

Los Angeles City College

The Theatre Academy Handbook



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Professional Theatre Training Since 1929

This Handbook belongs to:

TheatreAcademy.lacitycollege.edu
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ACKNOWLEDGMENT

The Academy Handbook is not a mere compilation of rules and regulations solely related to the work of the Theatre Academy at Los Angeles City College. A manual for self-discipline, respect and appreciation of all who participate in the profession of the Theatre, the Handbook is a vital and necessary tool in maintaining the integrity of the ongoing operation of the Academy. Rather than being simply one person's idea of how the faculty, staff and students should work together in an intensive environment of learning, creating and presenting work to others interested in our efforts, the Theatre Academy Handbook has been developed over many years by those who developed an organized set of rules and regulations based upon their involvement in both the academic and professional arenas and also by those who currently conduct the ongoing training.

In a larger sense, without sounding overly dramatic, this book of policies, rules and regulations, "rules of the game," etc. is material that may be useful for any student of theatre in any situation, whether academic or professional.

No handbook can truthfully acknowledge all who have provided input. As a "living" document constantly changing from year to year, the Academy Handbook is part of all who have spent part of their life in Los Angeles City College's Drama Department, Theatre Department, Theatre Arts Department, Theatre Arts Department and Theatre Academy, and what it may called years into the future.

Though it is impossible to list every faculty member who has had some influence in the preparation of this Handbook it is appropriate that names be listed so as to establish on an ongoing basis of acknowledgment of the faculty and staff who have participated in the development and stature of the prestigious institution known as the Theatre Academy at Los Angeles City College.

Naila Aladdin-Sanders	Eddie Bledsoe	Jerry Blunt
Martyn Bookwalter	Linda Brennan	Tom Bryant
Winston Butler	Anthony Carreiro	Silas Cooper
Efrain Corona	Kelly Crutchfield	Danny Desmond
Randall Edwards	Bradley Enochs	Sabin Epstein
Michael Evans	Fred Fate	Leslie Ferreira
Daniel T. Green	Charles (Desi) Griffin	Lisa Hashimoto
Robert Howell	Jo Jones	Tina Kronis
Julia Kuleck	Jessica Litwak	Tony Maggio
James McCloskey	Barry McGee	James R. McCloskey
Marilyn McIntyre	Norman Mennes	Jim Moody
Kevin Morrissey	Greg Mortensen	Deena Mullen
Cliff O'Connell	Louie Piday	Tony Rizzi
Deborah Ross-Sullivan	Al Rossi	Jennifer Rountree
Diane Sisko	Hollace Starr	Donna Tollefson
Phyllis Toney	Sibyl Wickensheimer	

LACC, Theatre Academy and Theatre Arts Department

PRINCIPLES OF COMMUNITY

In a community of higher education we are committed to equitable treatment of all students, faculty, and staff. The Theatre Academy's faculty, staff, and students are committed to creating an environment in which each person has the opportunity to grow and develop, and is recognized for his or her contribution.

There are three objectives that our department must strive toward in order to achieve these goals.

- First, we must ensure that we have an environment that nurtures the creative, intellectual and personal growth of our students, faculty and staff.
- Second, we must ensure that our department sets an example of respect for all people.
- Third, we must ensure that our department is a safe and welcoming environment for everyone.

We take pride in the diversity of the department and larger campus community and in ourselves by using the campus environment as a place, committed to academic integrity, where all members are encouraged to use their unique talents to enrich the daily life of the community in which they live, work, teach and learn. Respect for differences and civil discourse must become the hallmark of how we live and work together to build our community of learners at LACC.

We as members of the Los Angeles City College Theatre Department affirm our responsibility and commitment to creating and fostering a respectful, cooperative, professional and courteous environment. Implicit in this mutual respect is the right of each of us to live, study, teach, and work free from harassment or denigration on the basis of race/ethnicity, age, religious or political preference, gender, transgender, sexual orientation, nation of origin, or physical abilities.

We recognize that we will all need to continually work together to make our department and campus community a place where reason and mutual respect among individuals and groups prevail in all forms of expression and interaction.

LOS ANGELES CITY COLLEGE THEATRE ACADEMY HANDBOOK

The growth of your career should be like that of a tree, a simple, steady, all-round growth. You are now about, I hope, to sink your roots deep into the fertile ground of this institution, in order to assure yourselves of as strong a stem as possible, so that however gloriously your branches may flourish they shall not want for resourcefulness and poise. There is plenty of wind, torrents of rain, and no end of thunder about, so don't get too tall too quickly. There is no more invidious state in a career than that in which one finds one's reputation outgrowing one's experience.

— Laurence Olivier (In an address to drama students at the ceremonial opening of the Old Vic School, 1947)

INTRODUCTION

Established in 1929, the Los Angeles City College Theatre Academy is one of the oldest and most highly respected theatre training programs in the country. Over the years the Academy has received numerous regional and national awards and recognition for its training of theatre students, including from the Los Angeles Drama Critics Circle, the Kennedy Center/American College Theater Festival and other annual performance competitions throughout the region. The LACC Theatre Academy is one of the most highly recommended training programs for actors and technicians seeking professional training.

ACTOR TRAINING PROGRAM

The Theatre Academy Actor Training Program requires of every student an extraordinary dedication to and respect for the craft of acting. This intensive curriculum demands self-discipline, organization and a determination to challenge one's own limits. Only students who are willing and capable to take on this challenge are encouraged to apply.

TECHNICAL THEATRE AND COSTUMING TRAINING PROGRAMS

The Professional Technologies and Production Training Programs in Technical Theatre and Costuming graduate highly trained and specialized stage and costume technicians who have acquired a sound working knowledge of their craft and a respect for the skills and technologies associated with their chosen profession. As one of the most unique programs of its kind in the country, the Technical Theatre faculty and staff work with students who are specifically interested in the disciplines and craft related to the stage technician. The Costuming Program is designed to give the student a broad based theatre background while focusing on design and costuming fundamentals.

A TRADITION OF EXCELLENCE

During their two- and/or three-years of training in acting, technical theatre, or costuming, which often lasts from morning until late into the evenings, the students of the Theatre Academy have the opportunity of gaining practical, hands-on training in the classrooms, workshops, and on the stage by faculty, staff, and noted professionals from both the academic world and the entertainment industry. The vocations being taught are

universally interchangeable in the theatre, film, television, and other entertainment and industry venues.

Dedicated to the belief that some of the best training occurs when apprentices have the opportunity of working alongside seasoned professionals in a production environment, the Theatre Academy is committed to producing at least one production each season in association with The City Playhouse. Such noted productions that have been produced in association with The City Playhouse include The Kentucky Cycle, The Grapes of Wrath, The Waiting Room, Streetcar Named Desire, Our Country's Good, and the Ten-Minute Play Festival.

UNIQUE TRAINING PROGRAM

Different from all other community college theatre programs in the state, the Theatre Academy, located on the campus of Los Angeles City College, is dedicated to providing intensive vocational training for actors, technicians, and costumers. In the recent past, the Theatre Academy has had close affiliations with the International Alliance of Theatrical Stage Employees Union (IATSE #33), Shakespeare Festival/LA, East L.A. Classic Theatre, the Odyssey Theatre, the Cast Theatre, and others. Additionally, the Theatre Academy's faculty are deeply involved in various professional activities related to acting, directing, costuming, and technical theatre as well as having served on various Boards and committees for such theatre organizations as The Kennedy Center/American College Theater Festival (KC/ACTF), the Southern California Educational Theatre Association (SCETA), the California Educational Theatre Association (CETA), Actors' Equity Association (AEA), the Society of Stage Directors and Choreographers (SSDC), and the United States Institute of Theatre Technology (USITT).

Located in the heart of Los Angeles, the students being trained at the Academy are culturally, educationally, ethnically, and economically diverse, coming from throughout California, as well as from throughout the world.

BRIEF OVERVIEW

- Involved in professional theatre training since 1929
- The Los Angeles City College Theatre Academy received a special award from the Los Angeles Drama Critics Circle for Maintaining Consistently High Standards of Programming and Production
- Maintains a strong reputation for intensive, rigorous training in vocational areas of theatre
- Presents two- and three-year certificates of completion in Acting, Advanced Acting, Costuming and Related Technologies, and Technical Theatre Technologies, along with an Associate of Arts Degree in Theatre Arts
- Graduate students actively involved in various aspects of the profession including: actors, directors, production coordinators, artistic directors, producers, casting directors, writers, costumers, technicians, and members of various theatre Boards of Directors in Los Angeles
- Maintains policy of students working with professionals in productions, when possible

- Incorporates regular visits of entertainment professionals into curriculum
- Presents extensive production seasons of plays for the public, directed both by faculty and advanced acting students
- Maintains an active Theatre Academy Alumni Association

ADMISSION INTO THE ACADEMY

Acceptance into the Academy is by interview and/or audition only. All students interested in beginning their training at the Academy must fill out an application form, include a \$20.00 application fee (applied to Academy fee if accepted into the program or returned to applicant following the audition and/or interview), and sign up for all Academy courses required of first semester students.

ENROLLMENT POLICY

A student needs to be officially enrolled in the school and in the class before attending Academy class. Any exception to this policy must be approved by the Chair of the Academy.

ACADEMY FEE

An Academy fee of \$20 is required of all Academy students at the beginning of each semester. It is required of all students for the benefit of all students. This general lab fee is established to provide monies to help support the work of the students in the Academy, including support for the production program, scholarship opportunities, partial assistance with end-of-year banquets, and emergencies that crop up from time-to-time. At the time of payment, the student will receive the following:

- a combination to a locker where belongings may be stored
- a season subscription to all Academy productions in which students are performing

Academy fees must be paid by the end of the first week of classes. If there are financial difficulties, the student is to see the Chair immediately.

CLASS POLICY

Academy members take a block program determined by the Academy faculty. This program is only open to those who have successfully gained admission through the Academy audition/interview process (for acting) or who have interviewed with a technical theatre or costuming faculty member (for the technical or costuming programs, respectively). A student accepted into the Academy is guaranteed at least one semester of training. At the end of the semester, the student will be evaluated by the entire faculty concerning one's demonstration of growth and development in each one of the classes. That evaluation is then given to each student by the faculty member assigned, noting areas of strength and those that need further development.

The classes are treated as a microcosm of a professional "call." Punctuality and respect for the work, the teacher/director/designer/staff, and fellow actors/technicians/costumers/students are essential. The quality of work that is

accomplished in the classroom is equal to that which is accomplished in all phases of the production preparation process. Actors are expected to have worked on their “notes” given by the director/teacher regarding the previous rehearsal class meeting. Technicians and costumers are to approach their work with diligence and mastery.

PROTOCOL FOR ADDRESSING STUDENT CONCERNS

The Academy is a professional theatre training program committed to strong organizational structures. If concerns develop related to any aspect of the training and/or instruction, it is appropriate that the following procedure be followed:

- Any concern that develops should first be taken to the instructor of record.
- If the concern continues to exist, the head of the area should be contacted. This would be the Head of Acting, the Head of Technical Theatre, or the Head of Costuming.
- If there is no perceived resolution of the concern, it is then appropriate that the Director of the Theatre Academy be notified.
- If there is no perceived resolution of the concern, then the Dean of Academic Affairs should be contacted, followed by the Vice President of Instruction, and, finally, the President of the college.

POLICY ON HARASSMENT

The Theatre Academy is committed to providing a training environment that is free from all forms of intimidation, exploitation, and harassment, including sexual harassment. In keeping with that commitment, the Academy, as part of Los Angeles City College, maintains a strict policy prohibiting harassment based upon race, color, national origin, ancestry, physical handicap, medical condition, sex, disability, or age. This policy prohibits harassment, including verbal, physical and visual harassment.

Any student who believes that he/she has been the victim of unlawful harassment should immediately report the matter to a teacher or administrator. Complaints of harassment will be promptly investigated and appropriate corrective action will be taken. Anyone who violates this policy will be subject to discipline, up to, and including, termination from the Academy.

STUDENT EVALUATION

The nature of the Academy is both competitive and professional in its orientation. Because of this, the entire faculty meets twice a semester to evaluate every student in the Academy. The results of these evaluations are passed on to the student in the formal meetings with their faculty advisor. At that time the student will be informed of their progress in the Academy, both in class and in performance work. If invited to return the next semester, the advisor will also inform the student as to what their return status will be and if there are any conditions to their returning. The student will also be given feedback concerning strengths and areas that need further development. At this time the students are informed as to whether, or not, they are placed on a Probation or Continuance with Reservation (“CR”) status. Failure to correct those obstacles discussed with the advisor in the next semester may result in that student not being invited back for

further training. All matters of Probation or “CR” should be taken seriously and will be fully discussed between the student and the faculty advisor.

All first semester Academy students will have entered the training program by audition and/or interview. Such areas as attitude towards the work, faculty and other students, the ability to demonstrate effectively the fundamental techniques as presented in class, attendance, commitment to the overall Academy training program, and personal and interpersonal disciplines will be evaluated over the course of each semester. Successful evaluation of the first semester work will enable the student to continue training at the Academy.

CONTINUANCE WITH RESERVATION (“CR”)

Continuance with Reservation is given when obstacles are perceived by the faculty to exist in such areas as: speech, personal life, health, casting limitations, attitude, discipline, insufficient demonstration of acting skills, dramatic instinct, and/or other factors that may affect a student’s performance in the Academy.

PROBATION

Probation may be given for any of the following reasons:

- if a final grade of “D” is received in any class
- if a grade of “C” is received in the student’s specific area of interest
- if two or more “Cs” are received in any of the Academy classes
- for problems with attitude, professional discipline or a perceived lack of commitment to the program
- for issues that persist in one’s interaction with fellow students, faculty or staff. If unabated, this may also be grounds for removal from
- the program.

Usually, students will be given one semester to resolve the issue. If the student is in the second or third year of the program, and after consideration by the faculty, that student will be placed on either 8 week or a full semester (15 weeks) probation, depending upon the severity of the problem(s) .

TERMINATION

Termination from the Academy will result if:

- if two “Ds” are received in any of the Academy classes in the same semester
- if a grade of “F” is received in any Academy class
- for chronic problems in interacting with fellow students, faculty or staff

Once dropped from the Academy program, the student cannot enroll in any other Academy class(es) until the course(s) in question is/are passed successfully with a grade of “B” or better, at which time the student can petition the faculty for readmittance into the program.

Special individual programs may be designed for transfer students, students with advanced standing, or with other special requirements or qualifications.

ACADEMY PRODUCTION DROP POLICY

A grade of “F” will be given to a student cast in a production or who is assigned a position for a production for any of the following reasons:

- Excessive tardies
- Unexcused absences
- Lack of professional attitude
- Disruptive behavior
- Lack of respect for faculty, staff, or fellow students

The student receiving an “F” will automatically fail the enrolled production class. That student may also be removed from a production for failure to meet any of the other Academy class requirements.

The result of such an action means the student will:

- NOT be invited to continue training the following semester
- complete their production obligation, unless replaced
- require faculty permission to finish all other Academy classes

All applications for reinstatement will be considered only if the student can demonstrate either a correction of the problem that lead to their removal, or completion of the class work that caused the removal in the first place. The faculty will consider only written requests for reinstatement.

CLASSROOM ATTENDANCE POLICY

The whole purpose behind the student being at the Academy is to gain the best training possible, given the time available for doing so. Missing classes or being tardy has a tendency to disrupt not only that student’s training, but that of their fellow actors, technicians, and costumers. When the number of allowable absences is exceeded, the class instructor may exclude that student from the class without notification. However, most faculty will try to warn the particular student when half of the number of allowable absences have been reached. It is at this time that the student will be asked to meet with the Head of one’s respective area for clarification of the attendance policy. If the problem persists, the student is sent to the Chair for final clarification. Ultimately though, the student is held responsible for keeping track of attendance. Exclusion from any Academy class will result in the student’s removal from the Academy at the end of the semester, or earlier.

Because of the liberal policy of absences adopted by the Academy faculty, there will be no excused absences. The only exception to this is if a student is granted permission to attend a school related activity by the Chair or if the student who is in the third year of training participates in instructor-approved outside activities. Where necessary, written

authorization from the Chair must be presented to each instructor whose class has been missed.

Dependability is the key. Discussions to undertake unique projects and/or to accelerate the stature of the Academy within the college, in the community in which the Academy exists, or in the greater circle of professional theatre training programs throughout the country are made weeks, sometimes months, in advance. Every person in the program has something to contribute. When the student is not attending class due to absences or tardies, those actions have a negative impact on many. The Academy is a limited-enrollment institution; in fact, by many standards the Academy is considered rather small. That means everyone associated with the Academy is very dependent upon the other Academy members for encouragement, commitment, and dedication to those goals associated with the Academy, the craft, and the theatre.

The policy of the Academy is less stringent than that of the college, itself. As noted by the Los Angeles City College schedule of classes, the attendance policy states,

TARDIES AND ABSENCES

Students should attend every meeting of all classes for which they register. To avoid being excluded from class, students should contact the instructor when they are absent for emergency reasons. Whenever students are absent more hours than the number of hours the class meets per week, the instructor may exclude them from class.

The rules regarding absences and tardies are simple. However, it should be noted that absences, whether excused or not, effect the continuity of training.

- With the exception of the afternoon production class and Theatre Arts 105, a student is allowed to miss up to two times the number of days per week that the class meets. (e.g. If a non-production class meets three (3) times a week, a student can miss up to six (6) times without being penalized. If a movement class meets only two (2) times a week, the student is allowed a total of four (4) unexcused absences. These absences do not require any sort of written excuse. Any absences accrued after the allowable amount may constitute immediate dismissal from the class.)
- In a production class a student is allowed to miss up to 15 hours without being penalized.
- Theatre Arts 105 (Drama Digest) is considered an attendance class, therefore much of the student's grade is based on their attendance. Every student is given one "free" absence; after that, the student's grade is lowered one letter grade for each absence, such as if the student is absent twice, the grade received will be a "B," three times a "C," four times a "D," and five or more absences will result in an "F" grade. Additionally, if the final written project is not turned in or is not typed and of a satisfactory quality, the final grade is lowered one additional grade.

There is a great investment being made by each member of the Academy in time and energy. Disciplined persistence will be one of the student's greatest assets.

But the student can only succeed if they are present and ready to work. And part of that success will have been derived by listening, observing, sharing, exploring, and taking in all that is available in order to attain one's ultimate goal: To have gained as much as possible in as little time as possible. Take advantage of every opportunity. A student's presence is important to everyone in class or in rehearsal.

The Academy student is considered late if he/she arrives in class after the roll has been vocally called. Lates may be turned into absences by the faculty when the following occurs:

- Three (3) tardies (that is, arriving in class after the roll has been vocally called) equals one (1) absence. Lates are automatically turned into absences when the following occurs:
 - A student arrives later than 5 minutes to class (e.g. 5 minutes past the hour or when the class begins on the half-hour or 2:15pm in the afternoon tech classes). At that point, a student is considered absent and may not be able to attend the class.
- Leaving class ten (10) minutes early, constitutes one (1) late. Leaving earlier will constitute one (1) absence.
- If the number of absences exceeds the permissible number of absences allowed after the fourteenth week of classes, then the student may complete the work of the class, but is then placed on a full semester probation for the next semester.

Whenever possible, students should be careful to limit medical, dental, legal appointments during class hours. With the exception of the third year students, no Academy student will be excused from a class for an acting interview or audition or for actual work as an actor. Excused absences from any production rehearsal are possible, but must be approved by the director/technical director/supervisor with as much advance notice as possible. Any excused absences will be noted in a "master log," to serve as a reminder for the director and stage managers.

PERFORMANCE ATTENDANCE POLICY

An unexcused absence for a performance (by either crew or actors) will result in immediate replacement or a grade of "F" for the class. If the student is allowed to remain in the production and should have a second unexcused absence, then that student will automatically be dropped from all Academy classes. (Performance is defined from the first technical rehearsal to the final show performance.)

CASTING POLICY

Upon successful completion of the first year and with an invitation to participate in the second year of training, the student will be eligible for casting. As such, all students will be required to audition for all productions that take place at the Academy (where specific auditions are involved), regardless of current casting status, employment or any personal scheduling conflicts. There are no exceptions to this requirement.

SECOND YEAR OF TRAINING

Placement on the casting chart in no way implies that the Academy faculty is required to find a role for the second year actor. Although all efforts are made to cast all available students, casting eligibility does not guarantee a student a role in the second year.

A second year student is eligible for casting if:

- Academy fees are paid during the first two weeks of the semester
- Academy attendance and academic performance are maintained
- Professional attitude and commitment are demonstrated

(Note: The student is to give the Theatre Manager a glossy 8 x 10 headshot as soon as one is cast in their first Theatre Academy production. It will be displayed in the display case, along with the other actors in the company.)

Failure to meet these requirements can result in either probation or removal from the casting chart. Under special circumstances a student may request removal from the casting chart. Each case will be considered by the faculty upon written notification, submitted to the department Chair.

A student may be placed on Probation or given a “CR” which can result in removal from the casting chart. The length of that removal is based on the overall performance of the student during the previous semester. When conditions have been successfully met for reinstatement to the casting pool, then the student will be notified by the faculty as to his or her status.

THIRD YEAR OF ADVANCED TRAINING

Upon successful completion of the second year, the student may be invited back to a third year of advanced training. Placement on the casting chart in this year does guarantee the student being cast in at least one role each semester, though that role may not necessarily be a large one. Continuation on casting is still dependent on academic performance, class attendance and professional attitude. As with all second year acting students, all third year students are required to audition for all productions of the Academy (where specific auditions occur), regardless of current casting status, employment or any personal scheduling problems. There are no exceptions to this requirement.

SPECIAL CONSIDERATIONS

A student has the option of requesting their removal from the casting chart. This request must be submitted in writing to the Chair during the first week of the semester for consideration by the faculty.

If a student is cast or employed in an outside theatrical activity, special considerations will be made to help the student complete the work while transitioning into the profession. However, if a student is given a role in an Academy production and is in rehearsal, then that student is expected to complete the production before being given permission to participate in the outside activity.

INCOMPLETE POLICY

A student has one year to make up an incomplete class before their grade reverts to the assigned grade turned in by the instructor. Failure to make up an incomplete grade can result in removal from the Academy, probationary status, or withholding of the program's certificate of completion.

FINALS PROCEDURE

As all Academy acting finals use a different finals schedule than the one printed in the class schedule, check the Green Room bulletin board for a posting of acting class finals.

ATTENDANCE POLICY AT ACTING FINALS

It is mandatory for all Academy acting students and faculty to observe the final presentations of all other Academy actors. This is an important part of the training and provides a demonstrated continuity of actor training from semester to semester for each of the students in attendance. Roll will be taken at each final for all registered students. Check-in procedures will be determined by each faculty member.

GUESTS

- All Academy classes are closed. If a student wants to invite a guest, that permission must be given from the instructor. If the invited guest attends the class, then it is the responsibility of the student to introduce them to the instructor and inform them of the expected conduct of the class.
- All rehearsals are closed. Guests may attend only with the permission of the director.
- Strangers are never permitted backstage. If a stranger has been noticed backstage before, during, or after a rehearsal or a performance, an Academy student may politely ask them if they need assistance, and ascertain what their business is in the building.
- Academy members are not allowed to entertain guests in the theatre building except during their lunch and dinner breaks and after rehearsals or performances.
- Children may not attend class. This is a district policy. Bringing a child to class sets a great liability on both the department and the school.
- Pets are not permitted in classes, except animals designated for the physically handicapped.
- Bicycles are not allowed in any area of the theatre building.
- Guests are permitted in the Green Room after performances.
- No guests are allowed in dressing rooms before, during, and after performances. This is a not just a courtesy, but a strong tradition of the theatre.

CLASSES FOR ALUMNI

All alumni who have completed at least four semesters of training may take any one Academy class per semester with the permission of the instructor and may audition for guest artist roles when they become available.

GENERAL ACADEMY RULES

From the beginning, the tradition of the Academy has supported the fundamental idea of respecting and appreciating all aspects of theatre and the people whose careers are instrumental in its growth and development. To that end, there are certain types of conduct that will not be tolerated at the Academy. The following types of conduct, which even on a first-time basis, may result in your termination from the Academy:

- Dishonesty
- Theft, unauthorized possession of Academy property or the personal property of others
- Gross negligence in standard operational procedures in the scene shop or costume shop that endangers the student and others
- Personally using, being in possession of, or being under the influence of any narcotics, intoxicants, drugs or hallucinatory agents while on the college campus, or reporting to class, rehearsal, or performance under such conditions, is not permitted without medical prescription approved by the college nurse
- Willful insubordination
- Fighting
- Willful destruction or vandalism of Academy property

EMERGENCY

- First aid kits are located throughout the complex for immediate attention. They are located in the following areas:
 - Theatre Box Office (Room 101)
 - Production Office (Room 208)
 - Costume Shop (Room 113)
 - Scene Shop Office (Room 139)
- Prop Box during performances and rehearsals for immediate attention
- If a student witnesses an accident, it should be reported immediately to the nearest faculty or staff member. If they cannot be located, the student should call the police at x. 4311 or go directly to the Campus Sheriff in the Administration Building. In all cases, let the Faculty Supervisor, staff member or sheriff handle the matter. All injuries, no matter how slight they may seem to be, should be reported to the sheriff so that an injury report can be written.

SAFETY

- Never leave purses, backpacks, books, and other valuable items unattended, especially in the Greenroom. Secure all personal property in the locker that was provided at the time the Academy fee was paid.
- Guns, knives, firearms, live ammunition, firecrackers or fireworks of any description or any other weapons are not allowed by law on any part of the campus.
- Because of the chance of theft (especially at the beginning of each semester), loss, damage, or breakage, students are discouraged from bringing valuable items to

school. Personal property of students, faculty, and staff is not covered by the college's insurance. This includes books, instruments, computers, clothing, etc.

- After evening classes or rehearsals, walk each other to your cars.
- Report any suspicious people in the building to the nearest faculty or staff.

SAFETY PRACTICES IN THE SCENE SHOP AND COSTUME SHOP

- Respect the power and dangers of the equipment in the shops. Protect yourself.
- Wear goggles when working around machinery.
- Horseplay in the shops will not be tolerated. Please be careful and keep your mind on what you are doing at all times. Violations may result in disciplinary action, not to exclude termination.
- Do not work alone under conditions you know or suspect to be hazardous.
- Never operate equipment for which you have not been properly trained or which you know to be unsafe.
- Report defective equipment at once to your immediate supervisor.
- Wear appropriate clothing when working in the shops. Refrain from wearing anything which may pull you into a piece of machinery.
- Never eat or drink around dyeing, painting, or dry cleaning operations.
- Always use gloves, protective clothing and masks or respirators and exhaust where warranted.
- Never leave a door or drawer standing open. When you open a cabinet, swing the door entirely open so it lies back against the cabinet next to it. When you have a drawer open, leave it open only so long as you are actually working in it, so that no one (including you) will accidentally run into it.
- Finger rings and other pieces of dangling jewelry may cause serious injury by catching on equipment. Such injuries may be prevented by not wearing rings while at work in the shops.
- Do not hurry across wet, slippery areas.
- Use proper lifting procedures. You may prevent a painful back injury when raising an object by straightening your legs and keeping your back erect.
- Never pick up an object and place it in a position to your side or in back of you without turning your entire torso and stepping so you will be facing the place where the object is to be deposited. Lifting while turning the torso is only asking for a back injury.
- Refrain from wearing baseball caps in the scene shop. Unless turned around, the bill of the cap restricts one's view of the surroundings, thus creating a safety hazard.

FACILITY

Support and encourage each other in maintaining a professional appearance through out the building.

SMOKING, EATING & DRINKING

Los Angeles City College is a smoke-free campus. If one smokes, it is important that it occur at least fifteen feet from any entrance of any building. Out of courtesy to the rest

of the Academy, the college community, and the patrons who visit our theatre, cigarette butts should be disposed of in appropriate areas rather than dropped onto the ground.

It is against the law to bring drugs or alcohol onto the campus.

NO drinking or food is allowed in any theatre or shop. This applies to any classroom on campus.

QUIET LIGHTS

- Observe and comply when the “quiet lights” sign is turned on in the hallways.

SHOWERS

- Shower facilities must be locked up after each class. They are not available in the evening, except for productions.

GREENROOM

- The Greenroom is provided for students’ rest and relaxation. Noise levels must be kept down during classes. Also, cleanliness is to be maintained.

LIGHT BULBS

- Report burnt out lights, faulty equipment or other building problems to the scene shop.
- Turn out lights when leaving a room. Their costs come of the department’s budget.

GREY BLOCK FURNITURE

- Refrain from moving grey block furniture from one theatre to another.
- After class and rehearsals, stack the grey block furniture in one corner of the classroom.

MATS

- All mats must be stacked and stored after each class. Please lift, do not drag them.
- Mats are to remain in the classroom assigned unless authorized by a faculty member. If approved, all mats must be placed back in their proper place after use. They are not to be taken into the Greenroom under any circumstances without prior approval of a faculty member.

PIANOS

- Refrain from using the grand pianos as beds.
- Grand pianos are to be played only when needed for rehearsals.

EQUIPMENT AND PROPS

- Refrain from using any equipment or props stored in the theatres.

FLYS

- Refrain from operating any fly lines without shop personnel present.

REHEARSALS

FACULTY PRESENCE

- Rehearse in the building only when faculty are present. If observed in the building without supervision, a student may be arrested by the Campus Sheriff.

LOBBIES

- Lobbies and hallways are not to be used as rehearsal spaces.

CURFEW

- All faculty, staff and students must vacate the building by 11:00pm. This is to allow janitorial service adequate time to clean the building for the next day of classes.

THEATRE CHAIRS

- Refrain from moving seats in the Caminito or Cameo theatres. These seats are never to be used for scenes.
- Keep from placing feet on top of chairs when observing the work of others.

REHEARSAL TAPE

- Refrain from putting any tape on the stage floors or building wall without the permission and supervision of the scene shop.

FIREARMS, KNIVES, FIRE, DRUGS OR LIQUOR

- Refrain from bringing firearms of any kind, knives, fire, drugs or liquor to rehearsals of any scenes.

PERFORMANCE COSTUMES

- Costumes for productions are not to be taken home under any circumstances.

Be a part of the LACC Academy tradition and help us to maintain the facility that carries on that tradition.

THE ACTOR AND THE COSTUME DESIGNER

What the Costume Designer Will Do for the Actor:

- The costumer will provide costume pieces and accessories to complete the character by opening night, and as early in the dress rehearsal period as possible.
- The costume designer will make your character look “right” in the context of the script, the conditions on the set, and the combined visions of the director and designers.

What the Actor Should Do for the Costume Designer:

- Be aware of the call board and alert to costume calls. Be on time to all costume calls, and in the proper attire.
- Be well-versed in your character and the relationship to other characters. Ask questions, but don't offer opinions unless asked.
- Don't expect to use the actual costume or props until dress rehearsals.

At Dress Rehearsals and Performances:

- Wear the pieces as determined by the costume designer. Do not substitute or change the design in any way. Show respect for the work that has been done for the actor.
- It is the actor's job after the performance to make sure all pieces are checked back in to be ready for the next performance.
- The first thing to be done after checking in with the stage manager is to personally check through all costume pieces. If anything is missing or needs repair, it can be worked on before curtain time. It is the actor's responsibility to make sure everything that is needed for the performance is ready to go.

DRESS REQUIREMENTS FOR THE FIRST YEAR ACTOR

For Acting class:

Note: First year actors are to adhere to a required Academy Dress Code for the acting class and when performing on TA 105, Drama Digest. This code applies to work being presented in the acting class as well as in Drama Digest. It is subject to change, only at the discretion of the faculty for a specific acting scene or assignment.

- Men: Hard-soled shoes. (Tennis shoes, boots, or sandals may be utilized for pertinent scenes in the second semester acting class as determined by the acting

instructor). Long dress-styled pants; no jeans. Long sleeved, neutral colored shirt with a collar. No sweaters or jackets. No eye glasses. Hair pulled back, when necessary. No beepers, outer jewelry, hats, etc.

- Women: Hard soled character shoes with a 1 1/2 inch heel. Knee length rehearsal skirt. Neutral colored blouse. No sweaters or jackets. No eye glasses. Hair pulled back, if necessary. No beepers, outer jewelry, hats, etc..

Movement class:

Leotard top, comfortable clothing from the waist down, no shoes.

Voice class:

Comfortable clothing in which you can move around.

Production classes:

Consult with instructors in the scenic and costume shops.

DRESS REQUIREMENTS FOR THE SECOND AND THIRD YEAR ACTOR

Acting class:

Acting scenes in second and third year classes are to be performed in actors' own suitable rehearsal wardrobe.

Voice class:

Same as in first year. Additional classroom requirements include: 1 small hand held mirror, a cassette tape recorder (standard tape size), a minimum of three blank tapes per voice class, a minimum of six different colored highlighters

AN ACTOR'S REHEARSAL WARDROBE

By first semester on casting, an actor should have the minimum of:

MEN Black, hard soled, lace-up dress shoes, black socks, dark suit (or jacket & slacks), handkerchief, "wedding band," standard makeup kit, towel, soap, deodorant

WOMEN 2" or higher character heels, pantyhose, floor length skirt, handkerchief, "wedding band," standard makeup kit, towel, soap, deodorant

From first to sixth semester, the actor should be collecting the remainder of the rehearsal wardrobe. The following will be expected to be provided from the actor's own collection or borrowed from classmates. They will not be loaned or approved for checkout.

MEN Glasses-various styles, overcoat or raincoat, long sleeve shirt/dress shirt, cane (36" dowel), walking stick (shoulder height dowel), necktie, scarf or bandana (ascot),

cutoff cowboy-heel boots or beetle boots, pocket watch, wrist watch, dress gloves, boxer shorts, hairpins, hairspray, gel, cape

WOMEN Glasses-various styles, overcoat or raincoat, long line strapless bra (Merry Widow), cane (36" dowel) walking stick (shoulder height dowel), push-up bra, lace-up granny boots/old lady shoes/"2 1/2-3" heels, compact & mirror, wrist watch, dress gloves, short & long strap purses, hairpins, hairspray, gel, hot rollers, curling iron, girdle garter belt and stockings (not pantyhose), cape, shawl, petticoat. Special Note to Women: Be aware of any opportunities to obtain a lace-up corset. The costume shop will provide these to students for classwork.

All actors should also consider purchasing wigs (matching and other than own hair color, texture and length) for their own usage for future use.

TELEPHONES

All departmental telephones are for business only. An Academy student should not give out any department faculty, staff, or students' home phone numbers for people to reach them. If a caller needs to reach a particular person, they may leave a message with the department office or try to be reached on the Greenroom phone.

Academy Box Office (323) 953-4000 x.2990

The Box Office phone number should only be used for ticket reservations and inquiries.

In an emergency the student may call (or family members call) the production area phones to leave a message.

Scene Shop (323) 953-4000 x.2989
Costume Shop (323) 953-4000 x.2991

The FAX number for the Academy is (323) 953-4013.

ACTOR THEATRE DISCIPLINE

Participation in the Theatre Academy's training program is a privilege and a unique opportunity. Academy students are required to abide by the rules and regulations of this Handbook. They are expected to conduct themselves in a manner befitting the traditions of the Academy by exhibiting responsible behavior and respect for all who are part of the program.

(The following information regarding "Discipline" is taken from *The Actor's Book* by Donna Nelson Tollefson and Fred Fate)

It is easy for the young actor to start off badly. The skepticism of everyday life and loss of artistic ideals creates an environment of irreverence. Bad manners and smallness of scale and scope are the products of our times. It seems more difficult for the contemporary actor to discipline himself than it was for actors of

previous generations....With much effort the actor can grow and graduate from callousness and emptiness into aesthetic maturity within a relatively short period of time. More important, with proper training you can stretch your talents immeasurably, creating a new depth and range of scenic roles.

— Stella Adler, *The Technique of Acting*

Discipline can be defined as an orderly pattern of behavior. For people to function efficiently and effectively in any profession, there need to be rules or guidelines to govern their conduct. Since theatre requires that two or more theatre artists work together as a team to accomplish an objective, discipline is even more important. If you and your professional colleagues are disciplined, it will make the complex, often difficult, collaborative theatre process much easier.

You will not only be demonstrating the respect you have for each other, for your work, and for theatre, in general (As the director Elia Kazan pointed out, “If you don’t take care of one another, nobody else will.”), but you will build a sense of confidence, personally and professionally; free yourselves for creative work; be more productive and save time, of which there is never enough; and, very importantly, enjoy the process more fully.

Professional theatre discipline can be divided into two parts:

- Personal discipline
- Interpersonal discipline

You will need to develop your personal discipline to accomplish individual goals and your interpersonal discipline to accomplish group goals. There is no doubt that if you develop good work habits you are more likely to produce good work. It is even possible that discipline is more important than talent, since without discipline talent will go undiscovered and/or undeveloped.

Developing your discipline may be difficult at first. It’s possible you might feel restricted, as though you have been denied the opportunity to go “with your impulses.” Don’t panic. Eventually, if you are patient and persistent, there will come a time when you won’t even think about it, when you will have developed more confidence and freedom as a result of the discipline and wouldn’t think of behaving any other way.

Two points to keep in mind as you work on your professional behavior:

- First, no one is perfect, though one might like to be.
- Second, we have to settle for some degree of imperfection (in ourselves and others) at the same time we continue to strive for perfection. If we don’t, we can incapacitate ourselves and others.

DISCIPLINE: GENERAL

On the following pages you will find the suggestions, guidelines, traditions, “do’s and don’t’s” and general etiquette that make up the actor’s professional discipline. These are general considerations that are appropriate in any professional situation. They are intended to help you to develop the necessary personal discipline to successfully train, rehearse, audition, and perform:

- Listen. First, and foremost, listen. Listening brings forth opportunities and diminishes wasted time. Follow instructions, carefully.
- Keep your promises. As in any industry, your reputation precedes you.
- Arrive on time. In fact, come early. If you are late, apologize succinctly and make no excuses. The fact is you were late. No one cares why. Multiply the minutes you were late by the number of people waiting for you and you will better understand how being late wastes time — yours and everyone else's.
- Turn off all cellular phones when working. Give undivided attention to all involved in the creative process -- whether in workshop or rehearsal.
- Know how to warm-up. As well as being on time, be warmed up and ready to work when you get there.
- Make the most of your time. Be on top of things. Be organized. Be efficient. Know how to work and how to keep focused.
- Maintain a positive attitude, even when your personal work doesn't appear to be proceeding satisfactorily. Don't get in the way of other people's work. Be careful because negative attitudes can be contagious.
- Eliminate all distractions. Don't play games or practical jokes. Don't fool around or engage in any other unproductive activity. Keep focused on the job at hand. Don't interrupt the work of others needlessly.
- Commit rather than complain: "I don't know why I have to do this. I hate this play.", etc. In the first place, complaining is a waste of time and energy. In the second place, complaints can cause epidemics. Keep your thoughts to yourself. Try to solve problems, not create them. Your job is to make things work, not be a critic.
- Adjust rather than whine: "I'm sick...tired...I don't feel like working today... when can I go home?" Whining is boring and won't win friends or influence people.
- Don't worry, work. Worrying is a waste of time and can even incapacitate you. There are always reasons to worry. It is easier to go to work.
- Refrain from gossiping or spreading rumors. Gossiping is a waste of time.
- Keep your personal problems out of the professional workplace. Try not to let them get in your way or anyone else's way.
- Cooperate. You need to cooperate with others if you want them to cooperate with you.
- If you have to compete, compete with yourself, not with others. Acting shouldn't be competitive. Honestly want everyone to be good. The higher the quality of their work, the higher the quality of yours.
- Do. Don't just talk about it, do it.
- You needn't look for excuses to be lazy. You can always find them.
- Keep a journal. If you make journal entries about the work being done (including your feelings about it), it can help you to clarify concerns, make discoveries, "let off steam," etc.
- Make the interests of the group more important than your personal interests.
- Maintain your professional disciplines at all times, offstage as well as onstage.

- Stay healthy. You can't work at your best when you're not feeling well. Eat properly, exercise, get rest and pace yourself so you don't get ill or tired. That requires discipline and careful scheduling. Keep in mind that if you catch a cold, the rest of the group with whom you're working will probably catch it from you.
- Avoid drinking alcohol or taking drugs. You need to be alert. Your mind needs to be clear and uncluttered to do your best work. Unauthorized use, possession or dissemination of alcohol on college grounds, at festivals, or on theatre theatre presentation tours will result in disciplinary action.
- Avoid smoking. Your acting instrument, not to mention your life, will greatly benefit from your decision not to smoke. It's simply not worth it.
- Pay attention to personal hygiene. Groom yourself. Avoid body odors and bad breath. Use deodorants. Brush your teeth. Avoid garlic and onions. If you smoke, use a breath freshener of some kind. Many people who don't smoke are allergic to it, so be considerate and watch when and where you smoke.
- Respect the environment in which you work. No smoking in the building. No eating or drinking in theatres. Clean up after yourself.
- Learn how to relax. Have a variety of techniques ready for use, as needed.
- Learn how to energize yourself. Have techniques available.
- Learn how to focus. Know how to concentrate and regain concentration if you lose it.
- Learn to accept criticism gracefully. Normally, criticism is intended to help you. If criticism is presented in a way you don't like, try your best to handle it. If you can't, talk to the person about the problem. Weigh all criticism. Some may be valid. Some may not. NOTE: In a rehearsal situation, however, the director is always "right." If you have a problem with the direction of your performance, speak to the director in private.
- Be critical of yourself, but not unreasonably so.
- Learn to accept compliments gracefully. Don't insult people who compliment you by telling them they're wrong by saying such things as: "It was terrible. You should have seen it yesterday," etc. Thank them and be "grateful" or "pleased" they liked your work.
- Control the impulse to be temperamental. There is no time in the theatre for temperament. If you must have a tantrum, have it at home, or, at least, in private.
- Be nice. It takes less energy to be nice than it does to be nasty. There is no need to be unpleasant. People like to work with people they like to work with and they tend to want to repeat the experience.
- Be courteous. Why be rude? It's polite to say "please," "thank you," "excuse me," "I'm sorry," etc., and it's appreciated by all.
- Refrain from chewing gum when you are trying to work. It's annoying to others and it will more than likely get in your way. It's difficult to articulate with gum in your mouth.
- Be patient with yourself and with others.
- Be observant. Try to anticipate things. Don't wait to be told.
- Be tactful. Think twice before you leap to any conclusions.

- Avoid making little problems into big issues. As the maxim says, “Don’t make mountains out of molehills.” Choose your battles, if there have to be any, carefully.
- Help each other. It’s contagious. “What goes round, comes round.”
- Respect each other’s way of working, offstage and onstage, and help each other. The golden rule, “Do unto others as you would have them do unto you,” works in the theatre as well as in life. Remember different actors work in different ways and at different speeds. Try to do your best and allow others to do theirs. That’s really all anyone can do, anyway.
- Stay open and flexible. There’s never only one way to do something. There is no “always”. It has been said that “theatre is compromise,” and it is. Learn to accept change as a natural part of the process and adjust accordingly.
- Maintain academic integrity. Cheating and plagiarism are regarded as very serious forms of academic dishonesty.¹ Any use of unauthorized assistance on exams, papers, assignments or other course work constitutes cheating. Knowingly providing assistance during an exam or allowing others to copy one’s work is also a serious form of academic dishonesty. Plagiarism consists of submitting written work that has been developed wholly or partially by someone else. Submitting written work in which the ideas of others have been duplicated or even paraphrased without proper reference to the author is a form of plagiarism.

DISCIPLINE: ACTING WORKSHOP

- Sit up in your seat when observing the work of others or when listening to the teacher. Respect yourself, your colleagues, the work, and the learning environment.
- Complete all assignments on schedule. Regardless of scheduling pressure from production rehearsals and performance, other class assignments, and/or outside responsibilities, you need to organize your time and adhere to deadlines.
- Read entire play before presenting specific scenework from that play. Knowledge of the play heightens understanding and ultimately benefits you and your exploration of the material.
- Properly stack the gray block furniture in its proper position at the conclusion of each class. The space should be kept in an orderly fashion for the next class or rehearsal that will be taking place.
- If late to class, enter the classroom at a moment which is least distracting for the class and for the work that may be going on. Respect the work that is going on in the classroom.
- Only in extreme emergencies should exiting a classroom in the middle of the work be necessary. Take care of personal business beforehand or after class, not in the middle of it.
- Unless otherwise specifically assigned, place the emphasis in scenework on the development of your acting skill with the text rather than with elaborate costumes or properties.
- Deactivate all beepers, pagers, and cell phones before entering a classroom.

DISCIPLINE: REHEARSAL

To be properly prepared for performance, you need to engage in disciplined rehearsals. Since discipline can open up the rehearsal process so that the experience becomes even more challenging and rewarding, you should try to:

- Respect all calls. You are part of an ensemble. Every area has a job to do. Support them by being on time to costume fittings, makeup calls, technical rehearsals, etc.
- Come prepared to the first rehearsal. Come to the first rehearsal, having read the play, with your script-in-hand and with your script-in-order (unless you are to receive it on the first day). Have your study and analysis underway. If you are prepared, you will be more confident and better equipped to make appropriate choices from the very beginning. Be careful, however, not to have “set” things until you begin your work with the director and the other actors.
- Wear appropriate rehearsal clothing. Stay away from those types of clothing that are out of period and do not best serve the material. Unless appropriate to the needs of the character, stay away from such contemporary fashion statements as turned-around baseball hats, boots, shorts, excess accessories, and hair that is not pulled or pinned back.
- Carry two sharp pencils with erasers at rehearsals in order to make notes and record cuts, directions, blocking, etc., in your script. Don’t use pens because script notations can change daily. Make notes, record cuts, directions, blocking, etc., carefully.
- You needn’t go into rehearsal trying to prove how brilliant you are. Assume you are. Assume everyone is. None of you would be there if you weren’t qualified. Be prepared for the ups and downs of rehearsals. There will be good days and bad days, when you will like what you do and when you don’t.
- Begin the rehearsal “in neutral”; i.e., without preconceived interpretive choices. Let your performance grow. Don’t try to give a performance the first day. If you think you are ready to open after the first reading, why rehearse? Be patient.
- Come prepared to each and every rehearsal. The director has a responsibility to be prepared for each day’s rehearsal. The actor has that same responsibility. Do your homework, daily. A good actor and director do more work outside of rehearsal than in rehearsal. Rehearsal is the place to try out what you have learned from your homework. Don’t make the other actors wait while you do your homework in rehearsal. Work privately. If you are prepared in advance for each rehearsal, you will get more done in rehearsal.
- Treat a small role as you would a large role — with enthusiasm. Remember, as Stanislavski so aptly said, “There are no small roles, only small actors.”
- Attend all rehearsals and be on time. If you don’t, much of the work will have to be redone. In the professional world if you miss rehearsal you don’t get paid and, even worse, it could cost you your job.
- Try not to set your work too early since it is difficult to break habits. Wait until you are certain the choices you have made are the ones you want.
- Work slowly when rehearsing scenes where injury might occur. There is no excuse for real blood, broken bones or bruises onstage.

- Try not to get ahead of yourself. Don't worry about details in the beginning. Start with a general understanding of the play, then work to fill out your performance, day by day.
- If you don't know the answer, admit it. Don't be defensive. Even though you would like to know everything, there is nothing wrong with admitting that you don't. However, if you don't know, find out. Or if you haven't decided yet, say so. Also, there is nothing wrong with saying "I'll have to think about that" or "I'm working on it." if that is truly the case — that you haven't made a final decision yet — say so, but don't use it as an excuse for lack of preparation.
- Refrain from going into rehearsal ready to fight, as if it were a battlefield. "Don't plan on a divorce until you have tried to make the marriage work." You, the director, and the other actors are on the same side.
- Stay open to change. Remember that things will be changing constantly until the time comes to set them. There is nothing wrong with trying new things and making "mistakes." "Mistakes" go with the territory. Rehearsal exploration is a matter of trial and error, selection and rejection, success and failure. If it's not, something is wrong.
- Find out the rules and regulations of each rehearsal situation. There may be specific needs. When you find out the rules, live by them.
- Permit no interruptions during rehearsal, including phone calls. Stage Managers will take messages in case of an emergency.
- When you arrive for rehearsals, sign in, and/or let the Stage Manager know you have arrived. Don't make the Stage Manager search for you. If you discover you are going to be late, call immediately and let the S. M. know and give an approximate arrival time.
- Never leave the rehearsal area unless the Stage Manager is notified of where you are going. If you are told "Don't go," don't go. The tempo or order of work may change.
- Keep up a positive face to all outsiders. You are part of a "family." There should be no backbiting. Outsiders probably don't really care or understand, anyway. Be diplomatic when asked "how's it going?"
- Help to keep a creative rehearsal atmosphere. Ideally, the director will set it up, but everyone must help create and sustain it.
- Develop a sincere interest in the play as a whole, as well as in your own role.
- Think of yourself as part of an ensemble — a group. Everything you do affects them. Everything they do affects you. Work for the common goal. Remember you are interdependent, a "family," for the length of the project.
- Help other actors in any way you can being careful not to be overly helpful or intrusive. Run lines, discuss the character relationships, the scene, etc., but don't direct the other actors or tell them what to do. Leave that up to the director.
- Get to know and feel comfortable with each other through the work, not over coffee. Avoid the kind of personal involvements that can complicate problems with the rehearsal process.
- When you get a break, take it. Don't continue to work. Rest. You have a responsibility to come back to rehearsal refreshed and ready to work. Don't waste the break. (NOTE: Remember directors, as well as actors, need breaks.)

- Never miss an entrance. Be in place early. Don't expect the Stage Manager to come after you. If you enter late or forget an entrance, don't be surprised if other actors have trouble trusting you again. (NOTE: Missing an entrance in performance is a very serious offense.)
- Use your own script. Don't inconvenience another actor by borrowing theirs. Always keep your script handy. "Live with it."
- Warm up for rehearsal. Prepare vocally and physically, mentally and psychologically. Your work will be better.
- Always check the callboard. Check every day — when you arrive and before you leave. Don't wait to be told about a call. If you're ever in doubt, inquire.
- Normally, dress so you can work freely. However, if the character will be wearing restrictive clothing in performance, it is wise to use it in rehearsal, e.g., corsets, high heels, long skirts, suits and ties, or hard-soled shoes. Consider the influence of hair styles, as well.
- Bring your own rehearsal props and costumes if they aren't provided or if you want to use them before they are provided. The Stage Manager will usually lock them up for you between rehearsals. NOTE: Rehearsal props aren't usually a problem in most well-organized theatre situations.)
- Touch none of the rehearsal props (unless they are your personal props), except when you have been given permission to do so or are using them to rehearse. Return them when you are finished with them.
- Think of the director as your friend. The director wants you to be good. Since the director is the closest you will come to an audience reaction until you have the real thing, learn to trust the directorial point-of-view. Actors and directors often suffer from the subjectivity that comes from working closely and intensely on a play, but the director is the only one who has at least a partial objectivity about your work. Appreciate that. You can't possibly be your own audience.
- Keep in mind that the director is there to serve you — not you to serve the director — but, even more importantly, you are all there to serve the play and, eventually, the audience.
- Seek direction, but don't demand it. Don't be a "pain in the neck." If you are in trouble, ask for help, but don't demand personal attention constantly.
- Welcome any direction you get from the director. Be careful of another actor's or friend's directions. They may do more harm than good.
- Take notes on your own and write down any notes the director gives you. The same note shouldn't have to be given by the director twice. It is up to you to correct the problem.
- If you have a concern with a particular note, see the director after the notes to the company you have given. Unnecessary time standing up for your position in the middle of note giving serves no one.
- If the director shows you how to read a line or take a cross, accept it graciously. You should be able to make it your own eventually or, if not, you can change it at a later time (with the director's permission, of course).
- Avoid wasting time when the director isn't working with you. Learn to work on your own. Know what you need to work on.

- If the director doesn't say anything about your work, assume every thing is all right. You can be sure that you will be told if the director has some question about what you are doing.
- Always work through the director rather than going directly to the designers or technical director with a problem or suggestion. Always work through your director. Learn who, if anyone, it is permissible to go to directly and for what reasons.
- Follow all phases of rehearsal closely. Listen to the director's suggestions to the other actors. They may help you. If possible, attend all rehearsals, but ask for permission before you do. Most directors will welcome you, even ask or require you to be there, but some feel an audience of any kind inhibits rehearsal exploration so it is wise to check first.
- Pay attention. This means during notes, during rehearsal, offstage, onstage, at all times. You can learn a lot by listening and observing.
- Do nothing that will disturb the rehearsal with idle chatter or laughter, on or offstage. Don't talk to other actors onstage unless it is part of the work being done with the director. If you need to talk to other actors off stage, whisper. Don't disrupt the work. Don't be a distraction, in any way.
- Unless called for in the script, stay away from smoking, drinking and eating during rehearsals. Respect the time and work of others.
- Learn to stand on your own two feet. Learn to depend on you — not the director, the other actors, the props, the costumes, the lights, the sound, or anything else. Be able to handle any problem that comes your way.
- Enjoy the rehearsal process! Have "fun" without being funny; that is, don't be the cast clown. Know when to laugh or to make someone laugh and at what. Know when and how to get back to work. Serve the needs of the play, not your personal needs.
- Be true to the play and the playwright. Keep from paraphrasing, rewriting, deleting, or adding words to a script. Learn to be word perfect. It will help you, not hurt you.

DISCIPLINE: PERFORMANCE

An actor's personal discipline must be as strong or stronger during performance than it is during rehearsal and, beyond that, there are a few additional performance considerations that are of particular importance when you are engaged in a full production situation:

- Exercise daily. You need to be particularly physically fit during a performance period, especially if the role makes high energy or emotional demands on you for long periods of performance time. Adequate physical preparation can subdue or even prevent "burn-out" problems. (NOTE: Proper diet is also a part of this fitness.)
- As usual, be on time, or, better yet, be early. If you are going to be late, call in immediately. Give an approximate arrival time.
- Always sign in or check in as soon as you arrive, so the Stage Manager knows that you are in the theatre. Don't make the S.M. or A.S.M. look for you.

- Respect the other actors' space in the dressing room and their need for silence and preparation time. Avoid loud music, excessive chatter, loud laughter, or other disturbing behavior.
- Ask permission to enter another actor's dressing room. Before entering, knock politely and ask "Are you decent?," a traditional way of inquiring if an actor is dressed.
- Respect the Stage Manager, technicians, and costume crew. Don't treat them as your servants. They aren't. They deserve as much respect as your fellow actors and directors do. You are all there to serve the play.
- Follow directions of all Stage Managers. Stage Managers and Assistant Stage Managers are managers in charge of organizing the efforts of all associated with the production. Their instructions are to be followed.
- Don't eat, drink, or smoke in your costumes. Remember personal hygiene. Bathe and apply deodorant before putting on your costume. Normally, costumes for a production are not washed daily. Permanent staining and unwanted odors can become embedded if you don't take proper precautions.
- Treat your costumes as you would your own personal clothes. Hang them up after wearing them. Don't expect others to do it for you. If you forget, don't expect anyone to iron them for you.
- If your costume needs to be mended, let your costume crew know at the end of the performance. If it is an emergency, let them know as soon as possible and they will take care of it for you. Don't assume that all problems that come up will be caught. Bring it to their attention.
- Check your costumes when you arrive at the theatre, especially if you have costume changes. Double check that everything is there and ready for use as soon as you enter the dressing room. This will allow time for any problems to be solved before the curtain goes up.
- Use your own makeup. For sanitary and economic reasons, don't borrow. Take pride in what your makeup can do for you.
- Warm up for performance, partly before and partly after you put on your costume. Use your common sense.
- Check your props, if possible, to make doubly certain they are there, in place, and functioning properly. You will feel better if you do.
- Learn how to handle stagefright. Accept it as normal and then learn to control it. Try to keep any nervousness to yourself. It can be contagious.
- Unless it is part of the overall concept of a show, never mingle with the audience prior to or during performance intermission(s). Don't break the illusion. (NOTE: Meeting the audience backstage, after the performance, is the proper time.)
- Play each performance as if it were opening night. Remember that each audience will be seeing the play for the very first time and deserve your best efforts.
- Respect theatre traditions and superstitions. You may not believe in them, but many actors and directors take them very seriously.
- Be available in the Greenroom area after performance for friends and well-wishers to greet you. Try not to make them wait half an hour before you come out

of the dressing room. If you need to get out of your costume and/or makeup first, do so as quickly as possible.

- Be gracious. Don't apologize, make excuses, or contradict whatever may be said to you. Thank the person for their interest in your performance or the production. You can weigh the value of their comments later.

TECHNICAL CREW

The technical crew consists of the master carpenter and stage carpenters, master electrician and electricians, property head and property crew members, sound technicians, special effects crew, scenic artists and paint crew, and stage managers and their assistants. Their function is to prepare the technical aspects of the production for presentation and to assist backstage during the running of that production.

All members of the stage crew work directly under the Technical Director.

During technical rehearsals and production, the Stage Manager is in charge of the running of a performance. The following are rules of conduct of all members of the technical crew:

- Maintain proper conduct. The technician, like other members of the company are placed in important areas of responsibility and should govern themselves accordingly.
- Be quiet backstage and in the Green Room. Unwarranted sounds coming from the backstage areas of a production disrupt the attention of the actors as well as the audience.
- Wear black clothing. Light colored clothing can draw the attention of the audience.
- Use proper protocol over the P.A. system. All conversations should be business like and limited to the work of the play.
- Remain until released by the Stage Manager.
- Turn off all cellular phones when working, unless assigned by a supervisor.

BACKSTAGE ETIQUETTE

- When in doubt, ask.
- Be on time for all calls. Check in with the Stage Manager upon arrival.
- All crews are dismissed together, after show and after notes.
- Obey all rules of safety. This is especially true if you have been given specific instructions by your faculty or staff.
- Respect the actors and their work. Keep quiet, especially as they prepare to go onstage.
- In the actors are creating a noise problem backstage, respectfully ask them to stop.
- Keep all backstage noise to a minimum, especially when moving scenery or working the fly lines. Wrap the rings, if necessary.
- There is no food or drink allowed backstage.
- There is to be no music played from the sound booth prior to a production, except that which has been approved by the director.

- NEVER miss a cue by not being backstage. Stay backstage throughout the running of a production. If you must leave the backstage area, let the Stage Manager know.
- Refrain from mingling with the public before or during the production. Meet them in the Green Room after the performance.
- When fire permits are required for a specific production, follow the requirements of the permit EXACTLY as stated. The Fire Marshall could possibly show up at any time.
- Unless assigned to a specific assignment in the booths, no one is allowed in the light booth or sound booth at any time during a performance (except faculty or staff).
- No food or drink is allowed in any of the booths at any time.
- Do not alter any cue for a production without the consent of the designer. If a director asks you to change a cue, politely state that you must first check with the designer.
- NEVER, AND THAT IS NEVER come to a rehearsal or show after drinking or getting stoned. If there is any suspicion of such behavior, Stage Managers are to seek out the faculty in charge and note the suspicion in the Stage Manger's Report. If it is discovered that you have come to a show in this state, you will be asked to immediately leave the Academy, and may not reapply for admission for at least one year. This is the one and only warning that will be given.

TECHNICAL THEATRE GUIDELINES FOR FIRST SEMESTER ACADEMY STUDENTS

- Locker. Once Academy fees have been paid, the student is to bring a receipt to the scene shop to receive a locker assignment. This should be done prior to 2:00pm to insure staff availability for assistance.
- Clothing. When working in the scene shop, specific, rugged clothing should be worn for wood construction. Keep an alternate set of clothing for painting. (Paint will not wash out of clothes.)
- Shoes. For safety, wear only closed toe shoes.
- Hair. If long hair is worn by the student, please keep it tied back. Dangling hair is a real hazard when working with power saws.
- Safety testing. All first semester students are required to participate in a two-to-three day safety test. This instruction acquaints the student with the proper way to use all the shop's large and small power tools, major hand tools, and the proper use of the safety equipment provided for your personal well-being and safety. All must attend these sessions and complete this instruction before being allowed to participate in the class.
- Safety equipment. Safety equipment is provided in the shop and students are given complete instructions on the proper way to use it. Face shields and goggles are required when cutting with any large power tool. It is recommended that face protection be used when cutting with any tool. It is also recommended that ear protection be worn with the table or radial arm saws are being used. Dust masks are also available when cutting material that has a high dust output (i.e. masonite).

Respirators are required when doing any spray painting (which normally can only be done under strict supervision).

- Information card. At the end of safety testing, the student will be required to fill out a personal information card, which is needed in the event of injury. It is important that instructions be followed when filling out the form.
- Posting of crew calls. All crew calls are posted on the callboard next to the office. They are usually posted by noon, and may not be changed until 2:00pm. Check the board regularly.
- Notify faculty when leaving class early.
- Absences from shop. If a student knows in advance that a shop call will be missed, it is considered courtesy to inform the staff, or to call in. The shop phone number is (323) 953-4000 x.2989.
- Cleanup. One of the major responsibilities of production class is the theatre cleanup. This requires that each of the theatres be cleaned every day and that the gray blocks be accounted for in each theatre. Other areas usually requiring daily cleanup include: the Green Room, the outside areas around the outside doors, and the lobbies. This is not ‘grunt’ work, nor is it a punishment. Since our building is a high-impact building (meaning it is constantly in use), a regimen of cleaning the theatres ourselves has been instituted to insure proper maintenance for each new day of classes.
- House staffing. Another required element of the production is ushering for the Academy productions. It is also a very important part of the Academy training program for it is the usher who first comes into contact with the public. House staffing instruction will be provided by the Theatre Manager. It is important to remember that there is a dress code when ushering.
- Office staffing. Duties in the office may range from answering phones, making calls for the Academy, staffing the office in the absence of other staff, or most often assisting in the preparation of brochures for mailing. As this position may involve interaction with the public, it is important to be friendly and courteous. If you do not know the answer to a question, find a faculty member in the building who may be able to provide the answer. If the answer is not known and no faculty is present, take down a message and leave it with the appropriate faculty or staff member.

FOR THE TECHNICAL THEATRE STUDENT

- Grades. All majors must receive a grade of “C” or better in all classes taken as part of the Technical Theatre Training Program to receive a Certificate of Completion.
- Tools. All Technical Theatre students are expected to have their own set of personal tools by the second semester of their training.
- Continuation in program. Continuation in the training program is determined by a student’s attitude and responsibility in meeting the assignments given to them. Causes for dismissal (but not limited to): missing a show call and consistent late problems, lack of respect toward faculty and staff, lack of commitment to the Academy program, and excessive absences.

- Admission to third year. The third year Technical Theatre Training Program is by invitation only. Students who wish to pursue their skills in design (sets, lights and sound), stage management or master carpentry may request admittance into the third year program. The faculty will evaluate all requests. Where a student has demonstrated capability and commitment, the Academy will offer an opportunity to return in a capacity that will allow the student to gain further skills and enhance confidence in the desired area of concentration.

FOR THE ACTING STUDENT TAKING TA 345 and 346

First and foremost, it is important to understand the major function of the Theatre Arts 345 production class. Aside from developing skills which will be utilized in the future at some point in the actor's career as well as enhancing the student's respect and appreciation for the theatre technician, costumer and front-of-house personnel, the class supports the Academy productions. Without such a class, the Theatre Academy would not have earned its reputation for production excellence throughout the general theatre community. Everything accomplished in this class supports the various functions of the Academy including: house management, ushering, box office, publicity, set construction and backstage crewing, costume construction and costuming maintenance, makeup, lighting, sound, and props. Although it may not always be engaging, the actor's work in the scene shops and production office supports the overall work of the Academy.

ATTENDANCE POLICY FOR FIRST SEMESTER STUDENTS IN TA 345 and 346

Safety gestic will be given to each student prior to any production work occurring in the scene shop. All actors will sign a contract acknowledging receipt of the materials and an understanding of their time commitment.

Show responsibility. First semester actors must do one shop crew and running crew for one production and ushering for one production. Show calls will be detailed on each calendar.

ATTENDANCE POLICY FOR SECOND SEMESTER STUDENTS IN TA 345

All second semester actors must pass a proficiency test on tool use and safety during the first week of class.

- Show responsibility. Second semester actors must do one shop crew and one shop and running crew assignment. This will involve a full-time commitment to the shop of about 6-8 weeks during the semester. Shop calls will be detailed on each calendar. Students will sign a contract acknowledging receipt of the materials and an understanding of their time commitment.
- Time commitment to crewing a show. Second semester actors who are assigned to a shop crew are responsible for staying until the call is over. Once assigned as show crew, the actor is responsible for all the times that the crew of that show is

working. When show calls are made, it is the responsibility of the actor to show up. If tardy once, the actor is put on notice. If Tardy twice or absent once, a failing grade will be given for that production. This does not mean that the actor is excused from that assignment, only that class credit will not be given.

WARDROBE CREW

The wardrobe crew assembles all costumes for each dress rehearsal and performance. They are available to help the actors with costume changes and keep the costumes repaired, as clean as possible, and pressed if necessary throughout the run of the show.

The Wardrobe Crew Head works directly under the Costume Designer except during actual performances, when they are responsible to the Stage Manager. The Wardrobe Crew Head organizes the work and delegates jobs so that work is evenly divided and neither they nor a few crew members do more than the rest.

Before dress rehearsal the crew labels every item of costume and costume props. This aids in quick identification when the actors check their costumes before and after each performance. The crew also makes a check-out sheet for each actor. This list includes everything down to the last cuff link or earring and anything the actor has been asked to provide from their own wardrobe.

For dress rehearsals and performances the wardrobe crew sets up all costumes, wigs, and accessories in the dressing rooms. The crew is there to help actors dress and prepare for the performance. They do not insist on helping where it is not needed, nor wait to be asked when someone does need help. They should know when changes are coming (are familiar with the demands of the script), have everything unfastened and ready to go, and are in place for the change. The crew is there to help the actors, but not to be their servants. The crew does not pick up clothes tossed onto the floor in a slow change or at the end of a performance.

The crew should be aware of what each costume and/or character should look like (know the script and costume plot) and help ensure each actor looks satisfactory before going on stage. (Actors may not wear any personal jewelry or other visible decoration unless approved by the designer.)

Each night the Wardrobe Crew Head fills out a report sheet noting all repairs to be made before next performance with specific instructions. During the run of a show the crew comes in to scrub collars, do spot cleaning, repairs, etc., and to do the laundry and pressing. After the last performance, the laundry is done one last time and items that must be dry cleaned are separated and sent to the cleaners. As the laundry is completed, or as items are returned from the cleaner, the crew replaces the storage tags and return the costumes to the proper storage areas.

HOUSE STAFF

COURTESY IS MOST IMPORTANT AT ALL TIMES. THE PATRON IS THE MOST IMPORTANT PERSON IN THE WORLD, AND WE WANT TO KEEP THE PATRON

HAPPY. A good attitude on your part can greatly increase the patrons' enjoyment of the show.

The House Staff consists of everyone working either in front of the curtain (Faculty Supervisor, House Manager, Splitters and Ushers), or backstage, as a hall guard.

The House Staff can and should do a great deal to make a pleasing impression upon the audience. The House Staff must see that everything in the House runs smoothly and effortlessly for the comfort, safety and pleasure of the audience. To do this, all things must be business like. Proper conduct and appearance are our major assets. Be on the alert to serve people. Be accurate: do not make mistakes. Be courteous, cheerful and cooperative. At all times, the house staff is giving our patrons an impression of our department as well as of themselves.

The importance of these duties cannot be stressed enough. The professionalism that we display is closely tied to efficient backstage management.

Refrain from the following:

- Dressing in an unbecoming manner that draws unnecessary attention
- Chewing gum
- Drinking and/or eating the refreshments
- Being loud or talking among the other staff members when there is work to be done
- Eating food which might cause bad breath

About one week before the opening of a show, a schedule of performances and House Staff jobs will be posted on the call board. When the house member reports for a job, it is assumed that they have carefully read all instructions and know exactly how to fulfill the duties. The house staff is responsible for being on time and ready to carry out their duties for the evening. The House Manager and the Faculty Supervisor will instruct the staff as needed. Changes in assigned House Staff are made with Faculty or Production Coordinator's approval only.

PROPER DRESS

- Women: Dress tastefully. No materials that rustle or noisy jewelry, etc. Wear hose and dressy, quiet shoes. Avoid too much perfume.
- Men: Wear a suit or a sport jacket and slacks, a shirt and tie or a turtle neck sweater. Shoes are to be polished. This means no athletic shoes.

HOUSE MANAGER

The House Manager is in charge of the entire front of the House, just as the Stage Manager is in charge of everything behind the curtain. The House Manager will greet the patrons prior to the beginning of the performance and thank them for attending the performance. Additionally, the Stage Manager will ask the patrons to turn off all pagers and cell phones and to refrain from eating, especially candy with noisy wrappers.

- Report to the Faculty Supervisor at 7:00 for regular performances and at 1:00 for matinees, unless other times are established.
- Distribute the programs to the ushers. Programs are normally kept in the box office.
- Check attendance of the House Staff and note absences or tardies on House Manager's Report.
- Have the House Staff check the House to see that all is in order. Place any stray articles in the Box Office or Camino Cloak Room.
- Have the House Staff vacuum and sweep as necessary (obtain cleaning equipment from the Camino Cloak Room or the Scene Shop).
- Supervise the House Staff in picking up programs, papers and trash in the House after a performance.
- Supervise the House Staff in the cleanliness and supplies of restrooms.
- During the show, pick up and clean the portico, cigarette receptacles, and restrooms.
- Report any broken seats and/or dangerous obstacles to the Stage Manager and note it on your report.
- Check exit doors to see that panic hardware is working properly and that doors swing open freely.
- Check exit and aisle lights (switch in box office panel).
- Be sure stairs and landings to theatre are clean and clear of obstacles before each intermission. Door from East Hall is to be kept locked 30 minutes before curtain.
- After checking with the Stage Manager and after having seen that the House Staff is in position and ready to go to work, the Stage Manager opens the doors into the theatre.
- As the audience arrives, take no active part in seating unless there are not enough ushers. The House Manager should be kept free to supervise the ushers and splitters and see that the audience is receiving courteous and efficient treatment.
- Take care of any difficulty that might arise. If help is needed, consult the Faculty Supervisor .
- Five minutes before curtain, take a count of the empty seats in the theatre. From this number subtract the number of ticket holders who are still not seated. Report the remaining number of seats to the Box Office. Accuracy is essential, especially when there is a full or nearly-full house.
- Check with the director, or, if the director is not at the performance, the Stage Manager before the show to learn when late comers may be admitted after curtain time. (Occasionally, because of lighting or action, the late-comers may be admitted only at specific times.) Notify ushers that you will let them know when late arrivals may be admitted to the theatre. Advise the Box Office of any changes and decisions relative to late-comers.
- At the scheduled curtain time, call the Stage Manager to report whether the House is in. If there are any problems and you and/or the Faculty Supervisor determine that the curtain should be held, notify the Stage Manager of that fact. Also tell him or her the anticipated length of the delay. If the Stage Manager has determined to delay the start of the show for some reason, he or she will (should)

- notify you and keep you informed of the situation. Only when both you and the Stage Manager are satisfied with the total situation should the show begin.
- Notify the Box Office of any schedule changes related to performance.
 - See that flashlights are distributed to the ushers to seat late comers.
 - The timing on getting the audience back into the theatre after an intermission is most important. Intermission times should be held to rigidly. Don't guess! Check your watch! The Stage Manager will do the same. Start moving the audience back into the Camino Theatre five minutes before the end of the intermission and three minutes before the end of the intermission in the Caminito and Cameo Theatres. Do this by blinking foyer or hall lights and announcing clearly and loudly, "The performance will resume in 5/3 minutes." As soon as the audience is relatively in place, call the Stage Manager and tell him or her that you are ready and equally important NOT TO KEEP THE AUDIENCE WAITING FOR THE SHOW TO BEGIN AGAIN. Stand by doors for a few minutes to admit late-comers without noise.
 - Just before the show starts and the audience is all in the theatre, turn off lights in foyer, including display lights.
 - Remain in the foyer at all times throughout the performance, unless otherwise assigned by the House Manager. Remain by the main doors during Act One to admit late-comers and to close doors as quickly and quietly as possible. Head ushers will show late arrivals to seats.
 - About half-way through Act One, count the stubs and give the count and the stubs to the Theatre Manager and Box Office, as well as recording it on your report.
 - Get the running times of each act from the Stage Manager so that you can anticipate the times to turn on foyer lights and open exterior doors for intermission and the end of the play. Stay in foyer to control smoking and the taking of foods and drinks into the auditorium.
 - After the last intermission, you may dismiss the splitters and the ushers (the Head Ushers remain, as well as the Hall Guards and Hall Manager).
 - After the performance, turn outside lights out. The switches are in the Camino Box Office. During the week, the tongue lights remain on. On weekends they should be turned off, also.
 - At end of show ask Faculty Supervisor to sign House Manager's Report, return Mailing List cards and extra programs to Box Office. Remember to check the House. Only the Faculty Supervisor can dismiss you after you have completed all post-performance duties.

SPLITTERS

- Report to the House Manager in theatre foyer one hour before performance time.
- Before the House opens, help House Manager in any way needed.
- Be in position as the foyer doors are opened.
- Before actually splitting the tickets, BE SURE TO CHECK THE DATE, as this is very important. When splitting tickets, you keep the half with the date of performance printed on it.
- Anyone going into the theatre at any time must have a ticket stub for that performance. It is your responsibility to see to this (including children).

- Be certain that you split the tickets of any late-comers.
- It is your job to direct the patrons to the proper door or to the proper usher. You will be further instructed according to the theatre in which you are working.
- The House Manager will dismiss you at a time convenient to the production.
- If there are empty seats after the first intermission, you may watch the show, but only after first checking with the House Manager.

USHERS

- Report to the House Manager in theatre foyer one hour before show time.
- Before the House opens, help the House Manager in any way needed.
- Get programs from the House Manager.
- When House is open, stand at door in position indicated by the House Manager.
- In the Camino Theatre, always check row and seat number on ticket before setting out to seat the patron. All patrons must be seated according to row and seat number on tickets — there are to be no exceptions. If you have a problem, take it to the House Manager, don't try to handle it yourself.
- In the Caminito follow the House Manager's instructions. It is up to your good judgement to seat the audience in the House quickly and easily.
- Seat the patrons quickly, but not hastily — there is a difference! Hand the programs to the last person in the party as you are seating them. Return to your position at the door and be ready to seat the next party.
- If any difficulties arise, report them immediately to the House Manager.
- The House Manager will dismiss the ushers at a time convenient to the production.
- If there are empty seats after the first intermission, you may watch the show, but only after first checking with the House Manager.

HEAD USHERS

- Head Ushers are to remain at the doors leading into the theatre proper.
- They are to hand out programs and see that the Ushers are working efficiently and properly.
- If there is a shortage of Ushers, then the Head Ushers will help in seating the patrons. This will be up to the discretion of the House Manager and good common sense.
- Head Ushers are to remain until the end of the performance. You will assist the House Manager with the control of smoking and the taking of food and drink into the auditorium, and then clean up after the start of the show and each intermission. The House Manager will excuse you after the show.

HALL MANAGER

- The Hall Manager is in charge of the backstage area (except those areas which are directly under the supervision of the Stage Manager). This will include the Green Room, the hallways, the dye room, and the dressing rooms. You are to control traffic and noise in these areas. Also see that no one is admitted through the east door, and that no members of the audience come into the backstage area before

the end of the show. Shortly before the end of the show, make the Green Room presentable for the audience coming backstage.

- No one may be backstage, except cast, crew, or those specifically authorized by the Faculty Supervisor. That definitely includes family, boyfriends or girlfriends of either cast or crew.
- A Hall Manager's report must be filled out nightly. Record the name and arrival time of the hall guard and members of the refreshment crew in the spaces provided. Record any incidents, with names and details that occurred during the performance.
- The Hall Manager is in charge of the refreshment crew. See that no one except the crew is in the preparation area during preparation of the refreshments and clean-up. See that the portico is picked up and damp mopped where punch or coffee has been spilled. See that utensils are put away and that the preparation area is cleaned up afterwards.

HALL GUARDS

A Hall Guard is located at the desk where the two corridors meet at the northern end of the building. NO ONE is to be admitted into the backstage halls, dressing rooms, greenroom, etc., unless they are a member of the cast, crew, a staff member of the Theatre Department, or a student with specific permission from a member of the Theatre Department staff. Report any problems immediately to the Hall Manager.

REFRESHMENT CREW (WHEN APPLICABLE)

- The refreshment crew will report to the Hall Manager one hour prior to show time, and will begin heating water in the coffee maker.
- Set up table with table cloth, punch dispenser, coffee dispenser, hot and cold cups, sugar, cream substitute and stirrers.
- Take two of the plastic trash cans from the Green Room, put liners in them, and strategically place them on the portico so they will be convenient to the patrons. After the intermission, dump the contents in the large receptacle behind the building and return the cans to the Green Room.
- After serving, all items are to be cleaned and returned to storage. The portico is to be picked up and areas around the serving table where food or coffee has been spilled has to be picked up and damp mopped.
- With the exception of coffee at the end of the last intermission, AT NO TIME will any leftover concession food or drink be given to cast or crew.
- NO ONE except refreshment crew is to be in the preparation area.
- The Green Room Kitchen is to be used as the preparation area. Make sure this room is clean and neat when you leave. Return all items to the storage closet. Make sure the room is locked when you leave. Check with the hall manager before being dismissed.

PARKING FOR PATRONS

- Free parking for theatre patrons is located in the staff parking facility with entrance on Heliotrope Drive between Monroe and Melrose.

- Upon reporting, the usher needs to check with the campus police to make sure that the parking lot gate has been opened and that the lights are on.
- Place the parking sign, which is usually stored in the Camino Cloak Room, in a conspicuous location, so that incoming traffic will easily find the parking entrance. Make sure that this sign is recovered after the first intermission.