BSC
2012 - 2013
Theatre Handbook
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PREFACE
The Theatre Handbook has been compiled by the Theatre Faculty and Staff to give students majoring in Theatre and Musical Theatre, or minoring in Theatre, information about how the Theatre program operates. It covers major and minor requirements, audition information, special projects, production requirements, and other information pertinent to students interested in Theatre. We hope that you will find the handbook helpful and use it as a reference throughout the year.

INTRODUCTION
The following Mission Statement and Education Goals have been designed by the Theatre faculty to serve as guides for the activities of the department. It is our hope that work in the classroom and on stage is reflective of these principles, which strive to view the theatre not only as entertainment but also as a means to transform the lives of those affected by it.

MISSION STATEMENT
Through the theatre program’s B.A. in Theatre, its B.A. in Musical Theatre, and its annual season of plays and musicals, students are educated about theatre through the study of its theory, history, aesthetics, and practice, while developing the skills necessary to actually create the theatre experience, whether it be through performance, directing, or design.

Through its traditional course offerings, and its laboratory experiences, the theatre program encourages students to exercise aesthetic judgment, think critically, develop personal discipline and constructive work habits, synthesize and apply principles in the process of theatrical production, and foster respect for one’s colleagues, audience, and community.

The theatre program makes available to all students at Birmingham-Southern College the opportunity to participate in the theatre environment, exposing them to the truths which theatre has to offer while engaging them in the uniqueness of a live theatrical experience.

GOALS
➢ To serve as an educational, artistic, and vocational resource for campus and community.
➢ To provide students opportunities to strengthen basic organizational, communication, and analytical skills.
➢ To enhance appreciation of the human condition through the cultural diversity of theatrical literature.
➢ To encourage students to make cognitive connections with the work of the theatre and the social, historical, and philosophical issues it illuminates.
➢ To introduce people of all ages to live theatre and its potential as a learning tool with which to better understand contemporary life.
Communication, collaboration, and creation are the core of the theatre experience. Through classroom theory and practical experience, the student comes to practice and understand these disciplines. The Theatre student takes courses in acting, design and technology, dramatic history and literature, and directing. Musical Theatre students add studies of the vocal instrument and dance to this curriculum. These courses give the student a solid basis on which to build a set of skills. Courses in the acting area, for example, begin with Beginning Acting and move through Voice and Movement, Intermediate Acting and finish with Advanced Acting taught through the seminar course. This study of the craft of acting approaches the conservatory level yet takes place in the liberal arts environment.

Theatre classes and productions are not just for theatre majors. The students involved in classes and productions come from all areas of study on the campus. Roles as actors on stage and in the technical crew are available to the entire campus community. The opportunity to gain real experience in productions is another essential aspect of a theatre education. Theatre majors and other interested students find many opportunities to gain this experience in the productions (theatre, opera, and dance) sponsored or co-sponsored by the Theatre program. The live performance and the work necessary to make it possible is the foundation of the theatre experience.

The Theatre program has made a major commitment to mentoring and undergraduate research. Theatre students have acted as Scenic Designers (*The Miracle Worker, Crimes of the Heart*), Light Designers (*Light Up the Sky, Hair, Cabaret, Crimes of the Heart*) and as Costume Designers (*The Taming of the Shrew, Our Town, Dead Man Walking*) working closely with the program’s Scenic Designer and Costumer to bring the world of the play from the printed work into a realized form. Other students have worked closely with directors as Choreographers and Dance Captains (*Young Zombies in Love, West Side Story*), Musical Directors (*Merrily We Roll Along*), and Assistant Directors (*The Taming of the Shrew, Dead Man Walking, The Laramie Project, The Miracle Worker*). These students each undergo a rigorous and rewarding process that emphasizes collaboration and communication within the production team. *Marley, Being a Ghost Story of Christmas* is a prime example of this process. It was a new work, a musical written by a B-SC student. In the writing process the author worked closely with Faculty from the Theatre program and Music Department. Students designed the lighting and costumes. The Music Director for the production was also a student. This type of opportunity is representative of the department’s commitment to mentoring. Advanced students have also acted as Teaching Fellows or Teaching Assistants for the Acting and Stagecraft courses in the classroom setting. This is yet another example of the collaborative nature of the department’s learning process.

The program explores a wide range and scope of productions. We believe that the plays from all of theatrical history should be studied, experienced, and performed. These productions range from ancient Greek tragedy (*Medea*) to modern American drama (*Extremities*); from Shakespeare (*Hamlet, Richard III*) to musicals (*West Side Story, Spring Awakening, Rent*) and new works (*Marley, Being a Ghost Story of Christmas*). Each play is produced for live audiences composed of those within and outside the BSC community. This provides all in the program, faculty and students alike, with an outstanding opportunity to explore and communicate who we are through our collaborative and creative process.
Instructors and Department Members

<table>
<thead>
<tr>
<th>Name</th>
<th>Department</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Michael Flowers</td>
<td>Theatre Office</td>
<td>226-4783</td>
</tr>
<tr>
<td>Alan Litsey</td>
<td>Theatre Office</td>
<td>226-4788</td>
</tr>
<tr>
<td>Matthew Mielke</td>
<td>Theatre 206</td>
<td>226-4785</td>
</tr>
<tr>
<td>Patti J. Manning</td>
<td>Costume Shop</td>
<td>226-4787</td>
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<tr>
<td>Judy E. Pandelis</td>
<td>Theatre Office</td>
<td>226-4782</td>
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<tr>
<td>Mandy Thomas</td>
<td>Scene Shop</td>
<td>226-4786</td>
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</tbody>
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Course Goals

The goals for the student in Theatre Practicum are:

- to work as a part of a team focused on a goal
- to learn a process of theatre production
- to develop a work ethic that will serve in many other areas of endeavor
- to build management, technical or performance skills.

Course Information and Grading

*Any student involved in a production at BSC must register for THA201.
THA 201 is for 1/2 (0.50) units for working on a production during the semester
*These productions may be either Main Stage or Theatre One full-length faculty-directed productions, in Theatre Arts, Spring Dance or Opera productions.
*Projects fall into three general categories: performance, management and technology. A list of possible projects would include: cast member, stage manager, company manager, assistant stage manager/props, props crew head, wardrobe/dressing, light crew (hang, focus and running), sound crew (set up/running), head electrician, set construction or costume construction
*Set and costume construction members are not a part of the running crew for the show.
*Construction crew members work 65 hours during the semester in the scene or costume shop.

Practicum grades are assigned after a review by the theatre faculty of the individual student’s work based on the following criteria:

- Attendance and Promptness to all calls and meetings
- Personal Attitude/ Work Ethic/In-Class Demeanor
- Out of Class Preparation
- Performance of Duties, Responsibilities/Performance Quality, Meeting Deadlines
- Number of Hours Worked

Grading Scale

The final course letter grade will be based on the following:

A = Distinctive The best. It is earned by those who have excelled in all areas of performance, duties, growth and preparation.
B = Very Good This grade means “better than average.” The person doing B work is demonstrating that he/she understands the subject matter and has mastered many of the necessary areas. This is a very good grade.
C = Satisfactory This means that the student is doing just about as well as most students new to the material. It is not a poor grade. It reflects that the student is working on the mastery of relevant skills, demonstrating growth, and preparation and is doing just about as well as most students in the same age and educational level.
D = Lowest Passing Grade This student is below average on the mastering of skills/completion of duties.
F = Failure Given only when the student shows neither the aptitude nor inclination to master relevant skills, perform duties or work as a part of the production team.

Absentee/Lateness Policy (from the Theatre Handbook)

A student arriving late to a rehearsal, costume fitting, scheduled work call or meeting will be warned. A second late will result in the reduction of 1/2 a letter grade. Failure to show up at a rehearsal, costume fitting, scheduled work call or meeting will result in the reduction of a whole letter grade.

Theatre Department Classroom Attendance Policy

- Don’t miss class. Students are expected to attend every class meeting.
- Extenuating circumstances will be dealt with on an individual basis.
- Students are expected to arrive on time. If you are late to class, do not enter the classroom.
- Students are expected to stay in class for the entire class period. If you leave class during the class period without permission, do not return. You will be counted absent for that class period.
- Cell phones may not be used in the classroom.

Special Notes

*The instructors of this course reserve the right to reassign, at their discretion, any student to any position in the company for any reason.
*The course process abides by the BSC Honor Code. Failure to observe the Honor Code or other policies outlined in the Theatre Student Handbook and syllabus may result in position reassignment, and/or a grade of “F” for the course.
*Actors are required to provide their own shoes and makeup. Technicians are required to provide their own backstage black clothing and flashlight. No open-toed shoes backstage, please.
*All Crew Members crews are required to keep a time log of their hours worked for the production. These hours will include performances, rehearsals, costume fittings, work calls and meetings. The student will total all the hours worked and sign the log book under the Honor Code. The form that must be used is in the Shop Log Book in the Tech Office. Failure to record all hours appropriately will cause the final course grade to be lowered by 30 points.
* All theatre practicum students will attend the strike for the production.
OFF-CAMPUS PERFORMANCE POLICY

The faculty encourages all performing experiences which are educationally valid and which are in line with the student’s individual abilities, needs, and goals. However, since there is more to be gained from performing than simply “experience,” the faculty places highest priority on productions on campus, which are designed with specific educational objectives as their primary goals.

Students majoring in theatre or musical theatre may audition for off-campus musical/theatrical productions during the regular school year, only with the approval of the theatre faculty. The faculty will work with each student to plan performance activities on campus and will advise students as to the educational value of the off-campus opportunities. Students who hold scholarships in theatre or musical theatre are required to participate in on-campus performance activities.

AUDITION POLICY

All Theatre and Musical Theatre majors are expected to audition for all major Theatre productions. Students are expected to attend auditions prepared, prompt, and in appropriate dress. Students should always wear hair and clothing styles that make them look attractive and professional; sloppiness is never appropriate for any kind of audition. If a student has a question about preparing for the audition, the student should ask the director early enough to make the necessary preparations. Students are also expected to come to auditions with the dates of any commitments that may fall during the rehearsal/performance period, and write them on the audition form.

Please note that in listing potential conflicts with a rehearsal schedule, students should consider only their academic or college scholarship commitments.

Students are expected to accept cast and crew positions to which they are assigned.

Students should have audition materials chosen at least two (2) weeks in advance. Faculty members are willing to help students in their preparation for both on-and off-campus auditions.
The theatre arts program offers courses for the general education of all students, as well as professional training for those wishing to major in theatre arts. Using the unique teaching facilities of the College Theatre—a performance plant housing an open stage with a split-revolve-lift in a flexible auditorium—and an intimate "black box" theatre, the program offers courses in all areas of theatrical performance, musical theatre, technical theatre, direction, and design. A student wishing to major in theatre arts may elect the disciplinary major below or the interdisciplinary majors in musical theatre or English-theatre arts listed in the Interdisciplinary Major Requirements section of this catalog.

**Major Requirements**
The following courses are required (12 units):
- ThA 110
- ThA 120
- ThA 210
- ThA 222
- ThA 230
- ThA 320
- ThA 211 or 310
- three units from ThA 201 to include at least one project in performance and one in technical theatre
- ThA 403
- ThA 499

**Minor Requirements**
The following courses are required (5½ units):
- ThA 100
- ThA 120
- ThA 201
- ThA 110, 211, or 310
- ThA 222
- ThA 403

**Courses in Theatre Arts**

**ThA 100 Introduction to Theatre (1)**
An introduction to the understanding and appreciation of dramatic literature and theatre arts. Spring.

**ThA 110 Introduction to Stagecraft (1)**
An introduction to the principles and practices of constructing stage settings and furnishings, problem solving using theatre technology, shop safety and scenic art. Spring.

**ThA 111 Make-up (1)**
Basic techniques in application of stage make-up for the performing arts. Prerequisite: consent. Fall.

**ThA 120 Beginning Acting (1)**
An introduction to the craft of acting, including focus on clarity and creativity in communication and performance skills, and the development of character analysis skills. The course reflects a "learning by doing," "hands on" approach. Fall, Spring.

**ThA 201 Theatre Practicum (½)**
Practical experience in performance or technical areas of theatre by participation in College Theatre productions. May be repeated for credit. Prerequisite: consent. Fall, Spring.

**ThA 210 Technical Workshop (1)**
A practical course in the technical aspects of theatre. Fall, Spring.

**ThA 211 Stage Lighting (1)**
Principles and practice of stage lighting, design, and execution. Prerequisite: consent. Fall.

**ThA 222 Voice and Movement (1)**
Techniques of vocal production and stage movement, including Shakespearean sonnets and unarmed combat. Spring.

**ThA 230 Classic and Modern Theatre (1)**
Theatrical production and dramatic literature from the Greeks to the present. Fall.
ThA 293, 393, 493 Independent Study in Theatre Arts (½ or 1)
Directed study for advanced students in the major. Coursework should stress practical experience in full-length projects, and may include study in acting, directing, playwriting, or design. Specific guidelines concerning independent study projects appear in the Individualized Study section of this catalog. May be repeated for credit.

ThA 298, 398, 498 Teaching Experience in Theatre Arts (½ or 1)
A teaching experience course. Specific guidelines concerning teaching experiences appear in the Individualized Study section of this catalog.

ThA 307 Introduction to Playwriting (1)
An introduction to the principles of dramatic structure, playwriting and revision. (Also listed as EH 307.) Prerequisite: EH 102 or 208.

ThA 310 Set Design (1)
The art of stage design from concept to construction. Fall.

ThA 320 Intermediate Acting (1)
Building a character in context and depth through improvisation and scene study. Prerequisite: ThA 120. Fall.

ThA 323 Musical Theatre I (1)
The study of musical theatre, approached through analysis, performance, and criticism. Prerequisite: consent. Fall.

ThA 324 Musical Theatre II (1)
Advanced scene study work in the techniques of musical theatre. Prerequisite: ThA 323. Spring.

ThA 331 Modern Playwrights (1)
Play reading and script analysis of plays from the advent of realism to the present. (Also listed as EH 394.) Spring.

ThA 370, 470 Seminar in Theatre Art (1)
Selected studies in theatre arts offered at the discretion of the faculty or by student request. Topics include audition techniques, advanced acting, playwriting, etc. May be repeated for credit. Prerequisite: consent.

ThA 403 Directing and Stage Management (1)
A study of the techniques of directing and stage management approached through practical projects and the staging of a one-act play (a Leadership Studies designated course). Prerequisite: consent.

ThA 499 Senior Project in Theatre (1)
Significant production responsibilities in the exploration term theatre production, accompanied by a substantial paper examining the exploration term project. This paper may also include other senior theatre experiences. Required for theatre arts and musical theatre majors. Exploration term.

Musical Theatre (MS) (MU) (ThA)
Bachelor of Arts

Michael Flowers, Program Coordinator

The musical theatre major provides students with a combination of courses in dance, music, and theatre that is intended to prepare them for careers as performers in musical theatre. Given its emphases on acting, ballet, voice, piano, jazz, and music theory, the musical theatre major is more specialized than the theatre major, and a successful review at the end of the sophomore year is required to gain admission to the program.

Major Requirements
The following courses are required (15 units):
one-half unit in MS 110 and/or 310 (achieve proficiency level 1)
two units in MS 320
two units in MU 151 and 152
ThA 120 and 320
ThA 210
ThA 230
ThA 323 and 324
one unit of DA
a minimum of five performance experiences in on-campus productions, including one dramatic performance, one musical performance, and one experience as a technician; students should thus enroll for two-and-one-half units of ThA 201
ThA 499
THEATRE CLASSROOM ATTENDANCE POLICY

Don’t miss class. Students are expected to attend every class meeting

• Extenuating circumstances will be dealt with on an individual basis.
• Students are expected to arrive on time. If you are late to class, do not enter the classroom.
• Students are expected to stay in class for the entire class period. If you leave class during the class period, do not return. You will be counted absent for that class period.
• Bring to class only what you need for that class, nothing more. Cell phones may not be brought into the classroom.

The theatre faculty reserves the right to make adjustments to these policies, as appropriate for each class.

REHEARSAL DEMEANOR

Actors & technicians are expected to comply with the following guidelines.

➢ Arrive at rehearsal 10 – 15 minutes early so you are ready to begin at the designated time.
➢ Anyone arriving late for a rehearsal or costume fitting will be warned.
➢ The second time a student is late, this will cost the student ½ letter grade off the final grade for the production.
➢ Failure to show up at a rehearsal or costume fitting will result in the reduction of a whole letter grade.
➢ Each successive tardy or absence will also affect the student’s grade in a similar fashion.

1. Wear shoes, clothing, and hair style appropriate to the individual rehearsal. Hair in your eyes/constricting clothing is frustrating to you and the director.

2. Bring a pencil (not pen) and paper to every rehearsal for notes during or after rehearsal (do not use theatre office supplies). If a director gives a note to change something for the next rehearsal, always write it down.

3. Sit quietly but attentively at notes. Someone else’s note might be useful to you. Unless absolutely necessary, do not comment on or discuss each note given. Most comments are unnecessary and a waste of everyone’s time.

4. The only people qualified and in authority to fix even the smallest of problems are the director, the technical director, the costumer, and/or the stage manager. Actors never correct other actors or technicians; technicians never correct other technicians or actors unless given authority by the stage manager to do so.

5. Upon arrival to each technical/dress rehearsal, initial the sign-in sheet on the call board by the Green Room. If you must leave after signing-in, you must obtain permission from the stage manager.

6. The use of cellular phones is prohibited during rehearsal and performances.

7. No one is to leave the building during rehearsals or performances unless approved by the Stage Manager.

SOPHOMORE REVIEWS

THEATRE

Each student interested in declaring a major or minor in theatre must complete an interview with the theatre faculty prior to the declaration (usually at the end of the sophomore year). The interview is designed to assess the student’s abilities, strengths, and weaknesses. The faculty will make recommendations to the student concerning completion of the program and goal setting.

MUSICAL THEATRE

All potential musical theatre majors are required to successfully complete a musical theatre review at the end of their sophomore year in order to qualify as a musical theatre major. This includes a voice jury with the music faculty, an interview with the theatre faculty, and a written review of class progress by the dance faculty. If a student is weak in any one of the three areas, the student may be given one probationary semester in which to improve in that area. If the student has not made sufficient progress in all three areas by the end of the fifth semester, the student will not be allowed to declare a musical theatre major.
BORROWING DEPARTMENTAL MATERIALS

Costumes/Props may be borrowed for special projects such as Senior Directing Projects and Directing and Stage Management only at the discretion of the TD, ATD or Costumer! Acting class members may also borrow props/costumes under special circumstances. All borrowed items must be checked out on the proper checkout forms at the designated checkout times and returned promptly. Borrowing departmental materials is a privilege... NOT a right!! Please treat all items you borrow as if they were your own. Failure to do so, or to return items on time, will result in the loss of access to the prop and costume storage. Also, the use of Office Supplies is **NOT** allowed. You should have your own personal supplies (ie. pencils, pens, tape, staplers, staples, etc.) for classroom use.

USE OF THEATRE ONE

Theatre One may be used for class rehearsal time, but students must comply with the following rules:

1. Students may use cubes and chairs under the central seating unit but must return them after each rehearsal.
2. All set pieces and props must be struck after each rehearsal.
3. All trash must be disposed of appropriately before leaving the theatre.
4. When finished, all stage lights must be turned “off” and the Ghost Light must be turned “on”.
5. Other set pieces may NOT be brought into Theatre One without permission from a faculty member.
6. NO SMOKING, NO FOOD, and NO DRINK, other than water, permitted in Theatre One at ANY time.

SENIOR PROJECT IN THEATRE

The Senior Paper examines the senior interim as a “capstone” of your learning as a Theatre Major, but other BSC experiences may be integrated as well.

Evaluation of your paper is an essential part of your senior grade. It is expected that senior students possess the skills to write an academic paper, but please know that we are available to consult with you on your outline, thesis – even read a work in progress (but not the day before the due date).

The completed Senior Paper is due THE THIRD FRIDAY OF FEBRUARY.

PAPER GRADING: senior paper is worth 1/3 of the final THA 499 grade

LATE PENALTY: ½ grade per day of the TOTAL FINAL GRADE.

**Final Draft Check List**

- Appropriate Title and Title Page
- Clear academic thesis
- Appropriate academic citations
- Appropriate grammar - writing style consistent with MLA usage
- Double spaced, 23 point font
- Paper is eight-to-ten pages in length
- Clear are examples from your academic and creative process
- Bibliography page

**Writing Construction Check List**

- The paper never strays from its purpose or mistakes its audience. The paper is focused, significant, interesting, and manageable.
- Paper is correctly organized and the organization doesn't seem mechanical or imposed.
- Each topical paragraph has a controlling idea, solid detail, and smooth transitions.
- The sentences are varied in length and structured according to the author's purpose and emphasis.
- The word choice is almost uniformly good. Words are chosen for precise denotation, connotation, and tone.
- Mechanically, the paper is correct except for excusable errors of inadvertence and violations of extremely technical rules.

From: *Teaching With a Purpose* (Boston: Houghton, 1984)
COMPLIMENTARY TICKET POLICIES

All students serving as members of the cast and/or crew of dance, musical theatre, opera, and/or theatre productions are entitled to complimentary tickets. Depending upon the production season and seating availability, a student will normally receive two (2) tickets per Mainstage show and one (1) per Theatre One show.

The Company Manager will meet with the College Theatre Box Office Manager to make arrangements for reserving your complimentary tickets. In order to receive these tickets, it is the student’s responsibility to provide the Company Manager with the following information.

1. Student’s name and cell telephone number;
2. Guest’s/Guests’ name(s) and cell telephone number; and
3. The exact day, date, and time you or your guest(s) will attend.

Arrangements for complimentary tickets will not be allowed after 12:00 Noon on the cut-off date.

The College Theatre Box Office Manager and Assistant College Theatre Box Office Managers are not to be contacted concerning complimentary tickets.

Failure to provide all the necessary information for complimentary ticket reservations will result in you/your guest(s) forfeiting the tickets. If changes must be made, regardless of the guest/guests name and/or date of production to be attended, etc., these must be made no later than 12:00 Noon on the cut-off date through the Company Manager.

Again... there are no exceptions.

If family members plan to attend any of the events but will be making general reservations, please have them to read all the pertinent information on the theatre website and select to call the College Theatre Box Office at 205.226.4780 beginning no later than two (2) weeks prior to the opening night’s performance {three (3) weeks prior if they are Fine Arts Society members} or make reservations/purchases on-line. Your family and friends are welcome to call the Special Events Office (205.226.4921) if they would like to join the Fine Arts Society. This would be a good idea especially if they plan to attend the Fine and Performing Arts events through the year.

Also, if you forget a production schedule, it can be found on the Birmingham-Southern College website. Information regarding College Theatre Box Office hours, Fine Arts Society membership, Fine and Performing Arts calendar of events, etc. can also be retrieved through the theatre website and links or call the College Theatre Box Office at 205.226.4780.
SCHEDULE & ALLOTMENT
2012 – 2013 CAST & CREW TICKET RESERVATIONS

- **Richard III** // October 4, 5, & 6 at 7:30 p.m. / October 7 at 2:30 p.m. // Mainstage
  - (one ticket each)
  - beginning: Thursday 15 September
  - ending: Thursday 29 September

- **Next to Normal** // November 15, 16, & 17 at 7:30 p.m. / November 18 at 2:30 p.m. // Mainstage
  - (one ticket each)
  - beginning: Thursday 27 October
  - ending: Thursday 10 November

- **Tommy** // January 24, 25, & 26 at 7:30 p.m. / January 27 at 2:30 p.m. // Mainstage
  - (two tickets each)
  - beginning: Wednesday 04 January
  - ending: Wednesday 18 January

- **Die Fledermas ~ Opera** // April 26 at 7:30 p.m. / April 28 at 2:30 p.m. // Mainstage
  - (two tickets each)
  - beginning: Friday 05 April
  - ending: Friday 12 April

**NOTE:** General Admission tickets for musicals/operas - $20.00; drama - $15.00; Students for all - $10.00

*Remember:* meet with the **Company Manager** to make arrangements for your complimentary tickets.

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**COSTUME POLICIES**

The use and care of a production’s costumes are essential to the success of each year’s season of plays, musicals, and operas.

**TAKING PERSONAL RESPONSIBILITY FOR YOUR COSTUME(S)**

and paying close attention to the following policies will ensure the smooth, efficient, and professional operation of our Costume Shop.

1. Actors **must** schedule fittings and **arrive on your scheduled time**;
2. **24-Hour notice is required** in order to reschedule a fitting. To reschedule, call 226.4787 and speak with the costumer or leave a complete message;
3. Appropriate **under clothing** and **shoes** for all fittings;
4. No scheduling with another person and NO FRIENDS ALLOWED;
5. No eating, drinking, or smoking in costume;
6. Actors are responsible for providing their own shoes and make-up.
THEATRE USHER POLICIES

For Mainstage

- **FIRST**… If you are interested in serving as an usher for any of the College Theatre Productions, you are **required** to stay during the entire performance (due to possible emergencies). If you are unable to do so, please do not sign-up for the position. **Thank you!**

- College Theatre ushers are to arrive **promptly** one hour and fifteen minutes **before** tickets go on sale. This will allow ample time for reviewing usher procedures and asking questions (whether you’ve previously served as an usher or not). Also, patrons arrive early and ask questions as to when the house opens or what time the play will be over. Be sure to speak with the Assistant Box Office Managers concerning these questions because times tend to change from play-to-play.

- You are **required** to wear a white or light top/shirt/blouse and black or dark pant/skirt.

- Smoking is **NOT** allowed inside any area of the theatre. Ask those with cigarettes/cigars to extinguish them outside or to stay outside if they continue to smoke.

- Beverages are not allowed inside the theatre seating areas. Be absolutely sure to watch for this after pre-show receptions and during intermissions as people return to their seats (ie. “Excuse me… Refreshments are not allowed in the theatre. Please finish them outside or in the lobby. Thank you.”).

- The entrance to the theatre seating area is to remain roped off until the Assistant Box Office Managers authorize opening. When we do open, secure the rope by attaching it to the opposite end of the hook to the ring mounted on the railing (not the wall) so you, and patrons, will not trip.

- **The usher issuing programs** is responsible for standing at the **top** of the stairs by the railing closest to the windows. **DO NOT HAND PROGRAMS OUT PRIOR TO OPENING THE THEATRE!!** One program is to be issued per patron. If someone requests an extra program, please explain that we have a limited amount for each performance and extra copies are not available. (Some students are required to attend performances for class credit and need a program as proof. **Do NOT hand out left over programs.** Make sure extra programs are returned to the Assistant Box Office Managers **before** you enter the theatre.) These ushers are also responsible for reviewing the house seating area, when there is time, and noticing what seats have or have not been taken. This will allow for placing patrons as the house begins to fill.

- **The usher checking tickets** is responsible for standing at the **bottom** of the stairs by the railing closest to the windows. Please check with the Box Office Manager when you arrive to check the ticket color for that evening or matinee. This usher is also responsible for closing the inner and outer theatre doors leading into the seating area when the production begins, propping the doors open in preparation for intermission, closing the theatre doors at the close of intermission, and, again, propping the doors open at the end of the production.

- **All ushers are to be the last ones seated and required to sit next to the ‘exit’ doors.** You are also required to any audience disturbance. If there’s a disruption, find out what is happening and speak calmly and quietly with the person causing the disruption… this may include reminding people to return to their seats after intermission. If there is an “emergency,” inform the Assistant Box Office Manager **IMMEDIATELY**!

- Above all, dealing with everyone, whether they are disruptive or not, be as courteous and considerate as possible. If you encounter any problems, contact the Assistant Box Office Managers.

- If you have any questions concerning these policies, please contact the Box Office Manager between the hours of 2:30 and 4:45 p.m. at 4780. If no one is available to take your call, please leave a complete message (ie. name, telephone number, date, the time you are to usher, and questions you may have). Thank you!!
THEATRE USHER POLICIES

For Theatre One

- **FIRST**... If you are interested in serving as an usher for any of the College Theatre Productions, you are **required** to stay during the entire performance (due to possible emergencies). If you are unable to do so, please do not sign-up for the position. **Thank you!**

- College Theatre ushers are to arrive promptly one hour and fifteen minutes **before** tickets go on sale. This will allow ample time for reviewing usher procedures and asking questions (whether you’ve previously served as an usher or not). Also, patrons arrive early and ask questions as to when the house opens or what time the play will be over. Be sure to speak with the Assistant Box Office Managers concerning these questions because times tend to change from play-to-play.

- **You are required** to wear a white or light top/shirt/blouse and black or dark pant/skirt.

- Smoking is **NOT** allowed inside any area of the theatre. Ask those with cigarettes/cigars to extinguish them outside or to stay outside if they continue to smoke.

- Beverages are not allowed inside the theatre seating areas. Be absolutely sure to watch for this after pre-show receptions and during intermissions as people return to their seats (ie. “Excuse me... Refreshments are not allowed in the theatre. Please finish them outside or in the lobby. Thank you.”).

- The entrance to the theatre seating area is to remain roped off until the Assistant Box Office Managers authorize opening. When we do open, secure the rope by attaching it to the opposite end of the hook to the ring mounted on the railing (not the wall) so you, and patrons, will not trip.

- **The usher issuing programs** is responsible for standing at the **bottom** of the stairs by the double doors. **DO NOT HAND PROGRAMS OUT PRIOR TO OPENING THE THEATRE!!** One program is to be issued per patron. If someone requests an extra program, please explain that we have a limited amount for each performance and extra copies are not available. (Some students are required to attend performances for class credit and need a program as proof. **Do NOT hand out left over programs.** Make sure extra programs are returned to the Assistant Box Office Managers **before** you enter the theatre.) These ushers are also responsible for reviewing the house seating area and noticing what seats have or have not been taken. This will allow for placing patrons as the house begins to fill.

- **The usher checking tickets** is responsible for standing at the **top** of the stairs by the railing going down into Theatre One. Please check with the Assistant Box Office Managers when you arrive to check the ticket color for that evening or matinee. This usher is also responsible for closing the theatre doors leading into the seating area when the production begins, propping the doors open in preparation for intermission, closing the theatre doors at the close of intermission, and, again, propping the doors open at the end of the production.

- **All ushers are to be the last ones seated and required to sit close to the ‘exit’ doors.** You are also required to report any audience disturbance. If there’s a disruption, find out what is happening and speak calmly and quietly with the person causing the disruption... this may include reminding people to return to their seats after intermission. If there is an “emergency,” inform the Assistant Box Office Managers **IMMEDIATELY!!**

- Above all, dealing with everyone, whether they are disruptive or not, be as courteous and considerate as possible. If you encounter any problems, contact the Assistant Box Office Managers.

- If you have any questions concerning these policies, please contact the Box Office Manager between the hours of 2:30 and 4:45 p.m. at 4780. If no one is available to take your call, please leave a complete message (ie. name, telephone number, date, the time you are to usher, and questions you may have). Thank you!!
CREW RESPONSIBILITIES

Crew members are responsible for their own backstage “blacks” and personal flashlights.

STAGE MANAGER

Responsibilities include:
1. understanding the principals of Stage Management by Lawrence Stern;
2. ensuring that the overall production process runs smoothly, seeing that each job is done with a minimum of fuss;
3. thinking ahead with detailed documentation of the production process; master schedule, calendar, to-do-lists, duty rosters, prompt script, and check lists;
4. maintaining an on-going list during rehearsals for production meetings (ie. props added or deleted or questions for the Technical Director or Designers).

Deadlines, Prior to the First Rehearsal:
1. reading the Lawrence Stern text and develop a clear understanding of the responsibilities of the Stage Manager (Chapters 1-5; 8-10; and 12-15);
2. assembling Prompt Book; and
3. developing a clear understanding of the play and all technical elements (ie. characters, props, sound cues, scene breakdown, etc.).

The Prompt Book includes the following:
1. all notations for lighting and sound cues;
2. blocking notations;
3. technical schedules;
4. rehearsal schedules;
5. sound plot;
6. light plot;
7. ground plan;
8. company list; and
9. pre-show duty list.

Assembly of the Prompt Book:
1. make tabs for each scene (if appropriate) for quick referral and tab such information as cast list, expenses, props, schedules, sets, etc.;
2. make up a legend (key) for all notations;
3. for every light, sound, and special effect, use a ruler and light pencil. Draw a horizontal line closest to the line of dialogue preceding a verbal cue or under the description of a visual cue. The line should cross the entire Prompt Book page so you can see it easily during rehearsals; and
4. about a half-page preceding the line, draw another horizontal line marked “WARN LIGHTS” and “WARN SOUND.”
   a. in case of two light cues and a sound cue in tight sequence, you need to put in only one “WARN” line before the sequence but it should be marked “WARN LIGHT/SOUND SERIES”; and
   b. since changes may occur, use a pencil only.

Role with Actors:
1. to support the actors;
2. to organize things efficiently so the actors can get the maximum out of rehearsal time; and
3. the Stage Manager runs the show in performance;
   a. out of respect for the Stage Manager’s function, the actor should always yield to them; and
   b. the actor should obey directives given by the Stage Manager.
Assisting the Director:
1. call all lighting and sound cues, effects (should call them from the first rehearsal when possible);
2. take all blocking notation (advise the director of blocking errors during rehearsal);
3. begin and end rehearsals;
4. make careful notes of where props are placed off stage or discovered on stage using the pre-set
diagram/list;
5. spike all set pieces (the set pieces should be in the same place during each rehearsal); and
6. time the show as running rehearsals begin. Keep the director apprised of the timing of each act.

Working with the Technical Director:
1. discuss cue calling sequence and head set etiquette;
2. discuss Level Set with Lighting Designer and Director on setting cues;
3. prepare Prompt Book with light and sound cues noted before first Technical Rehearsals; and
4. determine which ASMs shall be “headset ASMs” on SL or SR.

Rehearsal Calls:
1. arrive fifteen (15) minutes prior to sweep the stage and arrange set and props; and
2. prepare a work area for yourself.

End of Rehearsal:
1. the Stage Manager gives specifics for the next call, costume calls, etc. it is not enough to pose pertinent
information. It must also be given face-to-face; and
2. it is appropriate for the Stage Manager to give any notes to the actors on issues after the director’s notes
or whatever Director/Stage Manager agree is best.

Other Duties:
1. tape stage floor at the start of rehearsal process in conjunction with the TD and the ASMs;
2. follow the direction of the Box Office Manager as to cue to begin performance as well as after
intermission;
3. oversee all backstage activities during the run of the show including the call of cues to lighting, sound,
follow-spot, stage, and lift operators; and
4. always talk with the director if you have questions or concerns.

Material cited and edited from: *Stage Management* by Lawrence Stern

ASSISTANT STAGE MANAGER / PROPS

(ASM) – works with the stage manager and prop master under the technical director’s guidance. Usually, two – four
(2 - 4) ASMs are needed for a Mainstage production. There are two (2) distinct roles to this position:
1. assists the Property Master in gathering the props for productions and, with the Stage Manager, gathers
the “rehearsal props” for use. Shopping may be involved so having access to a vehicle is helpful.
2. assists the Stage Manager during rehearsal as needed and, during the run of the production, work in
concert with the Stage Manager to assure the smooth operation of the backstage areas.
CREW RESPONSIBILITIES (continued)

**Student Costume Designer (SCD)**
Responsibilities begin with reading the script and personal research of period needed; written or rudimentary costume sketches; must frequently consult with the Costume Designer as purchases must be made using their Credit Card; purchase receipts must be kept in an organized manner, initialed, and notated with name of production; all receipts must be copied and given, along with the original receipts, to the Costume Designer; and returning of ‘unused’ items in a timely manner using the original receipts.

**Property Crew Head (PCH):**
Property Crew Heads have a lot of responsibility. Previous experience as an Assistant Stage Manager/Props and/or in THA 110 Stagecraft or THA 310 Stage Design would be helpful. The PCH works with the designer and director under the guidance of the technical director and is responsible for locating all of the properties used in a production. These are all the items used on stage that are not part of the set or costumers, and may be pulled from stock, purchased, borrowed, built, painted, or found. This may include shopping at antique, junk, thrift stores, etc. Having access to a vehicle is almost essential. The PCH handles the money spent on purchases for the production and keeps a record of the monies spent. During the production the PCH “runs” the props backstage and makes repairs as needed.

**Light Crew Head (LCH):**
Light Crew Heads have great responsibilities for which previous experience as a light technician and/or in THA 211 Stage Lighting is helpful. The LCH works under the guidance of the lighting designer (LD) and is responsible for implementing the design decisions of the LD. The LCH may organize the lighting technicians that will make up the hang/focus crew, train them in proper procedure, prepare the lighting equipment for use, schedule the hang/focus sessions, run the hang/focus sessions, locate and purchase any color media, patterns, rental and special equipment, keep records of expenditures, take notes during the cue setting, tech and dress rehearsals, make changes as needed by the LD. During the run of the production the ME is responsible for completion of a sound and light check and repair of any problems before each performance.

**Dresser/Wardrobe Assistant:**
Is an important position for the smooth running of the production and can be done by someone at any experience level. Usually two or three wardrobe persons are needed per production, working under the supervision of the Costume Designer (CD). During the production they assist actors in changing costumes, keeping track of costume pieces, and assist with wigs, hair, and make-up and occasional photo calls. The Dresser/Wardrobe Crew is also responsible for maintaining and cleaning the costumes after each performance. Any addition responsibilities are assigned by the CD.

- Stage black attire – pants, tops, sensible shoes for running in an emergency – plus **flash lights**;
- No one leaves unless dismissed by the Costume Designer

**Lighting Technician / Follow-Spot Operator / Board Operator:**
Is to work with the ME during the preparation of the lighting instruments, hang and focus and gel the instruments, prepare any special effects, program the light board, run the board during all the technical and dress rehearsals and performances, assist in the light and sound check, and run the follow-spots. Prior experience is not necessary.

**Stage Crew:**
Is not only necessary for any production, but is also a way for those with varying levels of experience to be involved in the production process. The duties will vary from show-to-show but usually include preparation of the stage for use at each performance, set up of stage units, cleaning of the stage-set floor, and setting up the furniture. It may include construction, finishing and painting of scenery, operation of the lift/revolve system, slide or scenic projectors, fog and smoke machines and/or other special effects, and any other responsibilities as assigned by the TD.
**COMPANY MANAGER DUTIES & RESPONSIBILITIES**

**Before Rehearsal Period**

Assist with Auditions if the Company Manager position is chosen in advance.

Assemble a Company Contact List with name, cast or crew position, cell phone, dorm, and e-mail contact info of each company member and distribute this list to each company member (including Faculty and Staff) by e-mail. Deadline: before first rehearsal.

Meet with the Box Office Manager to discuss:

- **A) Program Information Details;**
- **B) Complimentary Ticket Information;**
- **C) Course Evaluation Forms; and**
- **D) Ushers**

**Deadline:** you will be provided with printed detailed information for each by the end of first week of rehearsal.

Purchase an Attendance Book from the BSC Bookstore or devise one of your own. It should consist of detailed attendance figures for:

- **A) Production meetings with crew**
- **B) All rehearsals at which crew is required to attend:**
  - (Crew Watch, 1st Run with Props, etc.)
- **C) All dress rehearsals and performances for cast and crew**

This will include not only who is absent or late, but by how much time each is late and any mitigating circumstances.

The Company Manager is not qualified to “excuse” an absence, but can only Report and Record an attendance issue for Faculty or Staff members.

Distribute THA 201 Theatre Practicum Syllabus to each company member by e-mail.

Post a copy on the Lobby Callboard and the Green Room Callboard.

**Deadline:** Before first rehearsal.

Acquire Drop/Add Forms from the Records Office to distribute at first rehearsal and/or first production meeting and have cast/crew fill them out then return them to the Records Office.

**Deadline:** Turn in by end of second week of rehearsals.

**During Rehearsal Period**

Review comp ticket policies with all company members at a rehearsal (cast) and a Production Meeting (crew) and get the information to shop crew members

Deadline: By end of second week of rehearsal

Coordinate on-campus publicity.

**Deadline:** Make sure entire campus knows about production by the Friday before the production opens.

**Rehearsals**

Post any rehearsal information and changes as needed by Director.

During rehearsals, act as Director’s note-taker and assistant.

During rehearsals, prompt actors (script needed!).

**Production Meetings**

Send reminder calls and e-mails to crew members regarding upcoming Production Meetings.

**Deadline:** 24 hours before each Production Meeting.

Attend all production meetings, take the Roll, and contact any who are absent or tardy.

Take Production Meeting Notes using the format on the following page.

Post Production Meeting Notes to all Production Staff and Crew by e-mail.

**Deadline:** 24 hours after Production Meeting.
COMPANY MANAGER DUTIES & RESPONSIBILITIES (continued)

Before Performance Week
Distribute the Program 1st draft, 2nd draft, and final draft to Director, Costumer, and Technical Director for proofreading. Cross referencing with the original Company list, carefully proofread all drafts of the program and return to the Box Office Manager.

**Deadline:** Time will be scheduled with the Box Office Manager.

Schedule ushers for each performance and be ready to contact them if they do not show up on time.

Prepare and post Company Sign-In list for tech weekend, dress rehearsals and run of show.

**Deadline:** Call of the production's Tech Dress Rehearsal.

During the Performance Week
Design and assemble the Lobby Callboard with Production-related materials.

Act as House Manager and assist the Ushers. Use the Usher Policy information in this handbook as a guide.

Dress appropriately (men: coat and tie; women: dress, or skirt/nice pants, blouse).

Make sure the house is clean and all potential audience hazards are addressed.

Announce or post any changes or omissions in the program in an appropriate place.

In the case of bad weather, discuss with and be prepared to help the Assistant Box Office Managers with emergency evacuation of theatre. Stay on station in the Box Office/Lobby area to be available in the event of a problem. Help Assistant Box Office Managers as needed.

Note any disruptions in audience and work with Faculty and Staff to eliminate them.

**REPORT ALL EMERGENCIES TO CAMPUS POLICE AT EXTENSION 4700.**

Coordinate with Campus Police any special needs for movement-impaired audience members.

Prior to opening the performance and after intermission, tell Stage Manager when the house is clear. Make sure all doors are closed. Check for stragglers in the restrooms.

With the Technical Director, prepare a Strike List to post on the Green Room Callboard.

**Deadline:** Post Course Evaluation Forms by call of production's final performance, turn in to Technical Director at the end of Strike.

After Final Performance
Distribute the Course Evaluation Forms to each company member including Shop Crew.

Collect the Course Evaluation Forms and store securely.

Return the Lobby Callboard to its Pre-show state.

Take the completed Course Evaluation Forms to the Box Office Manager.

**Deadline:** the first day the Box Office Manager is available after the show closes.

Give to the Technical Director and Director a copy of all Attendance Records.

**Deadline:** Wednesday of the week after the production closes.
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The next production meeting for ____________________________ will take place on ___________________________ at ________ AM/PM in ___________________________
Respectfully Submitted By: ____________________________ Date: ____________________________
THEATRE FACULTY & STAFF INFORMATION

**Michael Flowers**, Professor
*MFA in Directing, University of Mississippi, 1982*
*BFA in Theatre, Arkansas State University, 1979*

Entering his 31st year of teaching at the college/university level, Michael has directed over eighty productions in educational, professional, and community theatre. Having taught most of the courses in the BSC Theatre curriculum at one time or another, Michael now focuses primarily on acting and musical theatre. This year Michael will direct *Next to Normal* and *Tommy*.

**Alan Litsey**, Professor, Chair Department of Theatre
*PhD in Directing, Wayne State University, 1991*
*MFA in Acting, Michigan State University, 1984*
*BFA in Theatre, University of LaVerne, 1981*

Alan has been a member of the theatre faculty since 1991. He will direct *Richard III* this academic year. In addition to acting and directing, Alan’s interests include theatre literature and playwrighting. He recently served as President of the Southeastern Theatre Conference (SETC) and is a member of the Actors’ Equity Association and The Dramatists Guild. His plays have been performed in the southeast, the Edinburgh Festival, and Bulgaria.

**Patti J. Manning**, Costume Designer / Coordinator

Patti has served as the Costume Designer/Coordinator for the College Theatre productions since 1981. She has designed for the Birmingham Opera Theatre, State of Alabama Ballet, Jewish Art Theatre, Birmingham Festival of Arts, and Birmingham Children’s Theatre. She has taught costume design for the BSC Conservatory camps and the Summerfest Workshop during the summer and has served as the Publicity Chairperson on the Birmingham Opera Guild and Publicity Co-Chairperson for the Alabama Symphony Decorator Showhouse. She is a past winner of the Lois Garren Award for Excellence in Costume Design and the National Society of Arts & Letters Career Award.

**Matthew Mielke**, Professor / Technical Director / Set and Lighting Designer
*MFA, Theatre Design and Technology, University of Minnesota, 1986*
*BA, Gustavus Adolphus College, 1982*

Matthew has worked professionally at the Tyrone Guthrie Theatre, Santa Fe Opera, Southern Ballet Theatre, and as a free-lance scenic and lighting designer and theatre consultant and has taught at Gustavus Adolphus College, Clemson University, and, since 1990, at BSC. He is a past winner of the Lois Garren Award for Excellence in Design and is a member of the United States Institute for Theatre Technology. This season he will design *Richard III* and *Next to Normal* and will be on sabbatical during the January and Spring terms. His interests include history, aviation, and the computer in scene design.

**Judy E. Pandelis**, Manager of the College Theatre Box Office / Academic Programs Secretary

Entering her 23rd year at BSC, Judy serves as Manager of the College Theatre Box Office for on-line, over-the-phone, and in-person ticket reservations and sales, oversees the publicity and scheduling of several department events, designs dance/music/opera/theatre programs, serves as Bookkeeper and Secretary to the Departments of Art & Art History, Music, and Theatre, oversees the Biennial Southeastern Competition for the Southeastern high school artists, and serves on the Building and Weather Group Committees. She is the author of the Children’s Book *Bloomin’ Harmony* which can be found at [www.lulu.com](http://www.lulu.com). Her interests include traveling as well as writing, editing, and illustrating children’s books.

**Mandy Thomas**, Assistant Technical Director / Scene Shop Supervisor
*BA, English major, Theatre & Chemistry minor, Gardner-Webb University, 1988*

Entering her 9th year at BSC, Mandy brings to the department several years experience as a technical director and scene shop manager as well as excellent management and organizational skills. She is also an award-winning set and lighting designer. She will be the set designer for *Die Fledermas*. 
IMPORTANT TELEPHONE NUMBERS

Switchboard......................................................................................................................... 226.4600
Security................................................................................................................................. 226.4700
Counseling Center................................................................................................................ 226.4717
Infirmary............................................................................................................................... 226.7720
Art & Art History Office....................................................................................................... 226.4928
Dance Office......................................................................................................................... 226.4943 or 226.4945
Music Office........................................................................................................................ 226.4950
Theatre Office..................................................................................................................... 226.4782
College Theatre Box Office.................................................................................................. 226.4780
Costume Shop..................................................................................................................... 226.4787
Scene Shop Supervisor........................................................................................................ 226.4786
Green Room......................................................................................................................... 226.4781
Michael Flowers.................................................................................................................. 226.4783
mflowers@bsc.edu
Alan Litsey............................................................................................................................ 226.4788
alitsey@bsc.edu
Patti J. Manning.................................................................................................................... 226.4787
pmanning@bsc.edu
Matthew Mielke.................................................................................................................. 226.4785
mmielke@bsc.edu
Judy E. Pandelis.................................................................................................................... 226.4782
jpandeli@bsc.edu
Mandy Thomas..................................................................................................................... 226.4786
mthomas@bsc.edu

If dialing from a campus telephone, drop the 226 prefix.
Remember...use the student telephone next to Theatre one to make telephone calls.

The College Theatre Box Office telephone and all Office telephones are for office use only!!
Hazelhurst, Mississippi. Five years after Hurricane Camille. Welcome to the wild and wacky home of the McGrath sisters, one of whom has just shot her state senator husband, another of whom has returned home after a failed singing career in California and the oldest of whom is turning 30 and wondering if her “shrunken ovary” is going to keep her from ever finding a husband. Oh, and don’t mention their mother who hung herself alongside the family cat. Crazy? Yes. Funny? Yes. Warm and full of all the things that make families those groups of people that we can’t live with and we can’t live without? Absolutely! According to the Pulitzer Prize Committee’s citation, Crimes of the Heart is “a play rich with wisdom about the way people respond to life.”

Crimes of the Heart

November 17, 18, & 19 at 7:30 p.m. / November 20 at 2:30 p.m. // College Theatre / Mainstage

Next to Normal

Music by Tom Kitt
Book and Lyrics by Brian Yorkey

Germany, 1891. The grownups hold an iron clad grip on the lives of their children. Adapted from Frank Wedekind’s controversial play, Spring Awakening takes an unrelenting look at what it means to be a teenager in a society where young people are supposed to be seen and not heard, and what happens when the adults won’t listen to their children. With an indie rock score that helps to draw parallels between late 19th century Germany and today, this celebrated musical explores in a frank and moving way the passion and pain of growing up.

Spring Awakening

November 17, 18, & 19 at 7:30 p.m. / November 20 at 2:30 p.m. // College Theatre / Mainstage

Fine Arts Society reservations begin Thursday 25 October
General Public reservations begin Thursday 01 November

PLEASE BE ADVISED THAT SPRING AWAKENING CONTAINS STRONG ADULT LANGUAGE AND SITUATIONS AND ARE RECOMMENDED FOR MATURE AUDIENCES.
January 25, 26, 27, & 28 at 7:30 P.M. / January 29 at 2:30 p.m. // College Theatre / Mainstage

Any time. Now. Then. Anywhere. The winter of our discontent. Widely considered to be one of Shakespeare’s greatest plays, Richard III tells the story of Richard’s bloody rise to the throne and his short and troubled reign as king. He will stop at nothing and do anything to wrench power from the hands of others and keep it for himself. Politics, lust, murder...sound familiar? See Richard III like you’ve never seen it before as we present an extraordinarily streamlined version of the script with an all female cast. Explore with us the boundaries of gender and power in a post-modern world.

Fine Arts Society reservations begin Thursday 03 January
General Public reservations begin Thursday 10 January

April 26 at 7:30 p.m. / April 28 at 2:30 p.m. // College Theatre / Mainstage

Die Fledermaus (The Bat), with music composed by Johann Strauss II and libretto by Richard Genée and Carl Haffner, has been a mainstay of the operatic repertory since its debut in 1874. It’s filled with intoxicating melodies, mistaken identity, comic irony and... revenge. Dr. Falke sets-up an elaborate ruse for his friend, Gabriel von Eisenstein, who had played a practical joke on him (while dressed as a “bat”) at a previous party they had attended. The day progresses from Eisenstein’s appearance in court, to mischief and revelry at Prince Orlofsky’s party and ends with everyone visiting Eisenstein at the local jail! Of course, there is nothing in this operetta that a few waltzes and a bit of champagne couldn’t cure!

Fine Arts Society reservations begin Friday 05 April
General Public reservations begin Friday 12 April
An uproarious and often unpredictable evening of drama and comedy, as presented by first-time student directors as a part of the requirements for Tha 403, Directing and Stage Management.

*Admission is Free. Seating is limited and on a first-come, first-served basis.*