

WAYNE STATE UNIVERSITY

MAGGIE ALLESEE
DEPARTMENT OF
THEATRE AND DANCE

Dance “Ropes”

Production Handbook for Undergraduate Dance Majors

This handbook is a description of the operating procedures for Undergraduate students' participation in dance performances and related activities. It is a manual requiring respect and adherence to the procedures, processes, and roles detailed within.

Students are responsible for reading this material and complying with its requirements.

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WELCOME TO WSU THEATRE & DANCE

The Maggie Allesee Department of Theatre and Dance at Wayne State University works to promote Dance and Theatre as cooperative art forms. Our students, faculty and staff work together toward the fulfillment of common goals, including: 1) a high-quality education not found elsewhere, and 2) the creation of high-quality stage productions. Due to the complexity and multi-layered nature of producing concerts, involving coordinated efforts of students, faculty, staff from multiple areas within the department, your knowledge of the information in this Production Handbook is absolutely necessary as we work to support each others' goals. *Protocols* and *procedures* are indispensable for any collective endeavor, and they exist for the benefit of everyone involved by eliminating the confusion, insecurity, hard feelings and waste that arise out of chaos. We strive to create educationally and artistically rewarding experiences, made more possible with collective adherence to these policies.

Standard theatrical procedures exist and are employed universally in performance spaces. Additionally, all professionally-focused performance venues have particular guidelines and expectations of their own. The Allesee Dance Theatre and the Bonstelle Theatre are no exception. This handbook is designed to provide information and answer questions about WSU's procedures for Undergraduate dance productions. It is a guide, not to dictate, but to help you work at Wayne State in an atmosphere of creative efficiency, mutual respect and understanding.

The successes and national recognition of our BS and BFA dance programs are notable—frequently receiving the highest honors from the American College Dance Association. Though our performance spaces are not professional theatres, the aim is to run the Allesee Dance Theatre and the Bonstelle Theatre as effective educational theatres with the highest professional standards,, Artistic and educational achievements, on personal, group, and entire show levels, depend on functional cooperation between all areas and their mutual ownership of responsibilities. All will then share in the combined results.

To help yourself and your fellow students and co-workers gain the most from all performance and production-related activities, please read this booklet and keep it for later reference.

CALL BOARD & COMMUNICATIONS

Communication is absolutely essential for the various people and groups in a theatre to successfully produce a show. The Dance Program uses the following methods of communication, and your attentiveness to the following is required:

Call Boards (physical bulletin boards)

Call Boards are located in the 3rd floor hallway of Old Main, across from the main Departmental Office door (3226). All official communications will be posted here, and students are obliged to **check the board every day** for rehearsal changes, notes, announcements, etc. It is essential for you to get into the daily habit of checking the Call Board, and when an announcement has been posted to the board—usually by 9:30am — the assumption is that you received the message the next time you entered the building.

The “electronic callboard”

This is an email listserv that serves the entire department as a means of email communication for all departmental events and activities. Cast lists for the companies, residencies, and selected concert works will be sent out on the *electronic callboard* 24 hours before the hard copy is posted to the physical callboard described above. Tech schedules and other production-related information may also be sent via the *electronic callboard*, so get in the habit of checking regularly.

Email

Communication will come via email from the department, your stage managers, faculty, and the production team. All students are expected to regularly check their Wayne State email and to respond when prompted. Though you may choose forward the University-assigned email to an alternate address, you are responsible for/to emails from the department. (Instructions on email forwarding can be found on pipeline.wayne.edu → access “Account.”)

Production Board

Once shows have moved into load-in and tech rehearsals for shows in the Allesee Dance Theatre or Bonstelle Theatre, additional information is posted on the **Production Board** located immediately inside the doors to both theatres (Allesee- inside the Dance Theatre door on the bulletin board to the right; Bonstelle- inside the stage door and on the left).

***Another Bulletin Board which should be checked periodically is the Academic Bulletin Board for the Theatre & Dance Department—located on the “Office Side” of the Old Main 3rd floor hallway.

DRESS CODE

1. BALLET DRESS CODE:

- a. All-black leotards or unitards
- b. Pink or tan tights; black biker shorts are allowed in lieu of tights
- c. Ballet shoes with ribbons and elastics properly prepared
- d. All cover-ups/warm-ups must be completely black and exactly form-fitting
- e. No leg warmers below the calf
- f. All bras [regular and sports] must be black
- g. No writing on any clothing
- h. No shorts other than the optional biker short
- i. No holes in ballet shoes; no distracting methods of shoe repair
- j. Short/Sheer/Black ballet skirts are allowed
- k. Hair must be tightly secured to the head.
- l. Allowed jewelry: simple post-type earrings only, rings on the fingers/thumbs must be smooth without any surfaces/edges that could become dangerous when partnering; All other jewelry is not allowed, including watches and necklaces. Put them in your bag before class.

2. MODERN DRESS CODE:

- a. Solid-color leotards, unitards, biker shorts
- b. Solid-color tights
- c. All cover-ups/warm-ups must be solid-color and exactly form-fitting
- d. No socks
- e. No writing on any clothing (small manufacturer's logos permitted)
- f. No bare midriffs
- g. Hair must be tightly secured to the head.
- h. Allowed jewelry: post-type earrings, rings on the fingers/thumbs must be smooth without any surfaces/edges that could become dangerous when partnering; All other jewelry is not allowed, including watches and necklaces. Put them in your bag before class.

3. REHEARSAL & AUDITION DRESS CODE: Rehearsal dress codes will be at the discretion of the director, though the following are standard of the profession:

- a. Solid-color leotards, unitards, biker shorts
- b. Solid-color tights
- c. All cover-ups/warm-ups must be solid-color and exactly form-fitting
- d. No socks
- e. No writing on any clothing
- f. Hair must be tightly secured to the head.
- g. Allowed jewelry: post-type earrings, rings on the fingers/thumbs must be smooth without any surfaces/edges that could become dangerous when partnering; All other jewelry is not allowed, including watches and necklaces. Put them in your bag before rehearsal.

*** Note: Individual instructors or choreographers may have additional expectations for dress code. Consult your syllabus.

AUDITIONS

Performance-Related

1. Auditions for WSU Dance Company, Dance Workshop, and To Sangana occur on Dance Day, held each Fall, prior to the first day of classes.
2. Auditions for Fall-term Faculty Repertory pieces occurs on Dance Day, held each Fall prior to the first day of classes. Winter-term Faculty Repertory pieces have a separate audition announced late in the Fall term.
3. Auditions for each Allesee Artist in Residence are held as the guest arrives for the residency.
4. Choreographers creating Senior Capstone works hold a separate audition. The date and time will be posted.

Choreography-Related

1. *December Concert*

Students may audition their work(s) for inclusion in the December Departmental Concerts.

- a. This is a two-part audition, and both audition days will be held in October.
 - b. All those wishing to be considered must show work at the first audition.
 - c. Department faculty will invite the works they identify as having potential to the second audition, give feedback to choreographers who request it, and choreographers are expected to evidence further progression at the later audition, incorporating feedback given.
- ### 2. *Dance Workshop Showcase*
- Students may audition their work for inclusion in the Dance Workshop Showcase performances. The audition is announced and run by the members of Dance Workshop, typically in late November or early December.
- ### 3. *Spring Concert*
- Students may audition their work for inclusion in the **Spring Concert**. Auditions will be held in January and run by department faculty and staff.
- ### 4. *American College Dance Association (ACDA)*
- The selection process for dances that WSU brings to ACDA each year is detailed in the next section.

Audition Dress Code

The dress code for the above auditions follows the *Rehearsal & Audition Dress Code* detailed above.

Audition Notes

- The format may be different for each audition at the discretion of each director/choreographer.
- Remember, you are sharing your strengths and talents with directors who are under pressure as well. Rather than wondering, "What does the director want? What is s/he

looking for?" A better question would be, "How can I best show them what kind of dancer I am?"

- Again - check the electronic callboard and the physical Call Board early and often for more information about audition and rehearsal dates, time, location, etc.

ACDA – AMERICAN COLLEGE DANCE ASSOCIATION - EAST-CENTRAL REGION

Wayne State University is a proud member of the American College Dance Association and has a long history of receiving honors for choreography and performance. Dance works from WSU are regularly selected to represent the East-Central region at the National College Dance Festival at the Kennedy Center in Washington, D.C. and for performance in the Regional Gala Concert in non-National years.

The Maggie Allesee Department of Theatre and Dance considers dances choreographed by faculty, guest artists, and students to represent WSU for adjudication. We also regularly take an additional work to be presented during the Informal Concert at the regional festival.

The mission of ACDA (www.acda.org) is far more than just adjudication and student choreography adjudication. The website states: "ACDA's sponsorship of regional conferences and the national dance festival provides the venue for students and faculty to engage in three days of performances, workshops, panels, and master classes taught by instructors from around the region and country. The conferences also provide the unique opportunity for students and faculty* to have their dance works adjudicated by a panel of nationally recognized dance professionals in an open and constructive forum."

*A work presented for adjudication may be choreographed in any idiom by a student, faculty member, or professional. Only students may perform.

Audition Process

First Audition/Feed back

- Faculty will view potential work for inclusion in December Dance Concert and ACDA at the same audition;
- Faculty will identify pieces that they would like to see further developed for the Final Audition/Call-back;
- Faculty will provide choreographers with vital comments and suggestions to work on upon request.

Final Audition/Call-Back

- Faculty will view only pieces selected for return/call-back from the first audition;
- Faculty will be looking for notable development since the first Audition/Feedback;
- Faculty will make final decision of which pieces are selected for December Dance Concert.

- Those pieces not selected for the December Concert will have the chance to be presented during the Informal Choreography Concert presented in the Fall.
- Only pieces presented in the December Dance Concert or Informal Choreography Concert are eligible to represent WSU at ACDA. The selections for ACDA are determined after December Dance and Informal Choreography concerts.

ACDA Criteria

Faculty will be considering pieces based on:

1. Strength and sophistication of the choreography;
2. Strength and excellence of the performance/ performers;
3. Best representation of the department's current strengths & excellence;
4. A balance of works for ACDA that illustrates the program's successes in having student dancers who can learn and perform guest artist choreography with excellence at the national and international level as well as producing outstanding student choreography.

CASTING

Cast Lists

Cast lists for each company, residency, and performance are emailed via the **electronic callboard** as soon as possible with the date and time for the first rehearsals.

This information will be posted to the **physical Call Board** 24 hours later, and those cast must sign.

Signing the Cast List

Signing the cast list with your initials indicates that you have seen the list and you will be at the first rehearsal. Signing the cast list also means you understand the related commitments and are willing to adjust your schedule to be fully present. You agree to follow the procedures described in the following pages for rehearsals, technical rehearsals, performance, publicity, and strike.

Failure to sign the cast list can result in a director/choreographer making a choice to re-cast.

Dancer's Appearance

Remember that a director/choreographer casts you based on the way that you present yourself at the auditions; you should not change your appearance between the time you are cast and the time rehearsals begin. The choreographer, company director, or guest artist must approve all haircuts or changes in hair color from this point forward.

48-Hour Rule

Responses to seeing a posted cast list range from excitement and happiness to disappointment and anger. Here at Wayne State we try to follow the "48-hour rule," which suggests that you not approach a director/choreographer about feedback on your audition until at least 48 hours after the cast list is posted. Sometimes emotions—either excitement or frustration—may affect the moment so that words may be exchanged which could later be regretted.

ACADEMIC ELIGIBILITY

GPA Policy for Company or Repertory membership

Students must have a minimum 2.5 overall GPA, and a 3.0 GPA in departmental courses to participate in a performance ensembles and repertories.

45/60 Rule

General Education Course Progress: Majors must complete the Basic Composition (BC) and Mathematics (MC) requirements by the time forty-five (45) credits have been earned, and must complete the Intermediate Composition (IC) requirement by the time sixty (60) credits have been earned. Failure to meet these limits on matriculation will result in the student being placed on departmental probation: *the student will be ineligible to be cast in or participate as a member of the artistic/production staff of department productions*. Transfer students will be reviewed upon entry into the major for compliance with these standards and advised as needed.

Capstone Policy

Students must be current in their Plan of Work and have all Basic Competency courses completed prior to registering for Capstone. This includes Basic and Intermediate Composition, Math, Oral Communication, and Critical Thinking

WSU DANCE COMPANIES

The Dance Program in the Maggie Allesee Department of Theatre and Dance has three established dance companies that are available by audition. Students invited to join a company must register for it as a class and fulfill the rehearsal, compositional, performance, and additional requirements as specified by the company's specified Artistic Director and by the syllabus. Each company runs the full Academic year. Students must audition for membership in these companies each year, as one's standing cannot be assumed to continue year after year.

Two-year Membership Rule

Beginning with the Class of 2017, students are allowed no more than two years of membership in a single company. This means a dancer cannot be in WSU Dance Company for three years, for example, though the other two companies are available for that student to audition.

Rehearsal schedules (class meeting times) and prerequisite information can be found in each company's University course listing.

Company Descriptions

- **WSU Dance Company (Company ONE)**

The Wayne State University Dance Company designs and builds a 50-minute dance production in the Fall semester which premieres Noel Night, in early December of that year. Each year's theme-based production is made appropriate to all age levels and is geared to both educate and entertain audiences. Students participate in writing, recording, music selection and costume design as well as choreography and performance. Productions include a work by an invited notable guest choreographer. The guest dance is created for Company members during a 4-5 day intensive.

The production is performed at schools and community centers in and around the metropolitan Detroit area and Windsor during Winter semester, and on-campus at the Bonstelle Theater in March.

Average weekly time commitment: Fall: 8 hours per week; Winter: 6.5 hours per week

- **WSU Dance Workshop**

Dance Workshop serves as an important source of professional development for students pursuing a professional career in dance. The Workshop focuses on incubating, nurturing, and refining the self-declared artistic goals of its members through the processes of rehearsal, collaborative/choreographic opportunities, performance, discussion, continual self-assessment and guidance under the direction of an Artistic Director with broad and current experience in the dance field.

Selected members of Dance Workshop choreograph pieces on other members of the company, and they put on an annual Dance Workshop Showcase to present their works, as well as other invited student, faculty, or guest artist works. This company enjoys a guest artist residency each year, and the notable dance professional creates a work on the entire company or works with the company members on their choreography.

WSU Dance Workshop is meant to exist as a student-driven organization and give members the experience of working together on tasks that mimic professional companies. The company performs primarily in concerts presented on campus, but occasionally elsewhere, and Workshop has a committee structure that facilitates their active development of publicity materials, outreach programs, and fundraising initiatives. Students are fully expected to take leadership and ownership of, and responsibility for the success and welfare of Workshop in every area of its function.

** Average weekly time commitment: Fall, 12-15 hrs per week; Winter, 8-10 hrs per week*

- **To Sangana African Company**

The purpose of the To Sangana dance company is to educate and train members in the art of African dance, music, and song, exposing dancers to African theatrical style and providing opportunities to learn traditional and contemporary African dance and music. The company presents African and African-derived programs, outreach presentations on and off campus, and

workshops. While adding another performance opportunity for the dance and theatre majors, To Sangana gives dancers a deeper understanding of the contributions of traditional African dance technique and the styles of today, with the opportunity to study with a guest artist. An important role of this company is to prepare our students for admittance into professional Afro/Modern and African dance companies.

Average weekly time commitment: Fall & Winter, 8 hours per week.

REPERTORIES

Repertory dances are created by faculty and/or invited guest choreographers during the academic year.

Technique Requirement

All Dance Majors cast in repertoire (faculty and guest artists) must enroll in DNC 5800 (Repertoire) in order to participate. Those cast members not enrolled are not allowed to perform in that particular dance piece. Also, participants must also be concurrently enrolled in both a modern dance and ballet technique class while the piece being rehearsed and performed.

GUEST ARTIST RESIDENCIES

The Maggie Allesee Department of Theatre and Dance makes it a priority to regularly bring to campus professional performers, choreographers and other notables in the field. Guest artists will be teaching master classes, giving lecture-demonstrations and offering other services to the department. Your participation in those events is expected. The activities and expertise they offer should be viewed as immense privileges.

The residency programs and opportunities detailed below require considerable rehearsal time in the studio in addition to regular class times and rehearsals. Participating students must make themselves available for the duration of the residency.

Informances

Each residency concludes with an **Informance** (informal performance) to give the rest of the department and select invited public a glimpse of what was created during the artist's time at WSU. These events are held in the Allesee Dance Theatre, are recorded on video, and occur during the school day - typically at 11:00am or 12:00pm (though consult the particular residency schedule).

Allesee Artist in Residence Program

Through the generosity of Maggie Allesee, the Department of Theatre and Dance is able to bring one

or two Allesee Guest Artists in an academic year. An *Allesee Choreographer in Residence* will create a new work or reset a pre-existing piece on students who are selected by audition. An *Allesee Teaching Artist in Residence* will conduct work sessions, teach classes, and engage the department in learning their approach to teaching and/or dance making. This may also involve a group selected by audition. These guest artists will also teach technique classes and give talks/presentations to dance majors during their stay, which is usually 10 days long. An Informance concludes the residency.

Auditions for the Allesee Residency are open to all dance majors in good academic standing and not on any probation. The rehearsal schedules for residencies are extensive due to the short duration of the artist's time at Wayne State, so your attendance is mandatory at all posted rehearsals. Generally, rehearsals go until 10 pm on weekdays and from 10 am to 6 pm on weekends, and students who choose to audition for the Allesee Artist in Residence's work must open their schedules. The Allesee Residency schedule is posted a week before the arrival of the guest artists.

***Your presence at the audition communicates that you are familiar with the time requirements and have made yourself 100% available.

Companies' Guest Artists

Each of the three department companies (CompanyOne, Dance Workshop, and To Sangana) invite a guest artist to create a work for the company. Company members must clear their schedules for the duration of the artist's time at WSU, and an Informance usually concludes their stay. Schedules for these residencies are communicated to company members by the Faculty Artistic Director of the company, and also should be posted on the Callboard and electronic callboard.

STUDENT ACTIVITY AWARDS

Activity Awards are given to students who are involved in the companies. Students also receive Activity Awards for special projects and/or work done for or within the department, including such activities as stage management, other production work, assisting with events, departmental organization projects or recruitment efforts, etc. Awards for performance are almost always based on auditions or interviews.

ADDITIONAL SCHOLARSHIPS

In an on-going effort to provide as much support as possible, the department also awards scholarships annually to deserving students. Consult the "Scholarships" section of the Dance program website for a complete list of scholarships:

<http://www.dance.wayne.edu/scholarships.php>

REHEARSALS

Rehearsal Etiquette

“Protocol,” “etiquette,” and “decorum” are terms that refer to the polite and effective behavior during rehearsals. Conducting yourself with positivity, focus, and courtesy allows creative energies to explore fully in a collaborative environment and keep the work productive. Be a part of positive artistic force, not the interruption that disrupts momentum.

Punctuality

Punctuality is essential! Every minute you are late multiplied by the number of people at the rehearsal represents significant person-hours wasted and damage to the morale that can impair the creative atmosphere for everyone. Inform the rehearsal director or stage manager if there are any scheduling conflicts as far in advance as possible.

Rehearsals are to begin at the scheduled time. Dancers are expected to arrive ten minutes early to change clothes, warm up, or make whatever preparations are necessary before the rehearsal starts. Please remember: Early is on time, and on time is late. ****Unlike performances and tech rehearsals which have a “call” time before a “go” time; normal rehearsals have only one time for beginning.****

It is your responsibility to plan for travel times that might be increased due to traffic and/or weather. If there is a chance of snow or rain, allow yourself more time to commute. If there are posted road projects or other situations that will lead to slower travel, allow yourself more time so that you a) are on time, b) remain safe in your travel, and c) save yourself the stress. Treat this as a professional undertaking.

Tardiness

If you will be unavoidably late, you should contact the choreographer, rehearsal director, and/or stage manager ASAP before rehearsals. It is not acceptable to call once rehearsals have begun.

A record will be kept of tardies for rehearsals and missed costume fittings. These issues will affect the grade for the respective company, class, residency, etc. Habitual tardiness and absences can result in the dismissal of a student from a company, affect future casting, and jeopardize scholarship consideration. As good attendance is a necessity in the profession, this is taken very seriously.

Rehearsal Dress

Bring proper clothing to rehearsals in order to work with complete freedom. You may also be asked to wear something that resembles clothing that you will be wearing during the production.

“Notes”

Dancers are expected to keep and remember “notes” given to them by choreographers and faculty in rehearsals and/or at showings and auditions. It may be helpful to have a notebook to document notes given to you. Often, “giving notes” happens at the end of run-throughs and tech rehearsals, and choreographers, company directors, faculty and technical staff share lots of notes quickly to the

cast. As a dancer, you should take the note and try to make the change suggested. If you have a question about a specific note, then you should approach the director/choreographer.

Designer/SM Observation

Designers and other members of the production staff are encouraged to come to rehearsals and run-throughs of shows/dances on which they are working. Video recordings may be made of rehearsals in order to better communicate the show to the design team. Designer Runs are also held for each dance concert one or two weeks prior to first tech.

Outside Observation

Rehearsals may be closed at the discretion of the director/choreographer to anyone outside the cast, designers, and crews. Permission to attend a rehearsal may be granted only by the director/choreographer and should be asked well in advance. Unauthorized observers will be asked to leave, unless approved by the director/choreographer.

COSTUMES

Costumes for dance pieces may either be solicited from personal wardrobes of the dancers, borrowed from the Dance Costume Room, or designed and built by the Theatre and Dance Costume Shop. The shop is located at 95 W. Hancock—room 111. Any measurements and fittings take place there.

Fittings

Depending on the needs of the costume for a dance work, you may be called in for measurements or fittings. If you are “called for a measurement or fitting”, you then need to see the Stage Manager, who maintains sign-up sheets. Choose and sign up for a specified appointment time., and make sure you attend your scheduled fitting. The scheduling of measurements and fittings will be coordinated by the stage manager or the choreographer.

- **It is imperative to the construction of the costumes to keep your scheduled fitting appointments.** Be present and prompt to each fitting. If for some reason you cannot make an appointment or will be late, please call the costume shop at (313) 577-7911 to reschedule.
- Do not wear over-sized or baggy clothing to these initial measurements and wear the proper undergarments. Additional appointments may be needed to assure proper fit with your costume.

Borrowing Costumes

The costume room outside Studios A & B has costumes from past dances that could possibly work for your look. Costumes from the dance costume room are available for student choreography. See a faculty member to advise you in the borrowing of these items. You need to sign out specific pieces and return them laundered within the specified loan window. The Theatre and Dance Costume

Shop (for theatre performances) does **not** allow students to borrow costumes for works due to a shortage of workers in the shop.

Returning Costumes

- All costumes are expected to be returned to the correct place from which they were taken.
- All costumes should be returned laundered and folded/hung, and any damage reported.
- Dancers: return costumes to your choreographer, unless otherwise directed.
- All costumes whose purchase price is reimbursed by the Department become University property. These costumes become part of the costume library and must be returned to the Artistic Director of the concert and/or the Costume Director.
- Costumes borrowed from the Dance costume room need to be cleaned and returned to the proper cabinet/bin.

PRODUCTION ASSIGNMENTS

Working on the crew for a show enriches and enhances your experience in the study of dance by teaching the skills specific to supporting and producing performances and by introducing a number of related jobs within the theatre and dance field. The dance curriculum is designed in such a way as to involve you with hands-on *practical experience* with production-related skills and duties throughout the dance major. Our aims, whether dancing onstage or working in the light/sound booth, on a running crew backstage, or in the front of the house, are to: 1) put on the very best production we can, 2) gain valuable practical experience, and 3) to support one another as an ensemble

The backstage, front of house, and running crew needs of the performances in the Allesee Dance Theatre and the Bonstelle Theatre are supplied by Dance Program students in the Production Practicum (DNC 1330) and Dance Production (DNC 3310) classes as well as Theatre Program students as designers and mentors from the following areas: design/tech, costume, stage management, and theatre management. Additional opportunities also arise to crew for a show for Activity Award money.

Practicum and Dance Production

Practicum (DNC 1330) and Dance Production (DNC 3310) courses have practical components that involve students directly with the load-in and daily set-up of the Allesee Dance Theatre and/or Bonstelle Theatre during technical rehearsal weeks, and with working on the tech crew for performances. Practicum is a one credit-hour course; two hours are needed for the BFA major, and one hour is needed for the BS major. Dance Production is a three-credit course typically taken in the sophomore or junior year.

Crew Assignments

At the beginning of the semester, the Practicum and Dance Production instructors will post Show Crew Sign-Up Sheets on the Call Board for that semester (3rd floor hallway near the main dance offices). Students should sign up as soon as possible at the beginning of the term in hopes of getting their first choices for assignments. Students should double-check their schedules and sign up for shows that pose no conflicts for the needed times. ***Students should avoid signing up to work tech for a show in which they are performing.***

Once these crews have been determined, each student is responsible for their dates/shifts. Being late to or missing crew calls is unacceptable.

When assigned to a crew, you are expected to participate in the entire technical rehearsal and performance schedule. Work or other activities are not acceptable excuses for missing tech. The schedule will be given to you with ample time to make arrangements. You must be present for the entire tech rehearsal unless otherwise dismissed by the Production Manager. During your call you must pay attention and be available to assist where necessary. The use of cell phones, personal computers, and music players is prohibited.

In the event you need to change to a different show due to conflicts, you must notify the teacher of the course, and you are responsible for finding another practicum/production (from the class for which you are working) to cover your absence.

Attendance

Students are held academically accountable for crewing responsibility in both the DNC 1330 or DNC 3310 courses. ***Tardiness and absence will significantly affect your grade—***possibly resulting in the need to retake the entire course. If you are assigned to work a show, you are responsible for looking at the tech sheet and making arrangements so that you will be in attendance and on time for all crew and/or performer “call times”. Work is not an acceptable excuse for missing tech assignments.

Calls/Call Time

“Call” or “Call Time” is a dance and theatre production term meaning the time you are to be at the agreed-upon place—usually a theatre or rehearsal—and ready to begin work. For example, if you have “a 6:30 call for an 8:00 go,” you should be at the theatre before 6:30. You are expected to be ready to begin at the “call time” listed on the tech schedule, so give yourself some extra time to arrive and prepare.

Attire for Tech Calls

Students are expected to wear suitable backstage clothing for tech rehearsals and performances. These include closed-toe shoes and “show blacks.”

STAGE MANAGER

The Stage Manager (SM) is involved with a particular show very early in the process – leading production meetings multiple weeks before the performances. S/he is responsible for the smooth running of the show, and is the person in charge beginning with the first technical rehearsal. Their job is to make sure that everything is organized, working properly, and going according to the plan set up to produce the concert (and the dances contained in it). The stage manager is your ally and point person; you can approach him or her with questions or problems regarding the schedule, issues that arise during tech, or problems with safety, prop, costume, stage, sound/lighting, behavior, etc. They will address the issue and involve other people if necessary to seek a solution.

Report Lateness

The stage manager is responsible for confirming that everyone is present for a tech rehearsal or performance. They are the people to notify if you have an issue arriving on time.

The stage manager also must determine where someone is if any of the cast or crew is not present at the start of a tech call. They will make phone calls to find absent persons. Please be prompt, as this will greatly minimize the stress on the stage manager.

Stage Announcements

Stage Managers make announcements of how much time remains until the start of the show (opening curtain), and they call you to the stage. It is common practice to always “Thank” the stage manager after an announcement as acknowledgment that you heard and understood the message. Example: When the SM calls “5 minute to places, please; 5 minutes to places”, you the actor or crew member would reply by saying “Thank you,” or “Thank you, five.”

Places will be called over the P.A. system and can be heard in the Green Room, the make-up room, and the dressing rooms.

Respect

Remember: The Stage Manager is trying to assist everyone in holding the show together. Treat your SM’s with respect and courtesy, and they will be much more likely to help you when you find yourself in a pinch or in a backstage emergency. Sometimes it can be a difficult situation with a friend and/or fellow student having so much authority, but treating the stage manager professionally for the good of the production is very important.

TECH AND DRESS REHEARSALS

Once the schedule for final technical and dress rehearsals has been posted on the **Call Board** and/or sent on the **electronic callboard**, any conflicts with the call time should be immediately reported to the Stage Manager, Production Coordinator and the Artistic Director of the concert, ideally in that order.

Academic Conflicts

In the case that performance or rehearsal conflicts with a class, you are responsible for notifying your instructors and must make arrangements with them in advance of tech/performances. This includes dance or theatre classes. The Stage Manager can provide a letter to the teacher to confirm the legitimate cause of your absence, but only your instructor can permit you to make up the work. You are expected to consider this time commitment when planning your class schedules each semester. Due to the often-demanding and time-consuming nature of productions, students who are interested in performing will find it difficult to take evening classes.

Sign-in List

When you arrive at a technical rehearsal, dress rehearsal, or performance, **your first step is to Sign In**. Cast and Crew must always sign in upon entering the theatre, which informs the stage manager of your presence. Sign in sheets are located:

Allesee Dance Theatre: Immediately inside the door to the studio/theatre on the right

Bonstelle Theatre: Inside the Stage Door – on the bulletin board on the left hand wall

First Aid Kits

First Aid boxes are located in both the Allesee Dance Theatre and Bonstelle Theatre. In the Allesee, there is one in the backstage area (Studio A) attached to the wall by the computer. There is an additional kit at the tech platform in the theatre. In the Bonstelle Theatre, it is located in the Laundry Room.

Technical Rehearsals

Tech rehearsals are specifically designated to coordinate all of the technical elements—lighting, costumes, props, scenery, sound, and projections/media—with the dancers, running crew, deck crew, and stage manager. The initial tech rehearsals will hopefully iron out all technical problems and challenges. This period requires patience from you as a dancer or crewmember because of the necessity of stopping, re-running, and learning of new elements. It is the nature of tech time. Plan to do your part to help this process run as effectively and efficiently as possible by staying focused and engaged, assisting when possible. Since the timing of cues, transitions, and prop and costume changes relies on accurate running time, it is essential that you cooperate by repeating everything at performance-level quality and timing.

Additional Duties

During the tech process, you may be asked to participate in an assigned tech duty, as a performer or tech crew member. Often it is necessary and very helpful for performers to assist the running crews with specific tasks, such as striking a prop, helping with a costume change, or catching a person as they exit. Once asked to complete a specific task, this should become part of your show routine that you do every run-through, which will help with the efficiency of the tech process and the show's run-time.

Reporting Problems

It is important at all technical rehearsals to report any difficulties or problems you encounter to specific crew members. Issues that need to be reported include such things as: missing/misplaced props, help needed with an entrance/exit, repairs needed on costumes, etc.

Don't assume that someone else will fix it. Make sure the crew member writes the problem down so that it can be fixed. If in doubt about who to talk to → **go to your Stage Manager.**

Calling "HOLD"

"Hold!" is called when a member of the cast or crew feels unsafe at any time during a tech rehearsal. When HOLD is called, everyone in the room should stop where they are so the problem can be identified and addressed.

If you feel unsafe, call "Hold!" loudly enough for someone on headset to hear. This includes tripping over a cord, being blocked in an entrance or exit to/from stage, noticing a hazardous situation, etc.

First Tech / Cue-to-Cue

The first tech rehearsal is specifically for coordinating the production details needed for each dance piece – the lights, sound, sets, props, and the light cue calls and warnings the stage manager must make. In the Allesee Dance Theatre, "first tech" is often split over two nights – 1st half of the show one night and the 2nd half the second night – allowing the production crew enough time with each dance in the concert, running the piece at least once. At the Bonstelle theatre, "first tech" is a full day on a weekend (10am to 8pm, for example).

Show run-throughs

These tech rehearsals are the times when the show is run from beginning to end. All of the dances are run in order, and specific attention is placed on the transitions between dances, including gel changes or other lighting adjustments, the placement of props, adjustments to the soft goods (cyclorama, legs), costume changes, and coordinating entrances and exits. Initial show runs tend to be a bit clunky and start and stop at first; each subsequent run-through should be faster and better.

Input/Issues During Tech Rehearsals

Though many people may be present and in the house during each tech rehearsal, respect needs to be given to the tech process and for the Faculty, staff, students, and Guest Artists who are all working hard to contribute their elements. It is often disruptive, disrespectful, and counter-productive for anyone to call out notes, or mistakes during a run. Instead, make a note of the issue

and either discuss that item with the appropriate person directly (at a time that is convenient for them), or bring the issue/note up during the Notes

Dress Rehearsal(s)

These are the final show run-throughs leading up to opening night of a performance, and the attempt and focus is to create actual performance conditions. Therefore, performers should not be in the house. Performers should be in full makeup and costume. The run-through should not be interrupted, except by the Artistic Director. Dress rehearsals allow for concentration on the dances, the fine-tuning of cues, and smooth transitions. ***Occasionally there is an invited audience for the final dress rehearsal so the cast and director can get a feel for audience response.***

Costumes for Tech

Unless otherwise specified, all dancers are expected to tech IN COSTUME. Being in costume allows choreographers and faculty to view how the costumes look in the lighting.

Costumes should be hung up off the floor whenever possible (on the racks provided). This is important during the tech process as well as when the show is in performances. Items should be kept together and labeled.

During the run of a show, no costumes are to leave the theatre. If **repairs or problems** occur, there are costume note sheets in each dressing room where you can indicate what is wrong or not working. Be specific.

Dressers are not provided except in the case of fast changes. Please anticipate problem changes and discuss them with the Costumer and/or Stage Manager to determine the most advantageous placement of garments in the stage area.

Deodorants and undergarments will help keep your costumes clean (and your fellow performers focused). Please refrain from using any type of perfume or cologne.

Allesee Shows

Studio A (room 3315) is the backstage area. Care should be taken to hang up costumes and costume elements on the racks provided. Laundry is done every other rehearsal and/or performance by the practicum student(s) assigned to Costume Run Crew. Costumes in need of washing should be placed in the baskets provided.

Bonstelle Shows

If the show is in the Bonstelle, performers will be assigned a dressing room. Costumes will be found in the appropriate dressing room in the theatre. A costume inventory sheet, listing all costume pieces, will be given to each performer, along with a complete scene breakdown and costume plot. At the top of each rehearsal and show, all performers need to check all costume pieces against this inventory sheet—making certain all garments are accounted for.

Once the show is in the theatre, laundry is done every other rehearsal and/or show by the costume run crew. Performers are requested to put all washables in the laundry baskets in the hall on each

floor. We ask that socks be pinned together (supplied by the costume crew) with a tag with the performer's name attached.

If there is a costume emergency during a show, come to "Costume Central," located on the third floor, on the opposite side of the makeup room from the dressing rooms, where quick repairs can be made

Checking Costumes & Props

It is the performers' responsibility to check their own costumes and props. Double-check your costumes to see if they are complete. See if your props are placed in the appropriate positions backstage or on stage. Props and costumes are meant to be used only as they were designed. No changes should be made without the consent of the designer.

Props should be returned to the prop table and costumes to hangers in your dressing room directly after each rehearsal or performance. Neither can be taken out of the theatre.

Makeup

Because of general hygiene, it is not a good idea to share makeup. All performers are responsible for providing their own makeup—unless there is something in the makeup design that is show-specific. Communicate with your choreographer for their desired makeup.

VISITORS

During Tech Rehearsals

Technical and dress rehearsals are generally closed rehearsals to all but those working directly on the production. The artistic director must OK any exception to this policy. Don't embarrass your friends or family by putting them in the position of being "kicked out." The same is true behind the scenes; no guests can be permitted backstage--including the light booth, the green room and make-up room.

Even if you are a student in the dance program, if you are not a part of the cast or crew you are not allowed backstage or in the green room. There simply isn't enough room to accommodate extra bodies.

Visitors After Performances

Please have friends and family meet you either outside the Maggie Allesee Dance Theatre or in the Bonstelle Theatre auditorium following a performance. **No visitors are allowed backstage.** When you are out of costume & make-up you can go into the house to meet well-wishers. Backstage, the Green Room and dressing rooms are our private and working spaces. Separate tours can be arranged at alternate times.

FOOD, SMOKING AND CELL PHONES

Eating & Smoking

For the protection of your own stage appearance and that of others, no food or beverages are to be taken past the Green Room. There, also, should be no eating or drinking in costumes, around electrical equipment, in the booth, or by the pin rail.

The university is a “smoke free” work and study environment; this includes all theatre and rehearsal spaces. State law prohibits smoking in all public spaces. Any smoking must occur outside of university buildings, 25 feet away from entryways. However, smoking is prohibited in costumes.

It should also go without saying that **alcohol and drugs are forbidden and we have no tolerance for such disrespect.** Any cast or crew who shows up for rehearsal or performance under the influence of alcohol and/or drugs will not be allowed to participate; this can result in immediate dismissal from the program.

Cell phones and Personal Electronic Devices: *Please respect the process of theatre by turning off all cell phones before entering a rehearsal space, theatre, or shop.* If you are expecting an important phone call, please inform the director/choreographer or stage manager before the rehearsal. Phone calls, texting, chatting, etc. are not permitted during rehearsals. Concentration should be uninterrupted as you pursue your training.

PERFORMANCES

The theatres at Wayne State are some of the most exciting performance spaces in Detroit and it is a privilege to be a part of a production on such great stages. The theatre spaces emulate professional stages and are part of our best educational tools.

To maintain consistently high standards of production and to establish personal habits of respect and decorum, here are several hints and reminders concerning performance and your relationship with not only your fellow performers but the paying audience as well.

- Call-times are generally two hours before curtain. It is **essential** that you stay in the theatre once you have checked in. Performers and crew, as stated above, are required to sign in once they enter the theatre. *Never sign in for another person.*
- Backstage is often a busy and crowded place during the “preshow” time: light checks, sound checks, mopping the floor, pre-setting props and/or scenic elements, and warm-ups are all taking place. We do not allow our audiences to view this setting up, crossing through the house to backstage, or overhear us warming up to keep the “magic of the stage” the most powerful for them.
- The house opens to the public 30 minutes before curtain. All preparations must be completed before the house opens. **Once the HOUSE IS OPEN call has been made, no one should enter the stage area or the house.**
- Noise must be kept at a minimum after it is announced that the “house is open.”
- Dancers are expected to do physical warm-ups before the house opens. When warm-ups are not led by a dance captain, dancers are responsible for individual warm-ups. Please respect each other’s approaches to preparing for performances.
- Loud and inappropriate music in the house or in the dressing rooms after the “**check-in call**” can be irritating to fellow performers and crew trying concentrate, prepare, and focus. Because of this, no electronic devices (except those with earphones) are permitted in the dressing rooms.
- The Greenroom at the Bonstelle Theatre is like any other greenroom--it is for performers and crew to relax and wait before shows, between scenes, and occasionally afterwards. It is a communal space where you are expected to **clean up after yourself** and respect the comfort of others--both physical and psychological.

Special Performances

Occasionally additional performances are scheduled--either student matinees or special benefit performances—which conflict with university classes. An official departmental letter signed by either the Artistic Director, Production Coordinator, or Stage Manager will be available **before the event** so each student with a conflict can arrange alternative solutions with other professors. It is your responsibility to make this very clear to the instructor **before** the special performance occurs.

BOX OFFICE AND TICKET INFORMATION

Presale Tickets:

Advance purchase tickets can be purchased online through wsushows.com, over the phone by calling 313-577-2972, or in-person at the Hilberry Box Office (4743 Cass Avenue). Hilberry Box Office hours are 12:00 - 6:00 pm, Tuesday – Friday. On performance evenings the box office will remain open until 8:30 p.m. ***Advance purchase tickets are discounted for Students.***

Night of Show Tickets:

Bonstelle Theatre Shows: The box office at the Bonstelle Theatre is open one hour prior to each performance and closes one half hour after the performance begins.

Allesee Dance Theatre Shows: A Box Office table is set up at the top of the ramp to the Allesee Dance Theatre where tickets may be picked up. Due to the relatively small house size at the Allesee Dance Theatre, pre-sale tickets are highly encouraged, though a limited number of tickets might be available at the door.

Complimentary Tickets

Students involved in cast or crew are **not** given any complimentary tickets for dance shows.

STRIKE

All performances put on by the dance program in the Maggie Allesee Department of Theatre and Dance require ALL PERFORMERS AND CREW TO PARTICIPATE IN STRIKE. This action occurs directly following the final performance of the concert. All performers and crew must report to stage a ***few minutes*** after congratulatory remarks are received from family and friends. Cast and crew change into crew clothes, including sturdy, closed-toed shoes, and strike begins.

- Don't forget to bring crew clothes and close-toed shoes with you to the final performance!
- ***All cast and crew must check-in with and get instructions from the Stage Manager or Production Coordinator in charge.***
- ***There is a system of strike that allows for efficient disassembly while maintaining good care of the equipment.***
- In your enthusiasm, don't forget that strike aims to put away and replace; not destroy.
- Directly following the final performance dancers must neatly gather all of their costumes and check it in with the costume crew.
- When strike is finished, be sure to check out with the appropriate area head so that you can complete your requirement.

PUBLICITY AND PICTURES

Photographers are invited to tech rehearsals (the dress rehearsal whenever possible) to take photos. Announcements in the form of emails from the Stage Manager are usually sent reminding performers and choreographers about a photographer's planned presence, but plan to be in

makeup and costume according to the tech expectations detailed above. Additionally, company directors will communicate scheduled photo shoots with company members.

SAFETY AND EMERGENCY PROCEDURES

The Maggie Allesee Department of Theatre and Dance follows Wayne State University guidelines and procedures regarding emergencies and general safety found here:

<http://police.wayne.edu/procedures.php>

The unique natures of both our production-related activities and of our highly physical art form call for everyone involved to understand what to do in the event of an injury or emergency.

If you have any problems in any of our spaces, or anywhere else on campus, call (313) 577-2222 or use the blue campus phone to **call public safety at 7-2222**; not 911. We have a very good relationship with the campus police.

Medical Emergencies

If someone becomes ill or is injured and requires medical attention:

- Call WSU Public (577-2222) and advise them of your location and the nature of the victim's illness/injury.
- Do not move the victim unless there is an immediate life-threatening emergency.
- Comfort the victim and reassure them that medical assistance is on the way.
- Remain on scene to assist WSU Police/medical service providers with pertinent information about the incident.

Stopping Bleeding:

1. Apply direct pressure to the wound.
2. Maintain steady pressure.
3. Elevate limbs that are bleeding.

Burns and Chemical Burns:

1. Remove victim from source of the burn if it is safe to do so. If chemical is involved, wear gloves or other protective gear.
2. Cool the burn with large amounts of water. For chemical burns, remove contaminated clothing.
3. Loosely cover burn with dry or sterile dressing.
4. For electrical burns, make sure power is OFF before making contact with the victim. If victim is unconscious, do not move unless there is an immediate danger.

CPR/Heart Attack:

1. Call WSU Police at 577-2222
2. The WSU Police have an automated electronic defibrillator (AED) available for response.
3. If You have been trained by WSU Police or American Red Cross, proceed with CPR.
4. The following WSU locations have AED's on site: Matthaei, Recreation & Fitness Center, David Adamany Undergraduate Library, Purdy Library, Scott Hall, Facilities Planning and Management, Academic/Administrative Building, and Student Center. Contact the building coordinator for exact location.

Accident Injury Reports

In the event of an accident, the student must fill out an Accident Injury Report through Risk Management on the Wayne State University website. This should be done alongside the Artistic Director of a show, the Production Coordinator, and/or the Stage Manager.

All University personnel are encouraged to learn First Aid and CPR. Contact the WSUPolice at 577-6082 for more information.

General Safety

First Aid Kits

First aid boxes are in each of the theatres, rehearsal studios, and shops. They are equipped with band aids, ice packs, etc. In the Allesee Dance Theatre, the first aid kit is located at the tech platform. There is an additional first aid kit in the backstage studio (Studio A) mounted to the wall by the computer. In the Bonstelle theatre, the first aid kit is located in the laundry room. These are stocked regularly, but if the First Aid Kit is low on any supplied when a student needs it, they should go to the Theatre and Dance Department Main Office.

No Work Alone

For your own protection, you are requested not to work in the theatres, production shops, or university facilities without a staff member, teacher, or regular student assistant in charge of the area in which you are working.

Safety While in Transit

For your own sake, it is advised that no one arrives or leaves the theatre without a companion/buddy after dark. To repeat: ***You should not walk alone after dark.*** It is recommended that you contact the Wayne State Police and take advantage of their escorting service when walking to your car after dark.

Car Safety

Leaving articles in your car is an open invitation to someone to break in.

BONSTELLE THEATRE HISTORY

The Facts: The Bonstelle is a historic American theatre and listed on the Historic Registry. It is the former home of Jessie Bonstelle, a “Maker of Stars” such as Melvyn Douglas, William Powell, and Katherine Cornell. Located on Woodward Avenue, halfway between the WSU campus and downtown Detroit, the Bonstelle is a 1,143-seat proscenium theatre typical of any Broadway house.

The Story: Jessie was born Laura Justine Bonstelle in Rochester, New York on 11 November, 1871. She was a printer on the tour of *Bertha the Sewing-Machine Girl*, ran out of Es, spelled her name Bonstell, and kept it thereafter. Though her friends called her “Bonnie,” we still call her Jessie. She played the title role in *Camille* over 200 times touring from Rochester through Canada and Michigan. In 1910, Jessie began managing the summer stock company at the Garrick Theatre (on Griswold). She brought new plays and actors to the Garrick for 14 summers.

In 1925, with the help of the citizens of Detroit, Temple Beth El was converted into one of the most beautiful theaters in the country--the Bonstelle Theater. Detroit was under prohibition and much of the money came from “rum runners” who wanted to show they had class; after all, they were the only ones with extra money.

The arches on the North wall of the Balcony used to be curtained off and allowed Jessie to watch the show in progress from her private apartment on the third floor.

In 1928, with the support of Mayor Frank Murphy, the theatre was called The Detroit Civic Theater--the first non-profit professional theatre in the country. Jessie organized summer performances of *A Midsummer Night's Dream* with the Detroit Symphony Orchestra on Belle Isle to raise revenue for the Civic Theater. The company operated on the verge of bankruptcy but was kept going by Jessie's sheer will.

Her favorite play was *Little Women*, which she adapted for Broadway; it was a mild success. Jessie disliked the racy material of the “new drama” such as O'Neill and refused to present it even though it could have saved the theater.

In the early 1930s, Jessie received an offer from MGM to run a stock company to train new actors in Hollywood. While there, she was diagnosed with inoperable breast cancer. She kept it secret until two days before her death on 14 November, 1932.

There are various stories about Jessie's ghost still present in the theatre. **Wayne State & Leonard Leone:** In 1933 the depression forced the Bonstelle to close and the next occupant was the Mayfair, a motion picture theater. In 1951, under the vision and leadership of Leonard Leone, the Wayne State Theatre converted the building back to a “live stage” venue that has been operating ever since. It is a great tradition to continue.

IMPORTANT PHONE NUMBERS:

- Maggie Allesee Theatre & Dance Department Main Number**-----(313)577-3508
- Public Safety (Wayne State University)**----- (313) 577-2222
- Hilberry Theatre Box Office** -----(313) 577-2972
- Bonstelle Box Office** -----(313) 577-2960
- Theatre Management Office** -----(313) 577-3010
- Dance Media Center** -----(313) 577-6156
- Bonstelle Costume Shop**----- (313) 577-7911
- Hilberry Costume Shop** -----(313) 577-7913
- Scenic Shop**----- (313) 577-7902
- Bonstelle Stage Manager (Booth)**----- (313) 993-8229
- Bonstelle Backstage** ----- (313) 577-2961

Others: _____

Advisor Check-Boxes
