPERA) - Design Meetings Begin Spring Show Auditions WINTERDANCE 2015 - Costumes to Shop WINTERDANCE 2015 - Light Plot Due	17	18	19	20 FORWARD - Final Set Design Due	21 Iowa State @ KSU
22 Thanksgiving Break	23	24	25 CALLBACKS	26	27	28
29 WINTERDANCE 2015 - Tech	30 FORWARD- Rehearsals Begin FORWARD- Final Costume Designs Due			<i>Thanksgiving Day</i>		KSU @ Kansas

PRODUCTION CALENDAR 2015-16 v3

December 2015

November 2015							December 2015							January 2016																
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S										
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		Dec 1	2	3	4	5
WINTERDANCE 2015 - Tech						
FORWARD- Rehearsals Begin						
6	7	8	9	10	11	12
CONSUL (OPERA) - Rehearsals Begin						
FORWARD- Costume Designs to Shop						
DANCE-Student Spotlight						
13	14	15	16	17	18	19
Finals Week						
SPRING DANCE Cast Lists						
20	21	22	23	24	25	26
FORWARD - Props List/ Budget Due						
Commencement						
Last Day of Classes						
WINTERDANCE 2015 - Strike						
WINTERDANCE 2015 Matinee						
West Virginia @ KSU						
SPRING DANCE Auditions						
27	28	29	30	31		
Christmas Day						
Day After Christmas Day						
New Year's Eve						

PRODUCTION CALENDAR 2015-16 v3

January 2016

December 2015

S	M	T	W	T	F	S
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

January 2016

S	M	T	W	T	F	S
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

February 2016

S	M	T	W	T	F	S
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29					

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					Jan 1, 16 <small>New Year's Day</small>	2
3	4	5	6	7	8	9
	AS YOU LIKE IT - Design Meetings Begin FORWARD Rehearsals Resume					
10	11	12	13	14	15	16
	SHAPE OF THINGS- Design Meetings Begin CONSUL (OPERA) - Set Design to TD CONSUL (OPERA) - Costume Prelims to Director	DUTCHMAN - Set Design to TD DUTCHMAN - Costume Design Prelims to Director				
17	18	19	20	21	22	23
	KCACTF- Minneapolis, MN <i>Martin Luther King Day</i> CONSUL (OPERA)- Final Set AND Costume Designs Due					
		26	27	28	29	30
24	25	CONSUL (OPERA)- Production Meetings Begin FORWARD- Light Plot Due FORWARD - Props Due CONSUL (OPERA) - Costume Designs to Shop	FORWARD - Production Meetings AND Rehearsals Begin FORWARD - Paper Tech FORWARD - Props List Frozen	CONSUL-Prop List/ Budget	DUTCHMAN-Prop List/Budget	FORWARD - Tech
31	FORWARD - Tech					

PRODUCTION CALENDAR 2015-16 v3

February 2016

January 2016							February 2016							March 2016																							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S																	
					1	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31									

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	Feb 1 FORWARD - Tech/Dress	2 FORWARD - Tech/Dress	3 FORWARD - Evening Performance-MASQUE	4 FORWARD - Evening Performance-MASQUE	5 FORWARD - Evening Performance-MASQUE	6 FORWARD - Evening Performance-MASQUE
7	8 DUTCHMAN (EBONY) - Paper Tech	9 DUTCHMAN (EBONY) - Paper Tech	10 DUTCHMAN (EBONY) - Props List Frozen	11 FORWARD - Evening Performance-MASQUE	12 FORWARD - Evening Performance-MASQUE	13 FORWARD - Evening Performance-MASQUE
14 <i>Valentine's Day</i> FORWARD - Matinee FORWARD-Strike	15 CONSUL (OPERA) - Paper Tech DUTCHMAN (EBONY) - Lights Due DUTCHMAN (EBONY) - Props Due DUTCHMAN (EBONY) - Load in Begins	16 CONSUL (OPERA) - Prop List Frozen AS YOU LIKE IT - Set Design to TD AS YOU LIKE IT - Costume Design Prelims to Director	17 DUTCHMAN (EBONY) - Props List Frozen	18 INN-DEPENDENT (Reading)- CHAPMAN SHAPE OF THINGS - Set Design to TD DUTCHMAN - Sound Due	19 DUTCHMAN - Crew Watch SPRING DANCE - Props list/Budget Due	20 DUTCHMAN (EBONY) - Tech
21 DUTCHMAN (EBONY) - Tech	22 AS YOU LIKE IT - First Week of Rehearsal	23 DUTCHMAN (EBONY) - Tech/Dress CONSUL (OPERA) - Light Plot Due CONSUL (OPERA) - Props List Frozen	24 DUTCHMAN (EBONY) - Evening Performance -MASQUE	25 CONSUL (OPERA) - Tech Watch SPRING DANCE - Sound Due AS YOU LIKE IT - Props List/Budget Due	26 CONSUL (OPERA) - Tech	27 CONSUL (OPERA) - Tech
28 CONSUL (OPERA) - Tech	29 AS YOU LIKE IT- Production Meetings Begin SHAPE OF THINGS - Production Meetings AND Rehearsals Begin CONSUL (OPERA) - Tech/Dress AS YOU LIKE IT - Costume Designs to Shop	30 AS YOU LIKE IT - Final Set AND Costume Designs Due	31 DUTCHMAN (EBONY) - Strike			

PRODUCTION CALENDAR 2015-16 v3

April 2016

March 2016

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

April 2016

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

May 2016

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					Apr 1	2
					SPRING DANCE 2016 - Evening Performance-MCCAIN	
					SHAPE OF THINGS - Crew Watch	SHAPE OF THINGS - Tech
3	4	5	6	7	8	9
SHAPE OF THINGS - Tech	AS YOU LIKE IT - Paper Tech					SHAPE OF THINGS - Strike
					SHAPE OF THINGS - Evening Performance-MASQUE	
			AS YOU LIKE IT - Props List Frozen			
10	11	12	13	14	15	16
	AS YOU LIKE IT - Light Plot Due		<i>Thomas Jefferson's Birthday</i>		Barrier-Free Theatre - MASQUE	
	AS YOU LIKE IT - Props Due		AS YOU LIKE IT - Sound Due		AS YOU LIKE IT- Crew Watch	AS YOU LIKE IT- Tech
	AS YOU LIKE IT - Load-In Begins					KState Open House
17	18	19	20	21	22	23
Barrier-Free Theatre - MASQUE				AS YOU LIKE IT- Evening Performance-CHAPMAN		
AS YOU LIKE IT - Tech						
24	25	26	27	28	29	30
				AS YOU LIKE IT - Evening Performance-CHAPMAN		

PRODUCTION CALENDAR 2015-16 v3

May 2016

April 2016

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

May 2016

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

June 2016

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
May 1 AS YOU LIKE IT- Strike AS YOU LIKE IT-Matinee	2 Fall Auditions (First Show Only)	3	4	5	6 DANCE-Senior Concert- CHAPMAN Last Day of Classes	7 K-STO Banquet
8 Mother's Day	9 Finals Week	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30 Memorial Day	31				