

STUDENT HANDBOOK
DEPARTMENT OF THEATRE ARTS
UNIVERSITY OF MISSISSIPPI
2009-2010

INTRODUCTION

This Handbook attempts to answer the most common questions regarding the programs and policies of the department and the effect they will have on you in the year(s) ahead. Because of nearly constant changes in circumstances, programs, personnel, and policy, any student handbook must remain a “work in progress,” and you should always refer to the handbook for the current year for correct information. The Handbook is not intended as a substitute for regular consultations with your faculty advisor. It should be considered a guide and a very general “roadmap” for your studies here and for the expectations and requirements you will be asked to meet. Suggestions for information which you feel should be included in the Handbook are always welcomed.

DEPARTMENTAL ADMINISTRATIVE STRUCTURE

Department Chair: Rhona Justice-Malloy, Isom 110. The department Chair is the chief administrative officer in the department. If you experience difficulties, either academic or personal, that you cannot solve in consultation with your faculty advisor or with the Director of Undergraduate Studies, you should bring those problems to the Chair.

Director of Undergraduate Studies: Jim Shollenberger, Isom 204. The Director of Undergraduate Studies is responsible for undergraduate recruitment and is Head of undergraduate advising. He also assists in coordinating the undergraduate curriculum. Problems, especially those regarding your course of study which cannot be answered by your faculty advisor, should be discussed with Dr. Shollenberger.

Head, Design programs, and coordinator of Freshman design studies: Dex Edwards, Isom 100B. The Head of Design programs assists in recruitment and in the coordinating of the undergraduate curriculum. He is jointly responsible with the Head of Theatre Technology programs for the Design/Technology curriculum and its management and for the organizing of periodic portfolio reviews.

Head, Musical Theatre program: Rene Pulliam, Isom 202B. The Head of the Musical Theatre program supervises the content and progression of courses of study in musical theatre and advises in curriculum decisions made in the performance areas. She also heads the Showstoppers company, and jointly with the Head of Acting oversees Freshman and Sophomore juries.

Head, Acting programs, and coordinator of Freshman performance studies: Joe Turner Cantu, Isom 202A. The Head of Acting programs supervises the content and progression of courses of study in acting and voice and advises in curriculum decisions made in the

performance areas. He directs the production of Freshman Scenes every fall term, and jointly with the Head of Musical Theatre oversees Freshman and Sophomore juries.

OLE MISS THEATRE

Ole Miss Theatre is the production arm of the Department of Theatre Arts. The shows you will be performing in, designing, directing, or working on in any capacity, are staged under the auspices of Ole Miss Theatre. Ole Miss Theatre, as a producing unit, has a different organizational structure from that of the Department.

Department Chair: Rhona Justice-Malloy, Isom 110. The Chair is responsible for assuring that productions of Ole Miss Theatre are appropriate to the educational needs of the students in the Department and the University population in general. The Chair is also responsible for the economic health of Ole Miss Theatre, and maintains oversight and final approval of all Ole Miss Theatre undertakings.

Production Manager: Jared Spears, Isom 201. The Production Manager controls the budgets for Ole Miss Theatre productions, develops cost estimates, and monitors expenditures.

Scenic Designer: Dex Edwards, Isom 100B. Oversees the scenic design of all Ole Miss Theatre productions and directs the work of student scene designers.

Costume Designer: Carey Hanson, Isom 102. Oversees the costume design of all Ole Miss Theatre productions and directs the work of student costume designers.

Lighting/Sound Designer: Michael Barnett, Isom 103. Oversees the lighting design of all Ole Miss Theatre productions and directs the work of student lighting designers.

Costume Shop Manager: Andi Bedsworth, Isom 110. The Costume Shop Manager supervises costume construction for Ole Miss Theatre productions and assists the work of student costume designers. She also schedules student workers.

Technical Director: Jared Spears, Isom 201. The Technical Director supervises all construction and technical work on Ole Miss Theatre Productions. He is responsible for scheduling and grading your work in all stagecraft labs and crew assignments. He also schedules and chairs weekly production meetings.

COMMUNICATION

Email: As a student at Ole Miss, you have been automatically assigned a user id, and an email address: userid@olemiss.edu. The University and the Department of Theatre Arts considers this your official email box, and will assume that any communication we send to you at that address has been received by you. *If you prefer to use a third-party internet service provider, that is perfectly allowable. If you make arrangements with the Computer Center, all olemiss.edu email will be forwarded to your private service. Make these arrangements immediately if that is the way you want your email handled.*

Regular mail: Regular mail that comes to the department for you will be placed in your department mail box. Mailboxes are on the first floor. In addition to mail, many other communications are made via these mailboxes, such as changes in rehearsal times, costume fittings, and other forms of departmental business. It is assumed that mail placed in your box will be received on the day it is placed there, or the morning after at the latest. Picking up this mail in a timely fashion is your responsibility. *Be sure to check your mailbox at least twice a day.*

Callboard and Greenroom: Important information is also sent through the department's listservs: callboard@listserv.olemiss.edu and greenroom@listserv.olemiss.edu. You will be added to these listservs and should check your Ole Miss email account regularly.

Meetings with teachers and advisors: The faculty in this department practices an open door policy. By this we mean you are always welcome to visit with any one of us at any time regarding your classes, your performances, and your academic progress. On days when a particular faculty member is especially busy, it might be a good idea to make an appointment ahead of time, but, generally, if we are in our offices, we will be happy to see you.

Please reply promptly to all communications and requests from the department.

THE PROGRAMS

The BACHELOR OF ARTS degree: The BA is designed for students with a wide range of interests in the theatre and a desire for a broad and diverse Liberal Arts education. Because it encourages students to acquire basic proficiency in many areas of our discipline, we recommend this program to all who are interested in pursuing a career in directing or teaching, or who wish to pursue specialties on the graduate level. The Bachelor of Arts in Theatre is designed so that students with a particular interest in performance can take a slightly different program than students who prefer design and technology. The structure of the Bachelor of Arts degree also allows the ambitious student to pursue a double major.

The BACHELOR OF FINE ARTS degree: The Bachelor of Fine Arts degree is available with three different emphases, Acting, Musical Theatre, and Design/Technology. The requirements for the different emphases are described in the Spring 2008-Fall 2009 Undergraduate Catalog. The BFA is designed to prepare the student, as thoroughly as possible, to pursue a career in the theatre or closely related professions. The focus of the program is much narrower than that of the BA, and a great deal more intense. The BFA involves specialization in a particular area of theatre and requires considerable practical work in that area. Continuing demonstrations of progress toward professional competence are required to remain in the BFA programs. The status of upper division BFA candidates who receive grades of less than "B" in courses in their areas of concentration will be subject to faculty review, and dismissal from the BFA program could possibly result.

Portfolio reviews and performance juries: It is not possible to gain admission to the Bachelor of Fine Arts programs until the end of the freshman year of study. At that time, students in the area of Design and Technology undergo an interview and portfolio review

with a panel of design faculty. Success in this review is necessary for admission into the BFA program. Portfolio reviews are held at the end of each semester to insure that all Design and Technology BFA candidates are progressing at a satisfactory rate. Similarly, all performance majors who wish to take sophomore studio acting classes must present a juried audition at the end of the freshman year. For students wishing a Musical Theatre emphasis, the successful completion of a freshman jury is required for admission into the BFA in Musical Theatre, which begins in the sophomore year. Admission into the BFA in Acting emphasis does not take place until the end of the sophomore year. Those passing the sophomore acting jury are eligible for admission into the program. In addition, Musical Theatre majors who pass the sophomore jury will be admitted to Junior/Senior studio acting classes *if space is available*, and they may take these courses in lieu of their junior scene studies classes. *All* majors will undergo a portfolio review or performance jury in each of the four years in residence.

Be sure you are fully aware of all of the above provisions and ask your advisor to explain them more fully, if necessary.

MERIT SCHOLARSHIPS

Theatre Merit Scholarships are awarded on the basis of demonstrated promise as a theatre practitioner. Those of you who are attending Ole Miss on a Theatre Merit Scholarship should understand, however, that there *is* an academic element involved in maintaining that scholarship for the duration of your stay here. The academic requirements for the renewal of the scholarship from semester to semester are as follows:

1. Maintain a 2.0 grade point average for all courses each semester.
2. Achieve a grade of C or better on all theatre courses attempted.
3. Satisfactorily complete all curricular and co-curricular requirements established by the Department of Theatre Arts.
4. Sign up with an advisor as a theatre major.

Theatre Merit Scholarships also entail a service responsibility. We expect all Merit Scholars to devote at least 20 hours of time each semester to co-curricular production activity *outside of* that required by classes. These hours can be spent in rehearsal, in work on realized designs, in set or costume construction, as a volunteer on crews or ushering, virtually any extra work on shows. If you should fail to meet these requirements (academic *or* service) in any semester, you will be placed on probation for the following semester. Failure to meet the requirements during your probationary semester will result in the cancellation of your scholarship. After a semester of satisfactory work, your scholarship will be restored. You will receive only one probationary semester during your enrollment here. Thereafter, your scholarship will be cancelled immediately following the semester in which you do unsatisfactory work. You will be expected to retake any theatre courses in which you have performed unsatisfactorily as soon as possible, and you will be expected in *all* semesters to pursue coursework leading to your graduation in a timely

manner, in particular your core Liberal Arts courses. In any event, renewal of your scholarship is only made upon recommendation of the faculty as a whole.

CLASS POLICIES

Attendance: Attendance is mandatory in all theatre classes. At minimum, three percent will be deducted from your final grade for each unexcused absence. Tardies are recorded, as well, and three tardies will be considered an unexcused absence. Absences will be excused in the case of bona fide illness – an illness that requires a trip to the Health Center or a private doctor and requires on a doctor’s advice bed rest or isolation. Absences will also be excused for most University and department-sanctioned activities, i.e., National Guard meetings, out-of-town auditions, etc. When possible, inform your instructor of your absence as far in advance as you can. In all medical circumstances, written verification of the doctor visit is required and must be presented to the instructor *on the day you return to class*.

In certain classes, you may be permitted to “call in” prior to a class meeting, if you are ill. Some instructors in some classes may have stricter attendance requirements than those discussed here. In all classes, attendance policies will be discussed in your syllabus and should be followed diligently.

Dress: Many classes in the Department of Theatre Arts require specific types or, at least, appropriate types of clothing. Dance classes require dance clothing which will be specified by the instructor in each dance class.

Acting classes require clothing that allows complete freedom of movement. Women should not wear skirts or dresses unless they are called for in scene work, and no one should wear shoes that inhibit movement in any way. A great deal of floor work is done, so clothing worn in acting classes will almost inevitably become soiled.

Work clothing is usually required in all Design/Technology courses, in particular classes involving construction of scenery or costumes. Students working in the shop areas will be given a safety handbook outlining the use of specific safety equipment and procedures for specific shop activities.

Demeanor: Most theatre classes are, by their nature, highly personal in approach. Usually attention is given each individual or small group, in turn. It should be remembered that a great deal of what you derive from these classes is to be found in the instruction given to others during the course of a class period. It is imperative that you remain focused on the work of the class during those times when you are not being given individual instruction. Disruptive behavior, while others are performing or practicing performance or design skills, will not be tolerated. You will be asked to leave the classroom or studio and given an unexcused absence for the day and failed in the day’s activity.

PLAY ATTENDANCE

All theatre majors are required to see every production of Ole Miss Theatre. Since the productions are often the subject of classroom discussion, grade penalties may be imposed by several of your instructors should you fail to meet this requirement. For

studio productions, where seating is sometimes limited, theatre majors are invited to a special “preview” performance on the night before opening night. Theatre majors are entitled to one complimentary ticket for each production, available *only* at the UM Box Office in the Student Union building, 10 am until 4 pm, Monday through Friday, or at the Ford Center Box Office, noon until 4 pm, Monday through Friday. Comps will *not* be available at the door.

REHEARSALS

Ole Miss Theatre rehearsals are held at various specified times. The two dance companies, *Showstoppers* and *Mississippi: The Dance Company* rehearse between the hours of 4:00 – 5:15 pm, two or three times a week (depending on the company and the semester). There is a 5:30 – 6:30 rehearsal period, during which times student one-acts and other special performances are rehearsed. Finally, there is the regular evening rehearsal period for University Theatre productions. These rehearsal periods are 7:30 until 10:30 or 7 until 10 nightly, seven days a week. In addition, on the weekends, the period from 1:30 pm until 4:30 pm is available. On the weekends, some directors opt to rehearse afternoons instead of (or in addition to) the evenings. On the weekend before a show opens (tech weekend), rehearsals may run from 8:00 am until 10:30 pm, with 90-minute breaks for lunch and dinner. *All* rehearsals (except some tech rehearsals) end at 10:30 pm, in the interests of the personal and academic health of the students. All directors in the department are expected to observe this rule, as are all students. You need rest to function well as both a student and a theatre artist.

PHOTOCOPYING

The department maintains a photocopying machine in the department offices and it will be made available to you. The charge for its use is 10 cents per page. The actual copying may only be done by the Senior Secretary or a member of her student staff at her direction. If you wish to have material copied, bring it to the office, fill out a copy request form, and pay for the copies. You will be told when to pick up your materials. Bring your materials well in advance of the time at which you will need them, for it is rare that they can be copied while you wait.

DEPARTMENT LIBRARY

The department houses a small library containing scripts, musical theatre librettos and scores, standard theatre reference works, professional theatre directories, magazines and journals, play catalogs, and archival videotapes of previous productions. All of these materials are available for use by students, but must be checked out through the Senior Secretary or a member of her student staff. Video materials may not be removed from the office area, but arrangements can be made to view them. All other materials can be checked out, but for 24 hours only. Ask the Senior Secretary or one of her staff to let you in the library and fill out the library loan form. The fine for late return is \$ 1.00 per day. If you lose a book, you will be charged twice its replacement cost.

CREW ASSIGNMENTS

All students enrolled in Introduction to Stagecraft (THEA 271) or Introduction to Costume (THEA 272), and all students enrolled in Sophomore Performance Studies (THEA 210 and THEA 211) are required to serve on a running crew for one production per semester. You will be assigned to a production by the Technical Director as soon as casting for the semester is complete (usually after the first week to ten days).

STAGE MANAGEMENT ASSIGNMENTS

To the extent that it is possible, stage managers for Ole Miss Theatre productions will be assigned from among those students who have taken or are taking stage management courses. Since there are often fewer students in the stage management courses than there are productions, stage management assignments will often be made as (1) part of the requirements for a class in directing or (2) from a pool of volunteers. Students wishing to volunteer to serve as a stage manager for a production should contact the Technical Director for Ole Miss Theatre (Mr. Spears). Be aware that Mr. Spears will NOT assign you to stage manage a show unless he is confident of your qualifications to do so and has received the approval of the director.

USHERING ASSIGNMENTS

All students enrolled in Freshman Performance Studies (THEA 110 and 111), or Rendering (THEA 171), will be required to usher for two performances per semester. To avoid conflicts, students should sign up for ushering in the office of the Senior Secretary as soon as casting and crew assignments are made for the semester.

DESIGN ASSIGNMENTS

Assignments for realized designs are made on the basis of merit and at the discretion of the Design Faculty. They may, at the faculty's discretion, be made on the basis of design competitions. Your design advisor can provide details of the requirements.

AUDITIONS

Ole Miss Theatre auditions are open to all who wish to participate, including all students of the University and members of the Oxford community and are totally competitive. Preference in casting is not given to anyone, nor should it be expected. Casting for all of the department's productions for the semester is done from the call-backs based on the general auditions. These call-backs are usually held very soon after the general audition, sometimes on the same day.

All students (BA and BFA) enrolled in any studio acting class (Sophomore, Junior, Senior) or in Scene Studies (THEA 301, 302), or in upper division Musical Theatre performance classes, are *required* to participate in the general auditions for each semester's productions. They are also required to attend any call-backs to which they are invited, and to perform as cast, if cast. A waiver of this requirement can be made by the chair if the student presents good reasons for the waiver *prior* to the general audition. If

the student fails to meet this requirement and has not obtained a waiver, his/her grade in acting class will be reduced by one letter grade.

Auditions for the two dance companies, *Showstoppers* and *Mississippi: the Dance Company*, and for any current film projects are by invitation. These invitations are issued on the basis of the general audition. Acceptance of the invitation to audition obligates the student to participate in that company for the entire year, if he or she is cast. Both dance companies rehearse in the late afternoons for the entire academic year (see *Rehearsals*, above).

Students are only obligated to perform in two productions per semester. *Mississippi: the Dance Company* counts as one of these productions as does *Showstoppers*.

USE OF THE STUDIO SPACES

The performance studio spaces (Isom 202 and 302) are available to students for individual or group practice and rehearsal. Permission to use the spaces will be given following these priorities: 1) classes, 2) rehearsal for Ole Miss Theatre productions, 3) rehearsal for class scenes and projects, 4) group practice, 5) individual practice. To reserve time in the studios, see the Senior Secretary. *All students who use the performance studios are responsible for clearing the performance area and removing any garbage left in the room. You are expected to leave the space as you found it. Failure to do so may result in a revocation of your privilege to use the spaces.*

PERFORMANCE PROCEDURES AND PRACTICES

Rehearsals: Cast members are expected to be in the theatre at least 10 minutes prior to call. Be sure to notify the stage manager of your arrival and keep the stage manager informed should you leave the building for any reason.

No food or drink should be brought inside the theatre. Water in a closed container is the only exception. There should **never** be any liquid of any kind on the stage set, except as a prop.

Actors will be expected to be off-book by the time set by the director. Generally, this will be about the second time a scene is worked. You cannot begin to act with a book in your hand.

It is the actor's responsibility to keep all costume fitting appointments. Although the stage manager should communicate all such appointments to you, be sure to check the call board on the second floor daily. When the costume shop requests times when you are free for fittings, be sure to remember that the usual fitting takes about 30 minutes.

The only excuse for missing a rehearsal is illness. If prior commitments create conflicts, those should be resolved before rehearsals begin. If you are too sick to come to rehearsals it is your responsibility to report your illness to the stage manager as soon as possible and as far in advance of the rehearsal time as possible.

During the rehearsal, when you are not on stage, refrain from loud and distracting behavior.

Performances: Cast members are expected to be in the theatre at least 10 minutes prior to call. Be sure to sign in upon your arrival and keep the stage manager informed should you leave the building for any reason thereafter.

No smoking is allowed in the theatre. No smoking is allowed **anywhere** if you are in costume.

No actor is allowed to leave the theatre in costume.

The house opens at 30 minutes prior to performance time. Be sure that you have completed all on stage warm-ups, the marking of combat sequences, and the checking of props prior to this time.

Maintain strictest silence offstage once the house has opened. Fulton Chapel has very resonant wing space. Oftentimes a backstage whisper can be heard in the auditorium.

Strike: Cast and crew members are required to participate in strike at the discretion of the technical director. Your strike assignment will be made by the Technical Director and communicated to you by the Stage Manager. Your presence is required until you are officially released by the Technical Director.

PRODUCTION PROCEDURES AND PRACTICES

Production meetings: Production meetings can be held on Tuesdays and Thursdays from 12:15 pm until 12:50 pm, and from 4:00 pm until 5:00 pm, and will be scheduled according to the production schedule and the availability of the necessary personnel. Required at the meetings will be the director, stage manager, all designers, the prop master, the master electrician, the technical director, the assistant technical director, and the choreographer, if there is one.

Student designs: All design work must be completed by the due date. Failure to complete designs on time will be a factor in determining future design assignments and scholarship awards. Designers are expected to maintain close communication with directors and other collaborators, to assure that everyone is kept up-to-date on all production decisions and progress. Designers are expected to attend selected rehearsals throughout the rehearsal process.

Production Assignments: Production assignments (property master, assistant technical director, scenic charge, master carpenter, scenic designer, lighting designer, master electrician) are made by the design faculty and chosen from among the design/technology students on the basis of their interest, skills, merit, and experience.

Shop work: Shop hours are Monday through Friday from 1:00 – 5:00 pm. Students working in the shop are expected to be on time and prepared to work. All design majors are expected to provide their own tape measure, safety glasses, and pencil for use in the shop, and to work in the shop at least 3 days per week. Design majors with Production

Assignments are expected to work five days a week during the build period of the assigned show.

Strike: All design majors must attend strike for every production.

GENERAL TECH SCHEDULE

The technical rehearsal schedule for Ole Miss Theatre productions follows a fairly well-set routine. The schedule that follows is typical for the time leading up to opening night. If you are cast in a production, or are involved in its design and technical execution, you can expect a similar schedule.

Paper tech, week before opening: The purpose of the paper tech is for the stage manager to coordinate and enter cues in the promptbook. Attendees include the director, stage manager, lighting designer, sound designer, and scenic designer. These individuals arrange a time and place.

Tech watch, Friday before opening: This involves the director, the stage manager, the entire cast, and all crew members, and is designed to give the crew an opportunity to see the show from the house. In addition, crew information is gathered by the stage manager, and basic instructions are given to the crew involving sign-in, backstage conduct, backstage attire, etc.

Dry tech, Saturday before opening: The dry tech involves the director, stage manager, assistant stage managers, scenic, lighting and sound designers, technical director, and the running crews for at least a four-hour block of time on Saturday morning. At this time specific crew assignments are given and stage shifts are rehearsed. All cues are called by the stage manager (usually from the house), and the director and designers can see and approve design “looks,” allowing them to make minor corrections and cueing adjustments. The crew should be available to “walk” the stage for the purpose of refocusing and adjusting the intensity of lights, and the crew should wear dark clothing to the rehearsal to reduce reflection during this process. The cast is not required for dry tech.

Cue-to-cue (Q-to-Q) and first tech, Saturday before opening: For the cue-to-cue rehearsal, the cast joins the personnel from the dry tech to rehearse the timing of the lighting, sound, and shifting cues, and to work through the rough spots. Often sections of the show will be run to synchronize actors with technical cues. This rehearsal is held in the afternoon, but occasionally the size of the show (and the number of cues) dictates extending this rehearsal into the evening hours. Time allowing, the first tech is held on Saturday night, starting earlier than usual, if possible. The show is run, stopping only to work on unusually troublesome areas.

Sitzprobe (Sing-through rehearsal), if needed, Sunday before opening: If the show is a musical, this rehearsal is usually scheduled in the morning or very early afternoon. It involves the director, the stage manager, the cast, the music director, and the orchestra. The actors sing the show through on stage, while the orchestra performs from the pit. This allows them to adjust to each other and to the space, and aids in setting volume levels. This rehearsal is usually controlled by the music director.

Second tech, Sunday afternoon and/or evening: Another run-through (or two) with everyone except costume crews in attendance, stopping only for unusually troublesome areas.

First dress rehearsal: The first run-through with the integration of costumes. During dress rehearsals, actor calls will be set by the wardrobe supervisor. Costume crew call will be set 15 minutes prior to actors' call. Curtain is at 7:30pm, and the performance will be stopped only for very serious problems.

Second dress rehearsal: Complete run-through without stops. 8:00 pm curtain. This rehearsal is treated as a performance, with the house "opening" at 7:30pm, and all backstage noise stifled.

Final dress rehearsal: Complete run-through without stops. 8:00 pm curtain. This rehearsal is treated as a performance, with the house "opening" at 7:30pm, and all backstage noise stifled. This rehearsal is videotaped for the department archives.

Tech/Dress Notes: Immediately following each Tech/Dress rehearsal, there will be a meeting involving the director, stage manager, technical director, and all designers where notes taken during the run-through are given and discussed. All cast and crew are required to remain for notes until they are dismissed by the stage manager.

General notes regarding Tech/Dress rehearsals:

During football season it might be necessary to move a Saturday tech rehearsal to Sunday.

Crews are required to wear shop attire during tech rehearsals and to wear black long-sleeved clothing beginning with the first dress rehearsal.

During tech and dress rehearsals the cast and running crew must remain backstage. The house is off-limits.

The call for running crew is usually set at an hour before the house opens, but may be adjusted depending upon the scale of the show.

STRIKE

Except in unusual circumstances, the strike takes place immediately following the final performance. The cast, all crews, and all design majors are required to participate in the strike. Be sure to bring clothing and footwear to the theatre which are appropriate to a strike (open-toed sandals, flip-flops, etc., are not a good idea). You will get dirty, dress accordingly. *During a strike a lot of dangerous work goes on in a short amount of time. Be sure you are aware of everything going on around you. The fast pace of the work and your enthusiasm over concluding a successful run does not change the need to pay attention and follow all of the rules for working in the theatre and with power tools. Pay extra attention to nails in wood and debris on the floor.*

PHOTO CALL

Production photo call for the designers of a show will be on Friday night of the run. A total of 12 photos will be posed. Each designer will submit a prioritized list of 8 shots to the stage manager at the first tech rehearsal. The stage manager will select the first two shots suggested by each designer, and choose the remainder of the poses, up to the total of 12, on the basis of what appears to be the shots that will most satisfy the requests of all. A list of the shots will be posted on the night of final dress. The shots will be set up in inverse order of their appearance in the show. All actors and crew (with the exception of sound) are expected to remain throughout the photo call, and to facilitate the changing of costume, scenery, and lights. Once the first shot has been set up, the duration of the photo call will not exceed one hour. Every effort will be made to set up all 12 shots, but the stage manager will be instructed to terminate the photo call after one hour.

ISOM HALL

We have a classroom building that is all ours. It is important that we take pride in its appearance and maintain its functionality. Take good care of the building, the instructional spaces, and the equipment. No food or drinks, other than water, are allowed in the performance studios. Eating in the classrooms is not allowed. Students may eat in the scene design studio as long as it remains tidy. This privilege may be revoked at the faculty's discretion. If you bring food on a tray from the Student Union into the building, you are responsible for returning the tray. As with all University buildings, smoking is not permitted indoors and smoking is only permitted in select areas on campus. The only place you may smoke near Isom is behind the building near the bench and ashtray. Use the stairway on the west side of the building which leads to the rear parking lot.

Students are always welcome in Isom Hall; however, please remember that the front office is a professional work place and you will be expected to behave accordingly.