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**Department of Theatre and Dance**

# **Production Handbook for Undergraduate Theatre Majors**

**"THE ROPES"**

**2017-18**

"The Ropes" is a description of the operating procedures for Undergraduate students' participation in all theatre Activities. "The Ropes" is a production manual and should be shown that respect in its use. 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 here at Wayne State University works to promote theatre as a cooperative art. Our students, faculty and staff work jointly together for a common end—the creation of quality stage productions. Because of the complexity of this work, knowing “the ropes” is necessary to assure us that this close-working relationship will be educationally and artistically rewarding for everyone. “Protocols” and “procedures” are indispensable for any collective endeavor and exist for the benefit of us all--to eliminate the confusion, insecurity, hard feelings and waste that arise out of chaos. Each efficient and professionally focused theatre has certain guidelines and expectations of its own--in addition to recognized standard theatrical procedures--and our Theatres are no exception.

This handbook is designed to answer your questions about WSU’s theatre procedures for the Undergraduate productions. It is a guide, not to dictate, but to help you work here in an atmosphere of creative efficiency, mutual respect and understanding.

The BA and BFA theatre programs are recognized nationally by theatrical producers and directors for training disciplined, conscientious, and confident actors, designers, and technicians. To be an effective educational theatre, we aim for the highest professional standards even though we are not professional theatres. Artistic and educational values depend partly on complete cooperation and sharing of responsibilities in all areas. Actors assume technical responsibilities and technicians may walk on as actors; students support and assist one other; and all share in the combined results. To help yourself and your fellow students and co-workers get the most satisfying results, please read this booklet and keep it for later reference.

### ATTITUDE/PROFESSIONAL DEPORTMENT

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 THR 2581 -2587 and 3581-3587, even if a student’s work is satisfactory.

Do not demean, disrespect or dishonor your peers, other student 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, appropriate 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. 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 theatre student at Wayne State, respect the program. 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.

### THE BONSTELLE COMPANY (UNDERGRADUATE THEATRE STUDENTS)

*Theatre is an all-encompassing art form. Actors, dancers, managers, painters, designers and costumers are just a few involved in creating a successful performance. For many, the Bonstelle*

*Company—our undergraduate theatre student organization—is the first opportunity to work in an academic environment which brings all the individual elements of professional theatre together. As students we are expected to conduct ourselves as professionals and we expect the same from others.*

*The faculty are always available to offer advice and to hear suggestions and encourage help from students in organizing extra-curricular events.*

*Beyond this introduction there are a few other tips that may be helpful...*

## STUDENT ASSISTANTSHIPS

No matter how you look at it, money is always a concern for the theatre student. Unlike more traditional fields of study where exploration and study can be done individually, we in the theatre have to be in the same place at the same time--be it rehearsals or work calls or performances--for our theatre to happen. Evenings and weekends are times for rehearsals and performances and often conflict with outside jobs as you try to put yourself through school.

There are several ways an industrious student can work in the theatre department:

**Student Assistants** are hired and work ten to twenty hours a week in public relations, box office, costume shop, scene shop, and lighting. These assistants are generally students who show an aptitude and career interest in chosen fields but it is not uncommon to see students working very well in areas other than their chosen emphasis. See the following faculty and staff for more specific information:

Michael Donohue .....	Box Office
Devon Redmond.....	Concessions
Mary Copenhagen.....	Costume Shop
Russell Blain .....	Lighting/Sound
Patricia Moore.....	Main Office
W. Tommy Karr .....	Promotions and Outreach
Fred Florkowski .....	Scene Shop

If you qualify for the **College Work Study Program**, you can work in any of the above, as well as assist the secretaries in the main offices if you wish. To see if you qualify, you must visit the Financial Aid office in the Helen Newberry Joy building.

**Student Activity Awards** are given for activities that supplement the students' educational experience and prepare them for the profession.

In an ongoing effort to provide as much support as possible, the department also awards **scholarships** annually to deserving students. Some of these include Talent Scholarships, Zudick's, Blakely's and Molson's (for seniors-to-be), the Lily Tomlin, the Eva Woodbridge, the Tracey Lupo, the Kyle Holton, and the National Costumer Award. For more information, please see the BA/BFA Curriculum guide

## CALL BOARD & COMMUNICATIONS

Communication is essential, of course, for the various departments in the theatre to successfully produce a show.

All official communications will be also posted on the **Theatre Department Call Board** (third floor hallway of Old Main outside the main departmental offices) and/or emailed via "**The Callboard**"

**the department listserv**, the department listserv. Students are obliged to **check their Wayne State email and the call board every day** for departmental announcements, rehearsal changes, notes, announcements, etc. When an announcement has been posted—usually by 9:30 a.m., the assumption is that you received the message the next time you entered the building.

"**The Callboard**" is a listserv that includes all students in theatre and dance, both graduate and undergraduate, as well as faculty and staff. It allows for communication to go out to everyone quickly and efficiently. Important messages dealing with academics, auditions, casting, productions, job opportunities, and many others will be sent to you via "**The Callboard**." It is set up so that everyone receiving messages may send to it to get information out. It is, however, necessary to **send messages to it from your WSU email account**. When sending a message, please make certain that your subject heading include the group with whom you are wanting to communicate, as well as information regarding your message. For example, if you are wanting to get a message to all theatre students, a message might say: "*THEATRE: Audition information.*" Examples of recipient categories are: DANCE, THEATRE, UNDERGRAD ACTORS, GRADUATE ACTORS, etc. Messages may be sent to, and will come from, the address: **thecallboard@lists.wayne.edu**.

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 <http://login.wayne.edu>, set your target to Academica, and—once logged in--access Account Management by clicking on the icon in the upper right hand side of the page that looks a person..

Once a production moves out of the rehearsal hall to a theatre, additional information is posted for that show on the **Call Board** located inside the theatres. The Bonstelle Theatre Call Board is located just inside the stage door of the theatre. The Studio Theatre Call Board is located next to the Studio Theatre Manager's Office by the make-up room and dressing rooms. The Studio Call Board also has a weekly calendar for current studio productions and studio space usage.

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

## PERFORMANCE OPPORTUNITIES

There are a number of performance and production opportunities including the Bonstelle Theatre, Studio Theatre, Hilberry Theatre, Performance Exchange, Black Theatre Ensemble, and Motor City Cabaret composed of skilled students who must qualify for membership through auditions or by assignment. They present performances on campus and in the community. **Students must maintain a minimum 2.5 overall GPA and a 3.0 GPA in the major to participate in performance and production opportunities.**

## AUDITIONS

**General Auditions** are held twice a year--one each for the fall and winter semester shows, serving two purposes: first, to cast upcoming productions; and second, to assess and document the growth, development, and improvement of performance majors. These may run from 3 pm through the evening.

Actors are allotted two minutes for the audition. Try to select material which shows you at your best highlighting a) your talents and b) demonstrating how you might fit into that semester's shows. When casting musicals, there is additional opportunity (16-24 bars) to sing an appropriate vocal selection. Choose audition materials of an age range that you could believably play.

**Callback auditions** follow the General Auditions, individual **callback auditions** for all shows that will be rehearsing that semester will take place the two days after the General Auditions.

Specific requirements and preparations (dance auditions or dialects) may be different for each show and each director. Consult the **Call Board** for announcements outlining these requirements

Dress neatly and appropriately for your audition but not in a costume. Actors are chameleons, adept at portraying characters other than themselves. Be very aware that extreme hair styles, body piercings, and tattoos might very well limit your ability to get cast. Please consider your professional goals.

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 actor I am?"

Scripts are often available in the main office, Room 3226 Old Main, so that you may read the script in advance, select the roles for which you feel interested, and prepare a confident audition when "called back."

Sign-up sheets are posted for your **General Audition** time approximately one to two weeks prior to the audition dates. Casting is competitive. Undergraduate theatre performance majors are expected to be thoroughly prepared.

Again, **check the Call Board** early and often for more information about date, time, location, etc.

## CASTING

**Cast lists** for each show are sent out to "**The Callboard**" in advance of their being posted on the **Call Board**. They will go out as soon as possible with the date and time for the first rehearsals. Actors are expected to sign the cast list that is posted on the **Call Board** with his/her initials to indicate to the Stage Manager that you have seen the list and you will be at the first rehearsal. Failure to sign the cast list can result in a director making a choice to re-cast the role. When you are cast in a role for a production, you also accept the responsibility to follow the procedures described in the following pages for rehearsals, performance, publicity, and strike. Students enrolled in the Acting BFA program are required to accept any role in which they are cast.

Remember that a director 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. From this time on, the make-up designer--who is often the costume designer, must approve all haircuts or changes in hair color.

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 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.

Similarly, the directors have just made difficult decisions and may not necessarily be prepared to immediately offer valuable responses. You are encouraged to get feedback from the directors concerning your auditions, but please wait those two short days. Also remember, you may look in your student file (about two weeks after generals) for assessment notes on your audition. These files are kept in the departmental office.

## REHEARSALS

Punctuality is essential! Every minute you are late multiplied by the number of persons at the rehearsal represents man-hours wasted and morale damage that can impair the creative atmosphere for everyone. Inform the director or stage manager if there are any scheduling

conflicts. If there is an unavoidable delay, you should telephone the stage manager as soon as possible before rehearsals. It is not acceptable to call the stage manager as rehearsals are beginning. Be aware that some stage managers may accept text messages—that is at his or her discretion. .

Weekly rehearsal schedules are posted on the **Call Board** on Monday mornings and are generally distributed via email. Check the **Call Board daily**; possible changes are posted by 9:30 a.m., as needed.

**Rehearsal Protocol:** “Protocol,” “etiquette,” or “professional decorum”—call it what you will—is the polite and effective behavior during rehearsals which allows creative energies to explore their fullest expression in a collaborative environment. Be a part of positive artistic force, not the squeaky interruption that disrupts momentum.

Rehearsals are to begin at the scheduled time. Actors are expected to arrive ten minutes prior to the scheduled time 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.]

Typical rehearsals are 7:00 p.m. - 10:30 p.m. on weekdays and 10:00 a.m. - 1:00 p.m. and 2:00-5:00 pm on Saturdays.

The Stage Manager will keep a record of “lates” for rehearsals and missed costume fittings. These issues will affect the THR 258x grade in which theatre majors and minors may be enrolled. See the syllabus for your class to know the specific expectations for the course.

Habitual tardiness and absences can result in the dismissal of a student from a production, affect future casting, and jeopardize scholarship consideration. It may also be detrimental to students who are interested in auditioning for the BFA program. As good attendance is a necessity in the profession, this is taken very seriously.

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.

Actors are expected to have their own personal notebook for “taking notes.” Briefly, “giving notes” is when the director, usually at the end of run-throughs or rehearsals, shares lots of notes quickly to the cast. As an actor 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 to make an appointment. Actors cast in the musical should also be prepared with an audio recorder on the first day of music rehearsals.

Rehearsals are closed to anyone outside the cast, designers, and crews. Permission to attend a rehearsal may be granted only by the show’s director and should be asked well in advance. Unauthorized observers will be asked to leave, unless approved by the director.

Designers and other members of the production staff are encouraged to come to run-throughs of shows on which they are working. Video recordings may be made of rehearsals in order to better communicate the show to the design team.

Normally, there will be a 5-minute break for every 55 minutes of rehearsal or a 10-minute break for every 80 minutes. Stage managers are responsible for informing the actors and director about rehearsal breaks.

## COSTUMES

The Bonstelle Theatre Costume Shop is located at 95 W. Hancock—room 111. All measurements and fittings will take place there. Appointments and scheduling are made via the stage manager. Sign-up sheets will be distributed by the stage manager in advance of the appointment. *You need to sign up for a specified time **and** be 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. **It is imperative to the construction of the costumes to keep your scheduled fitting appointments.**

**Measurements:** After each semester's shows are cast, actors are required to come in for a complete set of measurements. This should only be needed once per year, however actors may be called in from time to time. Please do not wear over-sized or baggy clothing to these initial measurements.

**Fittings:** During the rehearsal period anywhere from two to six fittings may be needed to properly fit you with your costume. All fittings are scheduled through your stage manager. **Important:** Wear proper undergarments to the fittings and bring any rehearsal garments provided by the costume shop

**Rehearsals:** Early in the rehearsal period there is a design presentation that includes renderings of the costumes. This provides you with a clear vision of what your character will look like and what garments you will wear. During rehearsals it is wise to wear clothing that is similar in function to the costume design. If it becomes apparent that a garment needs pockets, etc., these concerns should be relayed **through the stage manager** to the costume designer. Rehearsal skirts, shoes, corsets, etc. are generally supplied by the costume shop and are coordinated through the stage manager.

**Borrowing Costumes:** The costume shop does **not** allow students to borrow costumes for scene work or for outside productions. Because of a shortage of workers in the shop, it is impossible to meet all these types of requests.

## CONSTRUCTION CREWS

Crew time hours are generally from 2:00 p.m. to 6:00 p.m., Monday through Friday. Construction of the Bonstelle shows takes place in the Costume and Scene Shop areas (in 95 W. Hancock). The lighting crew generally works on site in the theatre--be it the Bonstelle, Hilberry, or the Studio.

There are several paid student assistantships available in all of the above areas with preference given to Design/Tech majors. Talk to the Technical Director and the Undergraduate Costumer for more information. Again, if you qualify for **work-study**, positions are available in all of the various theatre shops and offices.

**Crew work** is a wonderful way to enrich and enhance your experience in the beginnings of your career in the theatre. For Design/Tech majors the benefit is obvious—working on the crews is an excellent practical experience added to your studies in the classroom. You learn in “practice” what some programs only cover in “theory.” As a part of the Fundamentals courses, students will take part in various crews: acting, designing, and construction. Discuss the options with your Academic Advisor. All scenic construction student assistants are required to wear steel toed shoes while working in the scene shop.

**Design Opportunities:** Design opportunities are mainly reserved for design/tech majors, there is often the unfilled assignment that can be assumed by a “non” tech major. If you would like to design for one of these shows, contact the Undergraduate Costume Designer.

## RUNNING CREW & USHERING ASSIGNMENTS

**THR 1411 and 1461: Fundamental Craft Classes** – These classes provide a foundation necessary for to actively participate in scenery, costume, lighting, sound, and stage and theatre management. Students in these classes will also serve on a running crew. This experience allows students the opportunity to experience the production and professional expectations of collaborating on a production.

**THR 3570:** Technical Theatre Problems (THR 3570) is for design/technical theatre majors and is a more in-depth involvement in a technical aspect of a given production. Tech Problems is a two credit hour course.

**THR 2581 – 2587: Theatre Studio** – These classes provide practicum credit in performance, scenery and lighting, costuming, stage management, theatre management and running crew. Students may repeat any of these courses up to three (3) times. Each of these courses includes an assignment to serve as an usher for two performances in our theatres. The syllabus for these classes outline the ushering responsibilities. To sign up for ushering students go to <http://www.slottr.com/sheets/378228>

**Ushering Assignments:** Students may also volunteer to usher as slots are available.

## PERMISSION FOR OUTSIDE PRODUCTIONS

The primary obligation of theatre majors is to the Wayne State University stages. Theatre majors must receive permission to participate in any outside productions from your Degree Advisor.

## STAGE MANAGER

Stage manager is in full charge beginning with the first technical rehearsal. S/he is responsible for the smooth running of the show and will act as direct representative of the director.

**Calls:** “Call” means 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. If any of the cast or crew is late for a call, whether for rehearsals or for performances, it is the stage manager’s responsibility to make phone calls to see what might have happened. Please be prompt, as this will greatly minimize the stress on your stage manager.

During the running of a show the stage manager is not a prompter and no prompter is provided. You are responsible for your own entrances. Places will be called either over the P.A. system or in person.

**Relationships:** Remember: the stage manager is trying to assist everyone in creating the best possible production. **Treat your SM's with respect and courtesy.**

It is common practice to always “thank you” the stage manager after an announcement; i.e., when the S.M. calls “5 minute to places, please; 5 minutes to places” you the actor or crew member would reply “thank you” or “thank you, five.”

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**, any conflicts with the call time should be immediately reported to the Stage Manager and Technical Director.

In the case that performance or rehearsal conflicts with classes, you must make arrangements with the instructor **in advance** (this includes theatre classes). The theatre can 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. For this reason, students in the theatre will find it difficult to take evening classes.

**Sign-in List:** All rehearsals and shows have a “call” time, which you must meet. Cast and Crew must always sign in upon entering the theatre, which informs the stage manager of your presence.

**Technical Rehearsals** are specifically designated to coordinate all of the technical elements—costumes, props, scenery, lighting, and sound—with the actors, running crews, and stage manager. Hopefully, the first three rehearsals will iron out all technical problems and challenges. This may be a rather trying period for you as an actor and as a crewmember because of the necessity of stopping, learning new elements, and constantly re-running. Since timing of scene shifts, lighting, sound, projection cues and costume changes relies on the accurate running time, it is essential that you cooperate by repeating at a performance level.

At this time, actors may be asked to participate in an assigned technical duty. Actors must remember that this is the first rehearsal for the technical crews—actors assist the running crews just as the crews support the action onstage.

It is important at these technical rehearsals to report any difficulties or problems to specific crew heads; this may include things such as something is too heavy, you need help, props are missing, repairs are needed on costumes or props, etc. Don’t assume that someone else will fix it; make sure the crew head writes the problem down so that it can be fixed. If in doubt about who to talk to?--**go to your stage manager.**

The **First Technical Rehearsal** is specifically for coordinating sets, props, lights, and sound—as well as all warnings and calls the stage manager must make. If you are working on a running crew, you may be called for additional technical rehearsals or to perform as an “extra” in the show. If you are an actor, you may be assigned to help with scenery, props, or costumes.

**Technical and dress rehearsals will not last past midnight.**

The **Second Technical Rehearsal** adds the costume elements. Actors will be assigned a dressing room by the Undergraduate Costumer. Their 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 actor along with a complete scene breakdown and costume plot. At the top of each rehearsal and show, all actors need to check all costume pieces against this inventory sheet—making certain all garments are accounted for.

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

Once the show is in the theatre, laundry is done every other rehearsal and/or show by the costume run crew. Actors are requested to put all washables in the laundry baskets provided. We ask that socks be pinned together (supplied by the costume crew) with a tag with the actor’s name attached. 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.

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

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

At the **Second Dress**, make-up is usually added. Because of general hygiene, it is not a good idea to share makeup. All actors are responsible for providing their own makeup—unless there is something in the makeup design that is show-specific. 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, and 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. All actors are responsible for executing their own makeup and need to know how to do basic corrective and aging for the stage. If there are specific makeup requirements for a character, the actor will be given a makeup chart at the top of the tech week.

As with costumes, makeup design falls under the jurisdiction of the Costume Designer. Any changes in a makeup design must be cleared with the designer. The costume shop provides Kleenex and moist towelettes for makeup removal and alcohol spray to wipe off countertops to keep them sanitary. Please clean up after yourself in the makeup room.

**Checking Props & Costumes:** It is the actors' responsibility to check their own props. See if your props are on the prop table or placed in the appropriate positions on stage.

Double-check your costumes to see if they are complete. 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.

**Dress Rehearsals** are the last three rehearsals before opening where the attempt and focus is to create actual performance conditions. Therefore, actors should not be in the auditorium. By this time, there will presumably be fewer problems and only the director can interrupt the rehearsal. Dress rehearsals allow for concentration on the action of the play and fine-tuning of cues.

**(Occasionally there is an invited audience for the final dress rehearsal so the cast and director can get a feel for audience response.)**

**First aid kits** are located in Theatres. In the Bonstelle Theatre, it is located in the laundry Room. In the Studio Theatre, it is located in the Green Room.

## VISITORS

Technical and dress rehearsals are generally closed rehearsals to all but those working directly on the production. The 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 though you are a member of the Bonstelle Company, 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 in the auditorium. **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.

**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 the entirety of the campus—buildings and grounds. State law prohibits smoking in all public spaces. This applies to stage performances. If smoking is necessary for a role, electronic cigarettes will be provided by the prop master. **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, stage manager, or shop manager before the rehearsal or work call. Phone calls, texting, chatting, etc. are not permitted during working times. Your concentration should be uninterrupted as you pursue your training.

## PERFORMANCES

The Theatres at Wayne State are some of the most exciting theatre 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 professional decorum, here are several hints and reminders concerning performance and your relationship with not only your fellow actors but the paying audience as well.

**Calls:** Call times vary depending on the type of show: musicals and larger shows need more time for scenic presets, sound checks, and light checks, as well as dance and musical warm-ups than smaller, one-set shows. **Call** times are generally one and a half-hours before curtain. It is, of course, essential that you stay in the theatre once you have checked in. Actors and crew, as stated, are required to sign in once they enter the theatre. Never sign in for another person.

**Backstage:** Backstage is most often a busy and crowded place during the “preshow” time: light checks, sound checks, mopping the floor, pre-setting scenery and props, and warm-ups are all taking place. To keep the “magic of the stage” powerful for our audiences we don’t allow them to see us setting up, crossing through the house to backstage, or overhear us warming up. To that end, all preparations must be completed before the call of “house is open” which generally happens 30 minutes before curtain.

**Warm ups:** Actors are expected to do **warm-ups**—both physical and vocal—before the house opens. When warm-ups are not led by a dance or music captain, actors are responsible for individual warm-ups at a time and place to be announced. Please respect each other’s approaches to preparing for performances.

Also, loud and inappropriate music in the house or in the dressing rooms after the “**call**” can be irritating to fellow actors and crew trying concentrate, prepare, and focus. Because of this, no electronic devices (except those with earphones) are permitted in the dressing rooms. No television sets are permitted backstage.

**“House is Open:”** Once this call has been made and the patrons begin being seated, no one is allowed in the house.

**Quiet Time:** Noise must be kept at a minimum after it is announced that the “house is open.” The stage house is not insulated from the auditorium.

**Greenroom:** The Greenroom is for actors 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.

**After the show:** Remember, it is an inviolable professional principle that stage make-up be removed before leaving the theatre! After a performance, your family, friends, and guests are free to wait for you in the auditorium. Only when the house has cleared and you have removed both costumes and make-up are you free to come out into the house to meet your fans. If you wish to share a backstage tour, you must make arrangements with the stage manager.

Occasionally actors will be asked to talk to audience members after a performance. This is routinely done for 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.

**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 the Chair/Executive Producer 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 before the special performance occurs.

## BOX OFFICE AND TICKET INFORMATION

The main box office for all the theatre venues is located in the Hilberry Theatre lobby. The hours are from 12:00 p.m. until 6:00 p.m., Tuesday – Friday. On performance evenings the box office will remain open until 8:30 p.m. The box office at the Bonstelle Theatre is open one hour prior to each performance and closes one half hour after the performance begins. The Studio Theatre utilizes the Hilberry Box Office.

### Complimentary Tickets

Students participating in productions as cast or crew are given complimentary tickets for the show in which they are involved. The number of tickets vary according to the theatre in which the show is being performed. These tickets can be given to friends or family to see your work at the theatre.

- **For the Bonstelle Theatre:** Each member of the cast or crew for a Bonstelle Theatre production will receive a total of 2 complimentary tickets to use for the show on which s/he is a cast or crew member.
- **For the Studio Theatre:** Each member of the cast or crew for a Studio Theatre production will receive a total of 2 complimentary tickets to use for the show on which s/he is a cast or crew member.
- **For the Hilberry Theatre:** Undergraduate students who serve on the cast or crew for a Hilberry Theatre production will receive a total of 2 complimentary tickets to use for the show on which s/he is a cast or crew member.
- **Usher:** Students can usher to see a show at no charge. Contact the Office of Promotions and Outreach to sign up.

### **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.*

Once you book your comp tickets, they're considered used whether or not your guest picks them up.

Comps not picked up by 10 minutes till curtain will be released for purchase by the general public.

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

### **STRIKE**

The final cooperative task of cast and crews for a production is **the strike**. Be sure to bring crew clothes, including sturdy closed toed shoes to the final performance. If you are an actor, directly following this performance, neatly gather all of your costumes and check it in with the costume crew. Report at once to the stage for assignments to strike crews--sets, props, lights, costumes, etc.

**All actors, running and construction crews participate in strike;** in other words, all that have put the production together help take it apart in the end. In the same spirit of sharing the congratulations, everyone stays until the strike is complete to share in the dirty work. Actors are expected to be ready to strike twenty minutes after the curtain call, unless there is an after-show talkback. Not to exclude anyone, all other Bonstelle Company members are welcomed to the strike of any show and to the impromptu parties that might arise afterwards.

In your enthusiasm, don't forget that "to strike" means to systematically dismantle and replace; **not destroy.**

When strike is finished, be sure to check out with the appropriate area head so that you can complete your requirement.

### **STUDIO THEATRE PRODUCTIONS**

Our Studio Theatre is located downstairs of the Hilberry Theatre. It is an intimate 112-seat theatre.

**Departmental Productions:** These are shows directed by faculty or guests which may explore newer, more intimate, and sometimes controversial works. These shows are cast at the same time as other productions and are offered to the paying public.

### **STUDENT STAGE**

The Student Stage is intended as an opportunity for students to guide their own explorations as artists by mounting their own productions. The purpose is to provide students—primarily undergraduate actors and directors—with an opportunity to work and learn independently. These productions are mounted with a minimum of direct guidance from the faculty and may receive small budgetary support.

The Student Stage handbook, published annually, has all the information and proposal sheets needed. Students who choose to mount a Student Stage production are expected to sign up for a Directed Study course. Please refer to this handbook if you have an interest in the Student Stage. It is available at <http://www.theatre.wayne.edu/handbooks.php>.

## PUBLICITY AND PICTURES

For each show you will be asked to fill out a **publicity questionnaire** so we may be able to use the information for program cast listings and bios, as well as to promote and share your work with your hometown paper. We also request that you ask your parents to look for articles or stories about our theatres and students in your hometown papers and that you bring in copies for the yearly scrapbook of news clippings which is maintained by the Office of Promotions and Outreach.

You may be asked to be in **publicity photos**, which are scheduled by the publicist in conjunction with the costume designer, the costumer and director. Again, **Check the Call Board** and look for emails from the stage manager for promo updates. The publicist will inform the director, stage manager and selected actors about the specific photo shoot time and of necessary costume fitting times. It is special being a part of promotional pictures so—if you are selected—please assist in the process.

Additionally, **record photos** are taken for each production. The **photo call** is normally scheduled for immediately after the first Sunday 2:00 matinee. These record shots are the permanent records of each show and it should be seen as an honor to be included in them. When you become well known, some of these photos may resurface to flatter or haunt you. Try to look your best and make scenic and costume changes quickly.

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.

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.

## PUBLIC RELATIONS

You may also be asked to participate in a variety of public relations events to publicize your show or the BA/BFA Theatre program. If you are contacted by the Promotion area, please try to make yourself available.

**Talk-backs:** Often, you might be asked, as a member of the cast, to answer questions from students or audience patrons after a show during the “**talk-back**.” We offer student matinees of selected shows as an outreach service to area schools. . In addition, we may offer audience members the chance to get to know the cast better with specially-scheduled **talk-backs**. The matinees are an extremely important recruiting tool as well as a public service. Actors and Crew are expected to treat audience members with courtesy and respect at all times.

## SAFETY

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. In the event of an accident, the student must fill out an Accident Injury Report through Risk Management on the Wayne State University website. First aid boxes are in each of the theatres, rehearsal studios, and shops. They are equipped with band aids, ice packs, etc. In the Bonstelle theatre, the first aid kit is located in the laundry room. In the Studio Theatre, the first aid kit is located in the green room.

Also, for your own sake, it is advised that no one arrives or leaves the theatre unescorted after dark. At the Bonstelle Theatre, the parking lot is shared with the American Red Cross Association. They have remote cameras but they are not responsible for observing the parking lot by the theatre. As parking lots accessible to the Studio Theatre, Old Main rehearsal spaces, and shops are not directly adjacent to parking lots, it is suggested you not walk alone. Leaving articles in your car is an open invitation to someone to break in. Use your “theatre smarts” coming and going from evening rehearsal; not your theatrical bravado. It is recommended that you contact the Wayne State Police and take advantage of their escorting service when walking to your car after dark.

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.

## 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 program 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

**Hilberry Theatre Box Office** ----- (313) 577-2972

**Bonstelle Box Office** ----- (313) 577-2960

**Office of Promotions & Outreach** ----- (313) 577-3010

**Bonstelle Costume Shop** ----- (313) 577-7911

**Hilberry Costume Shop**----- (313) 577-7913

**Scenic Shop** ----- (313) 577-7902

**Public Safety (Wayne State University)** ----- (313) 577-2222

### Others:

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