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Hilberry Repertory Theatre
Production Manual
and
Syllabus Supplement for
THR 7581/7582/7583/7584 Repertory Theatre

"THE ROPES"

2017-2018

"The Ropes" is a description of the operating procedures for the Hilberry Repertory Theatre. It is also an official supplement to the academic syllabi, which are prepared for THR 7581/7582/7583/7584 Repertory Theatre (acting, design areas, stage and theatre management). "The Ropes" is a production manual as well as an official academic document and should be shown that respect in its use. Students are responsible for reading this material and complying with its requirements.

Students should consult the primary syllabus for their section of THR 7581/7582/7583/7584 for additional information about course requirements, texts and outside readings, grading criteria, and course objectives.

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THE HILBERRY CONTRACT & CONTRACT PERIOD

1. The Hilberry contract period for 2017-2018 is August 17 to May 15. The Hilberry season closes on May 13. There are two break periods: Winter, December 25 through January 1 and Spring Break, from March 12 through March 17. All company members must be present during the entire contract period. There are no exceptions to the contract dates.
2. Hilberry contracts are renewed in the spring of each year.
3. Members of the company are expected to remain within a fifty-mile radius of campus during the periods of time covered by their contract unless prior written permission has been obtained from the Area Coordinator. Forms are available from your Area Coordinator. Members must obtain permission of the appropriate program advisor before obtaining the Chair's permission. If the actor has not yet been cast in a production that may conflict with a 50 mile radius exception request, the Acting Area Coordinator must decline until casting is posted. A copy of the submitted form must be given to the Production Coordinator after approvals.
4. Company members who need to leave the city temporarily for an emergency must leave a contact phone number with the Theatre Office, Production Coordinator and Area Coordinator.
5. Members of the Hilberry Company are expected to perform as cast, perform run crew needs, perform management tasks as assigned, design as assigned, and attend work calls as scheduled.
6. As rehearsal schedules and work calls must sometimes be adjusted at the last minute, company members are expected to be available when needed during the established rehearsal and work times. Outside prior commitments do not constitute sufficient grounds for missing rehearsals or work calls.
7. Third-year company members may take up to two professional development days to audition or interview with future employers. The request must be made via an email request to the Area Coordinator. This communication should be sent at least two weeks in advance, unless a performance is being missed. Then, it must be sent a month in advance. After approval from the Area Coordinator, it must be forwarded to appropriate directors, stage managers, costumer and professors of the company member. After receiving approval from the Area Coordinator, the Production Coordinator will communicate to the understudies. Requests for Professional Development Days should not include tech week, opening weekend, or show photo call dates. For a short notice "call back", the request must include a minimum notice of 24 hours. Special circumstances will be considered. Please note, if the third year company members go out of town for a showcase audition that is above and beyond the regularly scheduled showcase, that audition date will be recognized as an approved additional "professional development day".

ATTITUDE/PROFESSIONAL DEPARTMENT

Professional deportment begins with common courtesy. Respect for teachers, directors, and fellow artists is important at all times. Listening, reciprocity, politeness and a positive enthusiastic attitude in class, rehearsals, meetings and performances are necessary at all times. [Anything different from this will result in lowering one letter grade in Repertory Theatre, even if a student's work for performance and classes is satisfactory.] Attitude/Professional Department constitutes 60% of the fundamental work of a company member.

Do not demean, disrespect or dishonor your peers, other MFA Area participants, faculty, audiences and administrators. In particular, complaints through all forms of social media undermine good faith efforts put forth by all parties. Disagreements with a professor, a director, staff members, managers or administrators must be approached through proper channels (see below). Work openly on resolving problems or making suggestions with the available and recommended lines of communication. Graduate

level discourse is always encouraged, but inappropriate expressions of opposing points of view can deter progress. Be mindful of taking up excessive time in class/rehearsal/meetings to argue a point. Take a note and explore your point of view with a later appointment in the interest of maintaining and furthering collaborative work.

As a Hilberry Theatre company member, respect the program that administers your employment and benefits. You are now, and will be in the future, a representative of this program. Administration, artistic instructors and graduate alumni participants all take pride in the work we do. If there are issues, we will work together for resolution. If the issues are irreconcilable, you have the right to dismiss yourself from the program. Continued lack of professional deportment may lead to dismissal from the program.

Appropriate channels for information, assistance or advice

1. For concerns with protocols, mixed messages, Ropes infractions, for things that seem petty but ripple the waves in the pond of well-being – go to your Company Reps.
2. If the Reps' advice doesn't help with academic concerns, make an appointment with the class professor. Failing that, see your area head.
3. For rehearsals or performances, if the Rep advice doesn't help, see the Stage Manager for the production. Failing that, make an appointment with the production director.
4. If you and the production director have trouble coming to an agreement, see the Director of Theatre.
5. If your desire to seek out a sounding board doesn't come under any of the above categories, see a Faculty Mentor –someone who's been around long enough to understand how things work at Wayne State University and someone with whom you have a rapport, even if it's a faculty member outside your area.
6. Failing all else, if none of the above help you resolve your dissatisfaction, or meet your needs, go to the top and make an appointment with Lynnetta Smith to see the Chair of the Department, John Wolf.

Remember, theatre is a cooperative/collaborative art form in which we all must find ways to coexist and contribute.

GRADES, PROBATION, RETENTION, AND RENEWAL

Grades

The University requires that each graduate student achieve a minimum grade point average of 3.0 to be eligible for a graduate degree. Grades ranging from "B-" to "F" are considered unsatisfactory and under certain circumstances constitute valid cause for dropping a student from graduate study. (See "Graduate Grades" in the current Wayne State University Graduate Bulletin and below.)

The Department of Theatre and Dance permits a maximum of two grades of "B-" for a graduate student as long as they are balanced by a grade of "A" in other classes of equal or greater credit to maintain the required minimum 3.0 average. A third grade of "B-" will result in dismissal from the program, regardless of whether the courses are included in the student's Plan of Work.

THR 7581/7582/7583/7584 Repertory Theatre are distinct from other courses in the Department of Theatre and Dance. Although it is a variable credit course, a second grade of "B-" in THR 7581/7582/7583/7584 cannot be balanced by a grade of "A" in another course and will constitute grounds for dismissal.

A grade of “F” in any course is unacceptable and constitutes grounds for dismissal without delay. During the semester in which a student's work may warrant a grade of “F,” a warning procedure will take place consisting of conferences along with written evaluations explaining how the potentially failing work must be corrected.

The following actions can result in a grade of “F” in THR 7581/7582/7583/7584 Repertory Theatre and therefore may constitute grounds for immediate dismissal:

- ❖ Failure to accept a role or a production assignment
- ❖ Failure to attend a rehearsal or work call without permission
- ❖ Failure to participate in a performance
- ❖ Failure to maintain professional decorum in rehearsal, performance or managerial standards established by the department
- ❖ Use of drugs or alcohol is a violation of Wayne State University policy
- ❖ Sexual misconduct, discrimination as defined by Wayne State University policy

Any appeal of these rulings must be made through the department Chair, who will form an appropriate committee to review the case.

Academic Probation

A grade of “B-” in any course will result in Academic Probation regardless of whether the “B-” is offset by an “A” in another course. Academic Probation is official notice that a student's performance is below graduate standards. The statement “Academic Probation” will be placed on the student's written evaluation for the semester in which the “B-” was received. Academic Probation status may be removed at the end of the following term as long as a student does not receive another grade of “B-.”

Retention and Renewal

Retention and renewal decisions are made by the Area Coordinator after consultation with appropriate faculty members and the Chair. To be retained in a Program, students are expected to show evidence of continuous progress, professional discipline and department both individually and within the ensemble, significant positive contributions to the program, and potential for future success in the program.

Final decisions about retention and renewal are based on, but not limited to, the level of accomplishment in THR 7581/7582/7583/7584 Repertory Theatre, maintenance of minimum University academic standards, Hilberry production and performance assignments, faculty evaluation forms, periodic evaluation conferences, and conferences that may be called to address infractions of Department regulations or practices.

Students should consult their Program Advisor (see below) and the Curricular Guide to the Master's Degree in Theatre for other specific considerations, including scheduling of evaluation conferences, which may be involved with retention and renewal for their individual program.

MFA Degree Program Advisors:

MFA Acting	Cheryl Turski
MFA Scene Design	Fred Florkowski
MFA Costume Design	John Woodland
MFA Lighting Design	Russell Blain
MFA Theatre Management	Tommy Karr
MFA Stage Management	Dana Gamarra

OFFICE RECORDS

1. Company members must provide their current address, phone number and WSU email for use by the Theatre Office.
2. It is the company member's responsibility to keep the university informed of any changes of address or name through Pipeline, and to inform the Theatre Office of personnel record information, tax information, etc. Personnel forms for changing name or address are available online through Academica.

PAYROLL INFORMATION

- ❖ Bi-weekly checks in equal pro-rated amounts for Graduate Assistant's stipends are issued on alternate Wednesday's, beginning August 23 and ending mid-May. Checks can be picked up at the Theatre Office or direct deposit can be arranged.
- ❖ According to University policy, students on assistantships may not be employed for other additional service assignments involving salary supplements.

COMPANY POLICIES (FOR THE ENTIRE COMPANY)

The following is information about management responsibilities, events and policies that pertain to the entire Company. Further details about each function will be made available as each date draws near. Please make note of the specific dates contained in this section.

1. Publicity Pictures
 - a. Publicity Pictures will be scheduled by the Management Assistants in conjunction with the Costume Designer, the Costumer and the Stage Manager.
 - b. The Stage Manager will inform Actors of photo shoot time and of costume fitting time.
 - c. Actors will attend costume-fitting times prior to scheduled photo day and meet in the costume shop in time to get into costume before the photo shoot time on the day of the shoot.
 - d. Management assistants will accompany actors to the Photo Studio or shoot location and set the shots.
 - e. Actors need to be notified at least 24 hours in advance for publicity pictures.
2. Public Relations Appearances
 - a. The Management Department may schedule press interviews. Company members are expected to participate when not in class or rehearsal.
 - b. The Management Office may be looking for actors who have something in their repertoire that will be suitable for personal appearances in the metropolitan area. These appearances have been one of our most successful means of developing audiences as well as a valuable experience for the actors.
 - c. Company members who are contacted directly for an appearance by someone outside the department must inform the Office of Promotion and Outreach immediately. Company members should not accept the appearance.
 - d. Actors need to be notified at least 24 hours in advance whenever possible for public relations appearances.
3. Production Pictures
 - a. The Management office arranges for photos to be taken of a live performance, generally scheduled for the final or next-to-final Dress rehearsal of Hilberry and Bonstelle productions. The exact date will be posted on the Hilberry and Bonstelle Callboards by the Stage Manager as soon as possible.
 - b. Production photos are available to company members, electronically, at no cost.

4. Photo Call

- a. Record pictures are generally scheduled on the Hilberry production calendar as “Photo Call.” Any changes to the calendar will be posted on the Hilberry and Bonstelle Callboards as soon as possible by the Stage Manager.
- b. Director, Designers and Publicist submit a typed list of his/her choices to the Stage Manager. There should be 15-20 record pictures selected by the Stage Manager and taken by the Publicist. The Stage Manager is responsible for collecting, collating and distributing all the necessary information regarding photo call.
- c. The shooting schedule, created by the Stage Manager, should take into consideration: a) moving of the camera for set up of shots--long, close, etc., b) the quickest use should be made of seldom-used and other personnel so they can be dismissed as soon as possible, c) pictures should be organized in a logical and efficient order according to the needs of each show, d) record pictures and designers’ pictures should fit within the 1½ hour time limit.
- d. The shooting schedule is a list of the pictures in shooting sequence, including: a) name of the picture, b) actors required for each pose, c) light cue required for each pose. A copy of the schedule is provided for the director, photographer, publicist, and actors, and is posted prior to the photo call.
- e. Company photo calls should not last more than 1½ hours. Lengthy or complex plays may require more time with notification of the Management Office and agreement of production staff. The Production Stage Manager will adjust the call time for photo calls to include time needed for getting into costumes and make-up and the start time of the first photo.
- f. Company photo calls are considered part of a play’s rehearsal process, and as such all actors and other required personnel are obligated to attend. The Stage Manager supervises the actual picture call. Company members taking candid shots that are not a part of record shots or publicity shots must have prior permission from the company reps. (Explanation – someone was taking pictures that ended up on a social networking site)
- g. Record pictures are available to company members at a nominal cost. Information is available in the Management Office.
- h. Actors need to be notified at least 24 hours in advance whenever possible for record pictures.

5. Events

- a. A stage manager must be assigned to all special events.
- b. During the fall semester the department host President’s Preview. The President’s Preview features a pre-glow event, a performance and an afterglow (reception). This is a company public relations event. In order to facilitate the smooth operation of the event, all company members may be assigned a job for the evening.

6. The Understudies

The Understudies are a group of people who have been raising money for the Hilberry for the past 50 years. Other projects they have undertaken include improvements in the theatre facilities, audience development, donations of costumes and furnishings to the technical areas.

The Company’s participation is required at certain Understudies events throughout the school year. The first of these events takes place at the General Auditions for the season. Understudies are welcome to attend the auditions and a small meet-and-greet takes place before the auditions with the actors.

The Understudies also host a Welcome Luncheon for the Hilberry Company in the fall semester.

The final scheduled event is the Convocation, which includes a reception in the lobby, an awards presentation, and an afterglow. Company members may be assigned a job for the event.

Company members may also be asked to participate in a Pre-Glow reception before performances, Post-Glow of talkbacks after performances.

Company members may also be asked to speak or perform at one of the Understudy business meetings that occur throughout the year, when scheduled so as not to conflict with classes, rehearsals and work calls.

7. Hilberry Open House

Every year during the subscription renewal for the Hilberry and Bonstelle theatres we hold an “Open House” at which we thank our subscribers for their support and invite them to renew their subscriptions. We also allow potential new subscribers to see our facility, enjoy a free performance, and subscribe on the spot. As our subscribers make up 80% of our audience base, the Open House is a very important event. Company members are required to work the event as assigned. Management students are responsible for the organization of the event and supervise assignments and shifts.

8. Talkbacks

a. The Hilberry offers a series of student matinees as an outreach service to area schools. The matinees consist of a curtain speech by one or more Company members prior to the start of the performance, typically 10:00 a.m. performance, on Tuesday mornings, and a talkback, where a minimum of four company members, assigned on a rotating basis by the Theatre Management Office, answer questions from students. Lead characters should be present and—beyond this—the designation of company members attending the talk back are at the discretion of the stage manager. Wednesday performances, talkbacks are held with the full cast present.

b. The school matinees are an extremely important recruiting tool as well as a public service, and Company members are expected to treat audience members with courtesy and respect at all times.

9. Special Performances

Occasionally special performances are added to the schedule as fundraisers or a “thank-you” for donors, etc.

10. Complimentary Tickets & Performance Review Tickets

For the Hilberry Theatre: Each member of the Hilberry Theatre Company will receive two complimentary tickets for each show of the season. Complimentary tickets are to be used for the guests of Hilberry Company Members. They must, however, see the box office for seating. Performance Review Tickets are available to an active Hilberry Company Member wishing to attend a Hilberry show as a part of understudy assignments or design review. They may do so without using a complimentary ticket and without limitation. Performance review tickets can only be obtained on the day of the show.

For the Bonstelle Theatre: Each member of the Hilberry Theatre Company will receive two complimentary tickets for each show performed at the Bonstelle Theatre. Graduate designers directly involved with the current production in the Bonstelle Theatre may request one performance review ticket on the day of the show.

For the Studio Theatre: Each member of the Hilberry Theatre Company will receive two complimentary tickets for each show performed at the Studio Theatre. Performance review tickets are not available for Studio Theatre Productions.

TO SECURE YOUR COMPLIMENTARY TICKETS:

Regular box office hours are from 12 p.m. to 6 p.m. Tuesday – Friday
(Beginning October and ending in May)

To obtain tickets by phone: Call the Hilberry Theatre Box Office at 313-577-2972 to make a reservation for tickets. . The box office will verify your participation in the show from a list of cast & crew to reserve a seat for a Bonstelle or Studio Theatre performance. You can have the tickets held at Will Call.

To obtain tickets in person: at the Hilberry Theatre Box Office. The box office will verify your participation in the show from a list of cast & crew to reserve a seat for a Bonstelle or Studio Theatre performance.

You may take the tickets with you or leave them for your guest to pick up on the performance day or evening.

Complimentary tickets **MUST BE REQUESTED** at least 24 hours before the performance, please. *There can be no exceptions, at the box office ticketing system does not allow a complimentary ticket buyer type to be chosen on the day or evening of a performance.*

Should you have any questions and or problems, please contact Michael Donohue at 313-577-0853 or email to: michael.donohue@wayne.edu.

11. Program Listings

The way names and titles appear in the WSU Department of Theatre programs is pre-determined. To have a special or different listing, a “Request for Change in Program Listing” form (available for stage management) must be completed, approved and submitted to management during two week period prior to classes in the fall. Draft programs are posted on the callboard and it is the responsibility of every company member to initial that their names, character and listing are correct. Following the incorporation of changes, Final Draft programs will be given to the company reps who will be responsible for collecting any other needed corrections and who will also be responsible for proof-reading and returning the copy with initials. The draft and the final draft of the program should be given to participating faculty members.

12. Hilberry Member Bios are intended to provide our patrons with pertinent professional information. Because of the number of company members, the maximum length of a bio is 25 words or less. Due to this limitation, personal "Thank You" messages and other comments of a personal nature cannot be included.

COMMUNICATION

1. All official communications will be emailed via “The Callboard” listserv. Company members are required to check the board every day for rehearsal changes, etc. Some information will be posted on callboard. Posting anything to the Callboard listserv or on the callboard constitutes official communication with members of the company. All students are expected to either access their Wayne State email or set the university-assigned email to forward to the email of their choice. To forward email, go to academica.wayne.edu and access Account. Posting to the callboard listserv can only occur from Wayne State email.
 - a.) All emails should have a show title or abbreviation in the subject line of all communication for that show. The show title or abbreviation should be agreed upon at the first production meetings.
2. The Theatre Office will hold company mail in the appropriate mailbox. Mailboxes must be checked daily. ***This service is not intended for personal use.*** Maggie Allesee Department of Theatre and Dance, 4841 Cass Avenue (Old Main), Suite 3226, Detroit, MI 48202, (313) 577-3508.
3. According to Wayne State University policy, only authorized personnel are allowed in the Box Office. The Box Office will not take messages for company members, and company members cannot use the Box Office for leaving messages or other personal business.

4. All company members must have access to a phone at their place of residence. Company members are urged to remember that cell phones must be turned off during class and rehearsal times and in use only as necessary during offstage time while a show is in progress. The green room is a public place and cell phone conversations, in general, should not be brought into that space. If an emergency call or a necessary call is expected, please keep the ring as quiet as possible – any sound is probably too loud for someone else who is concentrating on rehearsal or performance.
5. Company Reps are elected annually to serve as a liaison to the faculty. Members of the company are expected to go to their respective Rep who can then utilize the following chain of command:
 - a) If a member of the company needs clarification or has an issue with stage management, go first to the Stage Manager, Area Coordinator, and finally to the Director of Theatre, in that order.
 - b) If a company member needs clarification or has an issue with an actor, they speak first to the acting Company Rep, then the Area Coordinator, and finally the Director of Theatre, in that order.
 - c) If a company member needs clarification or has an issue with a designer or technician, they speak first to the Design/Tech Company Rep, the Area Coordinator, and finally the Director of Theatre, in that order.
6. Individual conferences between the faculty and Hilberry Company members will be set up in December and in May. At these meetings, company members will receive brief assessments from professors in their areas of specialization. Actors will also have a goal-setting assessment early in the fall semester.
7. Stage Managers need to be informed and up to date about everything connected with the productions for which they are assigned. Costumers, Publicists, Designers, and Technicians who need to communicate with actors about fittings, costume or hand property repairs, press pictures, or similar production issues are asked to contact the appropriate stage manager.
8. Production Meetings are standard requirements for major departmental plays and the Stage Managers are responsible for running them.

CASTING, DESIGN, THEATRE AND STAGE MANAGEMENT ASSIGNMENTS

1. Shows are cast by the director of each play in consultation with the performance faculty and the Chair/Executive Producer.
2. Audition dates for each show are listed on the Production Calendar for the year.
3. Auditions are competitive and company members are expected to be thoroughly prepared for every audition. The season is announced in advance and scripts are available.
 - a.) If using recorded music for your audition please submit a CD and what track(s) no less than 24 hours prior to your audition to the stage manager(s).
 - b.) No liquids, consumables or smoking during auditions
4. Cast lists will be emailed on “The Callboard” and then posted on the physical callboard.
5. The Department of Theatre and Dance tries to follow the “48-hour rule.” This suggests that you not approach a director for feedback on your audition until at least 48 hours after the cast list is posted. It is important to practice professional decorum. Sometimes emotions—either excitement or frustration—may affect the moment with words that may be exchanged which could later be regretted.
6. Understudies will be assigned at the time of casting or shortly thereafter. An understudy will be expected to know the lines and blocking of each assigned role so that he/she can go on in case of an emergency. Understudies are welcome to all rehearsal calls and need not wait for an invitation to attend.
 - a.) Understudy line rehearsals will be scheduled as needed by faculty and conducted by the Stage Manager.

- b.) There will be two understudy rehearsals for each production prior to opening night, conducted by the stage manager and usually observed by the director and performance faculty.
 - Understudy Blocking Rehearsal, usually midway in the rehearsal process; actor's are responsible to know the blocking. You may go on in this rehearsal with your book in hand but you should be almost performance ready
 - Final Understudy Rehearsal, typically held on the Thursday afternoon before a Friday opening, actor's are responsible to be performance ready; completely off book (think word perfect) and familiar with blocking up to date. This rehearsal will be attended by the Director, Performance Area Coordinator. Other performance faculty will be invited to attend.
 - c.) Principal actors who assist understudies during the two rehearsals should limit their coaching to hand signals but not vocal directions.
 - d.) The stage manager in consultation with Performance Area Coordinator and Chair/Executive Producer has the ultimate decision of whether an understudy performs or not. Understudy performance decisions should be made with as much notice as possible to the understudy. It is the stage manager's responsibility to notify the understudy, not the actor. Once the decision has been made regarding an understudy performance, John Woodland and/or the costumer should be notified by the stage manager.
7. Design assignments in all areas - scenery, costumes, lights, sound, projection and props - are made at the end of the previous year with supplementation of new students made at the beginning of the following year. These assignments are made by the head of each area—based on student needs, production needs, production schedule demands—and submitted to the Chair/Executive Producer.
 8. Management assignments are determined by the Program Advisor and announced by the beginning of the school year.
 9. Stage Management assignments are determined by Program Advisor in consultation with the Chair/Executive Producer.
 10. Roles and production assignments may be withdrawn or reassigned due to extenuating circumstances (illness, death in family, schedule conflicts, etc.). This decision will be made at the discretion of the Chair/Executive Producer in consultation with the appropriate area coordinator.

REHEARSALS

1. Schedules
 - a. Master Schedules are available containing a list of rehearsals, auditions and performances for the entire year. Occasionally rehearsal schedules need to be changed and matinee performances added or subtracted.
 - b. Performance Reports, Call sheets, Rehearsal Reports, Rehearsal Schedule and other pertinent information will be posted on the callboard and emailed to all Hilberry stage managers, MFA actors, and the Acting Area Coordinator. While email will be utilized when the information is generated, the primary source of information is the callboard and it is the actor's responsibility to check the callboard daily. It is the actor's responsibility to provide the stage managers with up-to-date email addresses.
 - c. The next weekly rehearsal schedule will be posted on the callboard following the last rehearsal of that week. When classes are in session, rehearsal periods will normally be 2:00-5:30 in the afternoons and 7:00-10:30 in the evening Monday through Friday and 10:00-1:00 and 2:00-5:00 on Saturday. (The Saturday time is flexible depending on director/actors' needs.)
2. Rehearsal Protocol
 - a. The Stage Manager will be responsible to the director for the operation of all rehearsals. In the absence of the director, the Stage Manager has complete authority.

- b. It is the Stage Manager's responsibility to see that the cleanliness of the rehearsal spaces and storage areas is maintained. Actors will take responsibility for maintaining the green rooms of both the Hilberry and its rehearsal hall. If these areas are not properly maintained, the Stage Manager will assign an actor(s) to remedy the situation.
- c. Rehearsals are to begin at the scheduled time. Professional decorum insists actors arrive prior to the scheduled call time to change clothes, warm up, use the restrooms, or any other necessary preparation. An actor will be considered late if they are not present at the call time.
- d. The Stage Manager will keep a record of lateness for rehearsal, performance or costume fittings. If a company member is late for rehearsal or performance, the "late" will be noted in the daily rehearsal report. Any company member who is listed as "late" must initial the daily report to acknowledge the infraction. For members of the Acting Company, after three "lates", the highest grade you can earn in Repertory theatre is a "B"; after 4 – "C"; after 5 – "F". The costume area head will also keep a record of tardiness to costume fittings that will be posted periodically in the daily report and figured into the total at the end of the semester.
- e. In the event of illness or other emergencies, company members are expected to notify the Stage Manager immediately. Members of the company cannot be excused from rehearsals or performances, or curtain calls, without the permission of the director.
- f. In the event that an actor must leave a rehearsal early to attend a class, he/she should inform both the Director and Stage Manager at least 24 hours before rehearsal. Any regular class conflicts should be reported to the Stage Manager at the beginning of the term.
- g. Rehearsals are closed to anyone outside the company. Permission to attend a rehearsal may be granted only by the director involved and well in advance. Unauthorized observers will be asked to leave, unless approved by the director.
- h. Designers and other members of the production staff are encouraged to come to rehearsals of shows on which they are working. The production team is especially encouraged to attend run-throughs.
- i. The Stage Manager will generate a report for each rehearsal session noting any challenges encountered. These reports will be emailed to everyone involved.
- j. Normally, there will be a 5-minute break for every 55 minutes of rehearsal or a 10-minute break for every 80 minutes of rehearsal. There may be some reasonable variation of this policy depending on the director. Stage Managers are responsible for informing the actors and director about rehearsal breaks.

REHEARSAL PROPERTIES

1. Rehearsal props must be requested in advance and coordinated through the Stage Manager.
2. Personal props loaned to an actor become his/her responsibility. We rarely loan personal props and ask that actors provide their own basic tools.
3. The Stage Manager has the responsibility for set props and large hand props, and will also be responsible for setting these props. Actors are responsible to return props to the props table or assigned location.
4. All props must be locked up by the Stage Manager after a rehearsal.
5. It is the Stage Manager's responsibility to clear rehearsal furniture at the end of each rehearsal.
6. Show props cut of date for adding props and practicals due date will be 8 days prior to first tech and Prop Hand off will be determined by the Prop Master and the Stage Manager the Friday prior to first tech or as they become available.

DRESS REHEARSALS AND SHOW SET-UP

1. The following is a typical schedule for the two weeks prior to the opening of each new production:

Monday	2pm – 6pm 7pm – 10pm	Scenic load in Scenic load in
Tuesday	2:30pm - 6pm 7pm - 10pm	Lighting Focus (after production meetings) Open – Available for scenic or lighting
Wednesday	2pm - 6pm 7pm - 10pm	Onstage spacing rehearsal (props and scenic elements negotiated) Lighting cue writing
Thursday	2pm - 6pm 7pm - 10pm	Lighting cue writing Open – Available for scenic or lighting
Friday	2pm - 6pm 5pm – 6pm 7pm - 10pm	Open – Use determined at final production meeting Possible paper tech/cues hand off in theatre Props hand off in theatre Rehearsal (run show) on stage, light over optional
Saturday	10am – 10pm	Technical rehearsal (lights, props, scenic, sound) Breaks at 2pm, 6pm (60 minutes each)
Sunday	Not scheduled	Open – Available for scenic or lighting
Monday	2pm – 12pm	Dress Rehearsal (costumes, lights, props, scenic sound) Break at 6pm (60 or 90 minutes)
Tuesday	2:30pm - 6pm 6pm – 7pm 7pm – 12am	Open – Available for scenic or lighting (after production meetings) PSM prep time Dress rehearsal – stop and go
Wednesday	2pm - 6pm 6pm – 7pm 7pm – 12am Publicity	Open – Available for scenic or lighting PSM prep time Dress rehearsal – stop if necessary Photographer(s) in house
Thursday	2pm - 6pm 6pm – 7pm 7pm – 12am	Understudy rehearsal onstage PSM prep time Final dress rehearsal (tech moves to booth) – Show conditions
Friday	2pm - 6pm 6pm – 7pm 7pm – 12am	Open – Available based on needs PSM prep time Opening performance – designers required

- Dress rehearsals may run until midnight. The Technical Director, Designers, and Property Master are required to attend Technical and Dress rehearsals until it is deemed unnecessary by the director and the stage manager. House Managers and Publicists are required to attend final dress rehearsal.
- Depending on the show, various calls will be posted for dress rehearsal week. The actor is expected to arrive early enough to pick up his/her costume, get into makeup and costume, and be ready to start the show at the posted curtain time.
- Directors frequently wish to rehearse a scene before starting a dress run-through. Company members should watch the Callboard and be ready for these. The directors will attempt to inform the production staff and actors in advance if this is the case.
- The Hilberry Theatre does not employ stagehands during the run of a play. Members of the cast will be assigned and responsible for internal scene changes as well as any shifts during intermission. (The lighting and scenery assistants are responsible for "change-overs" between performances.)
- Food props, for both tech/dress rehearsals and performances, come out of the props budget. After opening weekend, the Stage Manager is responsible for supplying all perishable props. Prop Final will be 8 days prior to first tech and Prop Hand off will be no later than Friday before first tech. The date and time will be determined by the Prop Master and Stage Manager.

7. Props will be preset by the stage manager and locked up following performances except on a 2 show day where only weapons and anything of significant value will be locked up.
8. In order to become sufficiently familiar with the mechanics of working their shows, stage managers will normally begin calling from the booth on Wednesday of tech week. The lighting designer and stage manager will determine when the light board operator will shift to the booth.

PERFORMANCES

1. The Stage Manager will be responsible for the operation of all performances. In the event of illness or other emergencies company members are to notify the Stage Manager as soon as possible. Members of the company cannot be excused from performances without approval of the director or in their absence Chair/Executive Producer.
2. Sign-In: All members are required to sign-in at the backstage Callboard upon arrival to the Theatre. Persons not signed in are considered absent. In event of tardiness, it is essential to call the stage manager. Persons not signed in at the "half-hour" call before curtain are considered "late." Persons not signed in at all are considered absent. In the event of tardiness, it is essential to call the stage manager. Please remember "Early is on time, and on time is late."
3. Minimum call for all performances is one half hour before curtain. Company members performing in a Wednesday matinee should be excused from class at 12:15 in order to get lunch, warm-up, and get into costume/make-up for a 2 pm go. Special show times may mean special calls. Company members will be asked to adjust their call time prior to half-hour when necessary for fight calls, choreography or any other aspect of performance that needs a pre-show call, as determined by the director and stage manager. Each actor should also allow time for a personal vocal and physical warm-up. It is expected that the actors and running crew will remain backstage from half-hour call until the performance and curtain calls are finished.
4. The Stage Manager will collect valuables at ½ hour and return ASAP after curtain down.
5. Backstage areas including wings, green room, prop room, and wardrobe rooms, must be kept clean and free of trash. It is the Stage Managers' responsibility to see that this is done. It is the responsibility of all company members to clean up after themselves in all spaces.
6. Due to the location of the Green Room and the passages, which circle the audience behind the metal walls, there is no sound barrier between audiences and offstage actors. Actors moving to and from the Green Room to positions behind the audience for ramp entrances, etc., are literally inches away from audience members. It is therefore essential that absolute silence be observed.
7. Visitors, relatives and friends, and family pets are never allowed backstage in the Green Room area before or during performance or rehearsal. Guests, including family members and former company members, should be received only in the Green Room after performances. Guests should use only the stage door to enter the Green Room, not the "voms" in the house. Guests are not allowed backstage in any hall, ramp, cross-around, bridge, booth, or dressing areas without permission from the Stage Manager. Guests should keep clear of staff, such as Stage Managers and shift or strike personnel who are performing their jobs. The Stage Manager should be notified ahead of time if guests are expected. The Stage Manager needs to be notified by text/call one hour prior to rehearsal and/or performance, if guest are expected.
8. Use of alcohol, and/or drugs before or during performance or rehearsal is grounds for immediate dismissal from the company.
9. No electronic devices (except those with earphones) are permitted in the dressing rooms. No electronic devises with visuals are permitted backstage.

10. During shows actors are not permitted in the lobby or outside of the theatre in costume or makeup. On a per-show basis, actors may receive permission from the director to greet the audience after the show in costume. Unescorted, non-company members are not allowed backstage. Makeup must be removed before leaving the building. All performers' entrances and exits to and from the theatre are to be made by the stage door, not the lobby.
11. All actors are expected to appear in each curtain call. Only the director, not the Stage Manager, may excuse actors from curtain calls.
12. Occasionally actors will be asked to talk to audience members after a performance. This is routinely done for all matinees and occasionally for special groups at other performances. The Stage Manager will contact actors and attempt to share the responsibility. If you are contacted personally by a group, refer them to the Office of Promotions and Outreach. The length of the talk is usually about 15 minutes.
13. The stage manager will generate a daily report for each rehearsal and performance noting any challenges encountered, including lateness. Any company member who is cited for a violation of performance policies will be asked to initial the report which is posted on the call board, and may also follow up with the stage manager by speaking to them or writing a brief explanation if they feel the report is inaccurate or incomplete. These reports will be turned over to the program advisor of any company member cited. If the actor fails to see the mark of lateness on the rehearsal/performance report or chooses to ignore it, the mark of lateness stands.

ACTOR'S INDUSTRY SHOWCASE

The Department supports actors in the producing of an Acting Showcase for the Theatre Industry in New York City. This is geared to assist the actors to build the bridge to the professional world through the experience of planning and executing a successful showcase. Typically this showcase will take place the first Monday of the University's spring break.

Collaborative efforts are made on a peer level to collect scene, monologue, and possible songs for the production. This begins in the fall semester of the third year. Planning for the showcase is a year-long activity; actors should begin seeking appropriate material on their own throughout the graduate program.

College and departmental support for the showcase will vary year to year. The department will cover all costs for theatre space rental, rehearsal space rental, air fare, marketing, showcase consultants, and a reception. Actors will be responsible for the costs of headshots, resumes, wardrobe, and their living expenses in NYC. As a part of the preparations for the showcase, actors will take part in fund raising activities which may include a curtain ask speech during one of the show runs of the season and other possibilities that may arise. Actors are encouraged to think of other fundraising possibilities.

As this is a showcase for New York City, those participating must commit to relocation to the NYC market. Those actors choosing to not participate in the NYC Showcase, will be expected to take part in the Detroit Showcase.

The acting class in the final semester of studies will focus greatly on staging and producing the showcase.

COSTUMES

1. Fittings
 - a. Fittings will be scheduled through the Stage Manager. It is the actor's responsibility to telephone a cancellation of a fitting appointment with the Costume Shop in the event of an emergency. Cancellations must be made by 11:00 p.m. on the night before the scheduled fitting. Please call 577-7913 and leave a voice mail message.

- b. Actors in all productions will wear jockey briefs and actresses will wear a bra and underpants for all fittings, unless otherwise advised.
- c. Show shoes that are being worn in rehearsal must be brought to the fittings as well as any period undergarments, petticoats or accessories being used in rehearsal.
- d. It is the actor's responsibility to answer any questions about how something fits, truthfully, economically, tactfully and in observation of professional decorum. Movement problems are best dealt with directly in a fitting. A description or demonstration of the movement in question may be necessary for both the actor and designer to see the need for changes, or additions. Be honest about the fit and pay attention to the fit of clothes during the fitting process. If an actor tells the shop that shoes fit, it may be too late during tech week to change them when the actor decides they do not. In short, be aware of the costume's usage during the fitting and how it is used by the character so that any questions could be answered and fitting problems corrected in time to make all involved feel comfortable about the final product.
- e. A costume is a result of collaboration between the designer and the director. The reasons for its design may not be immediately apparent to the actor and if that occurs, it is appropriate to discuss questions and concerns with the director and not the designer. If the director, who is helping you develop your character, agrees with your suggestions, it should be he/she that brings this to the attention of the designer. The two will then arrive upon a collaborative agreement.
- f. Because of the limited manpower at the Hilberry, we do not have a costume running crew to help out during each performance. We therefore require that everyone help out everyone else, in the classic tradition of repertory theatre. Pay close attention when you are told how to wear something. Check your costume during a performance to make sure it has not "shifted" or become askew while you were on stage. Keep the integrity of the costume as closely as the day you were assigned it. Do not add personal touches such as personal jewelry or changes in wigs and makeup styles. We have a very generous laundry schedule, which is posted on the wardrobe room door. Please bring appropriate clothing to the wardrobe room for cleaning and pick it up for the next performance. Repairs should be listed on the "repair list" also in the wardrobe room. If a costume repair is not completed in a timely fashion, please notify the stage manager who will include the repair request in the performance report. **(It is important to practice professional decorum and to maintain company morale that personal attacks or derisive comments not be written on the costume repair sheets.)**
- g. For quick reference, photocopies of the costume color renderings are posted in the rehearsal room for the director and actor.

2. Rehearsal/Performance

- a. The department, except in rare cases, does not furnish rehearsal costumes. Actors are required to provide their own hard-soled shoes, sports jackets and coats. Actresses are provided with a floor length skirt, but shoes are the actor's responsibility.
- b. Actor's notes regarding costumes should be noted on costume repair sheets located in the wardrobe room.
- c. Quick changes may take place in the wardrobe or downstairs dressing rooms.
- d. Following each performance, the actors will collect all pieces of costume and return them to their dressing room themselves. Please do not leave any costumes or accessories in the wardrobe room.
- e. After a performance no costume piece should be left lying in the theatre, back stage, on the floor or counters in the dressing room.
- f. It is the actor's responsibility to inspect their costumes at "half hour" and notify the Stage Manager at that time of any problem.

3. Laundry Schedules

- a. Laundry is done after every third performance of a show. Schedules will be posted on the Wardrobe Room Door with laundry night highlighted. The Stage Manager will also announce laundry days. Each dressing room will receive a bottle of *Febreze* or *Fresh Again* and a few packets of *Shout Wipes*. If you need more, let the Wardrobe person or stage manager know.
 - b. Laundry baskets are placed in the Wardrobe Room and it is the actor's responsibility to bring his/her laundry down from the dressing rooms. Laundry bags are provided for tee shirts, socks, pantyhose, etc. Please use these bags to ensure that you get your own items back each time. Larger items (shirts, blouses, dresses, etc.) can be brought down on hangers and will be returned on hangers. We do not have the manpower to go looking for laundry items in the dressing rooms.
 - c. Any special laundry needs should be noted on the **repair sheet** in the Wardrobe Room. Repairs are done after each performance provided the item to be repaired has been left in the Wardrobe Room. There is a clipboard on the door to the Wardrobe Room with a **repair sheet**. Please list the repair needed on this sheet. Again, we do not have the manpower to go looking for items that need repairs done to them.
 - d. Under no circumstances should the actor remove any piece of costume from the theatre without permission from the costumer.
4. Eating, Smoking or Drinking in costume is not allowed without special permission. Even then, cost or repair or cleaning of any damage done to a costume by an actor eating or drinking or smoking off stage **will be charged to the actor**. There is no smoking allowed anywhere in the Hilberry Theatre.
5. Makeup/Accessories
- a. Each actor is expected to own a personal makeup kit with basic equipment and supplies. Because actors are never more than 30 feet from the audience at any time on stage, most of the time basic corrective makeup is all that is needed. Heavy makeup gives a very unnatural appearance. This is also true of drastic color choices in bases and shadows. We recommend that each student have at least a basic kit much like the cream makeup kits made by Mehron or Ben Nye. They include: six cream bases, eight shadows, clear powder, lining sticks, pencils, brushes, stippling sponges, latex, derma wax and rouge. These kits sell for about approximately \$60-70, are available for men and women, and are made for Caucasian and African-American performers. The basic kits can be added to when the character needs demand their purchase. For very specific makeup needs such as facial hair, prosthetic pieces, adhesives, cleaning supplies, and application instructions, the costume shop usually provides these pieces with the actor's costumes for the run of the show. Please consult your show's costume designer when in question.
 - b. Each actor is also required to provide his/her own brushes, sponges, powder puffs, soap, cold cream or cleaning supplies, tissues, baby wipes, and makeup towels for all productions. The theatre does not provide any of these supplies. Showers are available for actors use and are found in both men's and women's dressing rooms.
 - c. During the run of a production, special need or assigned makeup, facial hair, wigs, and hosiery supply needs must be recorded with several days' notice on the Costume Repair Sheet in the wardrobe room, so that they may be replenished in a timely fashion.
6. During the initial two-week period of the Hilberry rehearsals, all actors will consult with the Costume Design Advisor at the time of his/her initial measurements to determine the appropriate hairstyling for the season. Once this has been agreed upon, actors will be expected to maintain the hairstyle throughout their time at the Hilberry, unless another arrangement is made for a show's needs.

Gentlemen must be clean shaven and sideburns must be no longer than mid-ear. When a character requires longer hair, moustaches or beards, the wardrobe department will provide them. It is also the actor's responsibility to keep the appropriate haircut throughout the season and not let it get longer and grow straggly. "Appropriate" also means not having too much cut off.

Ladies are required to have longer hair for use in the period shows. It is required that hair be several inches below the shoulder for this purpose. If a lady does not have long hair when she is hired, it is expected that she will let her hair grow from the time she gets here until the desired length is achieved.

Neither men nor women are permitted to get radical haircuts or hairdos. In addition, natural colored hair is not only expected, but it is required. Men and women both are not permitted to recolor their hair including touching up gray. The faculty takes all matters regarding hair very seriously and variations from these policies are dealt with seriously.

REQUESTING EXCEPTIONS TO REPERTORY THEATRE STANDARDS ON HAIRCUT, FACIAL HAIR, HAIR COLOR, AND MAKEUP REQUIREMENTS:

While students must abide by the standards set forth in the Ropes, and with the understanding that these standards are designed to serve the season, there are occasional times that a request for an exception may be appropriate. Any change in the use of presentation of makeup and hair for any performance must be approved by the following personnel:

- Director of the show in question
- Directors from all other productions in which you are cast, including understudy roles
- Acting Program Coordinator
- Costume Design Advisor

COSTUME SHOP TECHNICIANS

1. The work hours of the Hilberry Costume Shop are 10:00 a.m. to 6:00 p.m.
2. Each graduate assistant will schedule a 26-hour workweek during the semester. Additional evenings or weekend work calls will be arranged with the graduate assistants according to the needs created by the production schedule. These calls are a part of the graduate student's production responsibilities and must be honored. Work performed during these calls determines students' THR 7582 grade.
3. Attendance at all dress rehearsals is required of costume designers unless dismissed, and other assistants as assigned.
4. Costume assistants are not permitted to design or work on free-lance projects beyond their Bonstelle and Hilberry assignments; this includes free-lance projects outside the University, Studio shows, or acting scenes without permission from costume design advisor.

SCENIC DESIGN AND SCENIC TECHNICIANS

1. Normal work calls are from 2:00-6:00 pm. Afternoon work calls can be rearranged as necessary by the Tech Director or Scene Design Area Head. Three recorded instances of lateness or absenteeism at work calls or shifts will result in automatic reduction of the highest Repertory Theatre THR 7582 grade to "B".
2. Occasional evening and weekend work shift calls will be necessary, and advance notice will be given as early as possible.
3. All MFA Scenic Design Assistants must wear steel toed shoes while working in the scene shop and theatres. All Graduate students are required to have their own approved respirator. The Shop Supervisor will arrange for a proper fit test with incoming Graduate Scenic and Costume Design students. The Department of Theatre and Dance will supply the required filters.
4. Special assignments and responsibilities in the scene shop are possible and may require additional work. The TD or Scene Design Advisor will determine these assignments and responsibilities. Crew

calls take precedence over personal and social commitments. If there is an emergency a phone call to the TD is required. must be issued, your attendance is expected.

5. Attendance at design runs, tech and dress rehearsals is required for all technicians with a production assignment position until it is deemed unnecessary by the stage manager and their Program Advisor. As a courtesy the director of the production should be part of this discussion.
6. No furniture or existing fine quality prop may be altered or painted without the approval of the Scene Design Advisor.
7. Pre-Production Responsibilities
 - a. All Hilberry Company members are expected to be familiar with all scripts being produced in both the Hilberry and Bonstelle, even those on which they are not designing.
 - b. It is the responsibility of each scenic designer, property master, and scenic charge to collaborate with the director and the other members of the production team to define and implement practical and artistic solutions to challenges presented by the scripts. This collaboration occurs among all designers, mentors, program heads and director during the scheduled design meetings plus informal discussions. Scenic Designers must provide a complete design package that includes research, drawings, draftings, a presentational model, back up material and any specialized material required by the scenic mentor, scenic program head and technical director. These materials are due on the scheduled final presentation day. The Scenic Design Advisor must be able to review the scenic design prior to the final design presentation day.
 - c. It is the responsibility of the scenic designer, property master, and scenic charge to meet production deadlines set by the Scenic Design Area Head and the production calendar.
 - d. Each scenic designer, property master, and scenic charge is responsible for refining and completing their work through the technical and dress rehearsals until the production opens.
8. Post-Opening (Running) Responsibilities
 - a. All designers and technicians are responsible for maintaining the technical and artistic integrity of the productions on which they work. No major changes in any aspect of a scenic design may be made after the final approval date of the design without consultation with the director in consultation with the Scene Design Advisor and the Technical Director.
 - b. There will be a photo call for each production. Designers who wish to have record photos of their work must plan their shots in conjunction with the stage manager and director.
 - c. All work and storage areas must be maintained in an orderly fashion. This includes the stage floor of all theatres as well. Failure to keep these spaces clean may result in additional mandatory cleanup calls.
 - d. Scenic Design graduate research assistants are not permitted to do design work or free-lance projects beyond their Hilberry and Bonstelle assignments unless prior permission is obtained from the Scene Design Advisor.

LIGHTING AND SOUND TECHNICIANS

The responsibilities of the lighting designer, master electrician, and sound designer for Hilberry and Bonstelle productions are spelled out in detail in the description of the MFA Lighting Design Program which is distributed at the beginning of each year by the Lighting Advisor. The following notes are only a highlight of some of these points. Please refer to "The MFA Lighting Design Program" for more detailed descriptions.

The work done in developing a design is not a part of crew responsibilities. While some meetings will occur during the afternoons, research, planning, and drafting are not to be done during the normal crew hours.

1. Pre-Production Responsibilities

- a. All Hilberry Company members are expected to be familiar with all scripts being produced in both the Hilberry and Bonstelle, even those which they are not designing.
 - b. It is the responsibility of each lighting and sound designer to collaborate with the director and the other members of the production team to define and implement practical and artistic solutions to the demands of the script. This collaboration must occur early enough that the solutions can be discussed with the Lighting Advisor prior to their realization. Failure to collaborate or discuss the development of the design with the Lighting Director is a serious breach of design process. The schedule of collaboration and discussion is clearly laid out in "The MFA Lighting Design Program."
 - c. Lighting designers must prepare all necessary paperwork - light plot, hook-up, schedule, and magic sheet - according to accepted graphic standards. These materials must be completed according to the deadlines defined in "The MFA Lighting Design Program."
 - d. All lighting and sound in the Hilberry must conform to the permanent hang as specified at the beginning of the season by the unit plot and the description of the Hilberry Lighting Systems which are given out at the beginning of each year by the Lighting Director. Any changes in the permanent hang of the Hilberry can adversely affect the designs of preceding and following productions and must have the approval of the Lighting Director. All lighting and sound in the Hilberry, Bonstelle and Studio Theatres must conform to safe electrical and rigging practices. No changes to the wiring of the buildings, or the inventories of equipment, can be made without approval of the Lighting Director. Equipment is not to be swapped between theatres.
 - e. Work calls for the recording of sound; wiring of practicals; the cutting of gel; and the hanging, cabling, gelling, and focusing of lights, maintenance, and other production related work should occur between 1:00 p.m. and 6:00 p.m. whenever possible. Graduates supervising the work of undergraduates must have specific work planned for them prior to the start of each crew. Work calls after 11:00 p.m. are specifically prohibited with the undergraduates in the Bonstelle. (The sole exception to this rule is the "dark day" for focusing.)
 - f. It is expected that all lights will be focused and all cues stored in the light board prior to the start of the first technical rehearsal. Also, all sound cues must be recorded and edited into a show tape or file by this time. It is not acceptable to delay the creation of the light or sound cues beyond this point.
 - g. It is the responsibility of the lighting designer, master electrician, and sound designer to continue the refinement of their work through the technical and dress rehearsals until the production opens.
2. Post-Opening (Running) Responsibilities
- a. All designers and technicians are responsible for maintaining the technical and artistic integrity of the productions on which they are working. No major changes in any aspect of a design may be made after the opening without consultation with the director.
 - b. The re-gelling, re-focusing, and re-circuiting of lighting during changeovers in the Hilberry will be planned based upon when the scenery shift will be completed, allowing sufficient time to resolve difficulties before the start of performances.
 - c. Show calls are posted by the stage manager. Lighting and sound operators should plan on completing the check-out of equipment at least 15 minutes prior to the opening of the auditorium to the public.
 - d. There will be a photo call for each production. Designers who wish to have record photos of their work must plan their shots in conjunction with the stage manager and director.
 - e. When shows are struck, it is the responsibility of the designers and technicians to remove all equipment, cables, gel, tape, etc. to the appropriate places of storage.
 - f. All work and storage areas must be maintained in an orderly fashion. This includes the stage floor of all theatres as well. Failure to keep these spaces clean may result in additional mandatory cleanup calls.

STAGE MANAGERS

General Information:

1. The stage manager is encouraged to set the example of a working relationship with actors, designers, technicians, publicists, house management, area heads and staff in a professional considerate manner.
2. Stage Managers are responsible for preparing the stage/rehearsal hall for auditions, rehearsals, performances, and special events.
3. Stage Managers should be at all rehearsals and performances at least 1 hour prior to the start time.
4. A Stage Manager must be assigned to run the stage performances of special events, such as Grad Tribute, Subscribers Party, and Open House.

Production Meetings:

1. Production meetings are scheduled in 30 minute increments between 1:00 pm and 2:30 pm on Tuesdays.
2. The meetings order usually starts with the first show followed by the next shows in the calendar order. When the first show goes into tech, the next show(s) move up to the vacant slots.
3. The final production meeting for each show is the week before the Saturday tech for that show.
4. The Stage Manager is responsible for running and recording the production meetings.

Auditions:

1. Stage Managers are responsible for preparing the general and individual show auditions.
2. Stage Managers are responsible for typing and posting the cast list as soon as possible or at the Director/Stage Manager's discretion.
3. A Stage Manager is generally asked to run the Detroit area audition/interview recruiting session for the MFA Acting Program. These auditions are generally on the second Saturday of February.

Rehearsal:

1. Stage Managers are responsible for taping the floor plan as soon as possible on the rehearsal hall stage.
2. Stage Managers are responsible for setting rehearsal furniture prior to the start of rehearsal
3. Keeping track of all blocking, scene shifts, and prop movement.
4. Stage Managers are responsible for placing all furniture against the back walls of the rehearsal room at the end of rehearsal.
5. Stage Managers are responsible for completing all needed paperwork and posting/emailing by 9:30 am.

Assistant Stage Manager (ASM):

1. One ASM may be assigned for each Hilberry production.
2. The ASM is responsible to assist the Stage Manager (as needed by the stage manager) for a particular production.
3. The ASM is required to see a run through prior to the start of tech week and create their own calling prompt book during the rehearsal and tech process.

4. The ASM is required to be present from the first tech on Friday thru opening night. They may be asked to be present for other tech days as needed by the Stage Manager.
5. The ASM should be ready to call any performance in the absence of the Stage Manager.

THEATRE MANAGERS

The responsibilities of the various positions in the box office and public relations office are provided during the first week by the area supervisor.

1. Office Hours and Work Calls
 - a. In addition to daytime hours, the management students also staff Hilberry and Bonstelle performances, and staff the subscription tables in the Hilberry and Bonstelle Theatre lobbies at assigned times. Studio Theatre and Allesee Dance Theatre performances may also require involvement, as directed by the area supervisors. Special assignments and responsibilities such as departmental promotional activities, special events and special performances are also handled by the theatre management students. Evening and weekend hours, both Saturday and Sunday, are required.
 - b. Three recorded instances of lateness on work calls will result in automatic reduction of the Practicum in Theatre Management, THR 7075 grade by one letter grade.
2. All theatre management students are required to have read all of the scripts being produced in the Hilberry, Bonstelle and Studio. Incoming 1st year students shall have read all the scripts by September 15. All other students will have read all scripts before the end of the prior spring term.
3. Attendance at final dress is required for each show.

GENERAL INFORMATION

1. Keys
 - a. One set of keys pertinent to the individual's internal area is available from the respective faculty member of that area. This set of keys must be signed out from that faculty member if any business must be conducted after hours. These keys must be returned to the faculty member immediately the next day.
 - b. The Stage Managers will have a full set of keys.
 - c. Design students will have their keys distributed during the first week of the contract in August.
 - d. Actors may borrow a key from Cheryl on a case by case basis, but the keys must be returned as quickly as possible. Actors wishing to warm up in the rehearsal space or Hilberry Theatre before "call" must make arrangements with the stage manager; acting reps will have keys to the rehearsal space.
 - e. If keys are lost or stolen, the department office must be informed immediately.
 - f. Should circumstances arise that any student needs to be issued a key on short or long term basis, approval must be obtained from the department.
 - g. All keys must be turned in to the program advisor at the end of the season.
 - h. Be aware that anyone who is found with unauthorized keys in their possession is subject to arrest by Wayne State University Police. Students needing access to 95 W Hancock will do so by One Card access. One Card entry will be determined by Program Advisors and Fred Florkowski.
2. Emergencies and Injuries

The Stage Manager will be responsible for handling emergencies which may occur during rehearsals and performances. In case of an off campus accident or injury, the University Health Center at the Health Care Institute located at 4201 St. Antoine (next to Scott Hall) can take care of such concerns. Public Safety must be called at 577-2222 for any emergencies. That same number should be used in the event a security emergency also arises.

3. Accident Reports

Accident report forms must be completed by anyone suffering an accident during rehearsals and performances. See one of the department secretaries and complete the form within 24 hours after the accident unless completely incapacitated. Designers/Technicians must inform Technical Director as soon as possible.

4. Emergency Phone Numbers

Department Main Office (4841 Cass, Suite 3226)	313-577-3508
Hilberry Box Office	313-577-2972
Russell Blain	513-255-4068
Fred Florkowski	313-570-3556
Dana Gamarra	313-595-7794
Cheryl Turski	312-213-9670
New Technical Director	TBA

Memorize the WSU Police number: 577-2222

Wayne State University Police force is officially affiliated with the Detroit Police Department. If at any time--in any place around the University--illegal or suspicious behavior is observed, dial 577-2222 immediately. The security system requires your cooperation. Become familiar with street phones with blue lights. They give you immediate communication with Public Safety in the campus area. One is located on the corner from the Hilberry. Another is on the corner of Cass and Warren Avenue. These phones can be used to dial ANY campus number and the latter mentioned phone is handy to reach persons in our building when it is locked.

(Do not call 911, which is the number for the city of Detroit, it will take too long to respond to your call.)

PHOTOGRAPH & VIDEO RELEASE FORM

Wayne State University
Maggie Allesee Department of Theatre & Dance

I hereby grant permission to the rights of my image, likeness, and sound of my voice as recorded on audio or video tape without payment or any other consideration for the Hilberry season related to productions, rehearsals, and classroom activities. I understand that my image may be edited, copied, exhibited, published, or distributed and waive the right to inspect or approve the finished product wherein my likeness appears. Additionally, I waive any right to royalties or other compensation arising or related to the use of my image or recording. I also understand that this material may be used in diverse educational settings within an unrestricted geographic area.

Photographic, audio, or video recordings may be used for the following purposes:

- conference presentations
- educational presentations or courses
- informational presentations
- promotional, archive, and marketing activities for the Maggie Allesee Department of Theatre & Dance, CFPCA, and Wayne State University

By signing this release, I understand this permission signifies that photographic or video recordings of me may be electronically displayed via the Internet or in the public educational setting.

I will be consulted about the use of the photographs or video recording for any purpose other than those listed above.

There is no time limit on the validity of this release nor is there any geographic limitation on where these materials may be distributed.

This release applies to photographic, audio, or video recordings collected as part of the sessions listed on this document only.

By signing this form, I acknowledge that I have completely read and fully understand the above release and agree to be bound thereby. I hereby release any and all claims against any person or organization utilizing this material for educational purposes.

Full Name _____

Street Address _____

City _____

Postal/Zip Code _____

Phone _____ Fax _____

Email Address _____

Signature _____ Date _____

If this release is obtained from a presenter under the age of 19, then the signature of that presenter's parent or legal guardian is also required.

Parent's Signature _____ Date _____

THE HILBERRY PRODUCTION MANUAL SIGNATURE PAGE

2017-2018

This is to confirm that I have read and understand the guidelines explained in the Hilberry Production Manual (Ropes) for 2017-2018.

Signature

Print Name

Date

This statement should be signed and submitted to your area head no later than the first day of classes.