

The
Bonstelle

2008-09
Handbook
for
Undergraduate
Theatre
Majors

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WSU THEATRE

Welcome to the

Since theatre is a cooperative art, here at Wayne State students, faculty and staff work jointly together for a common end--the creation of quality stage productions. Because of the complexity of this work, knowing “the ropes” is necessary to assure us that this close-working relationship will be educationally and artistically rewarding for everyone. “Protocols” and “procedures” are indispensable for any collective endeavor and exist for the benefit of us all--to eliminate the confusion, insecurity, hard feelings and waste that arise out of chaos. Each efficient and professionally focused theatre has certain guidelines and expectations of its own--in addition to recognized standard theatrical procedures--and the Bonstelle Theatre is no exception.

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

To blow our own horn for a moment, the BA/BFA program is recognized nationally by theatrical producers and directors for training disciplined, conscientious, and confident actors, designers, and technicians. To be an effective educational theatre, we aim for the highest professional standards even though the Bonstelle Theatre is not a professional theatre. Its artistic and educational values depend partly on complete cooperation and sharing of responsibilities in all areas. Actors assume technical responsibilities and technicians may walk on as actors; students support and assist each other; and all share in the combined results.

To help yourself and your fellow students and co-workers get the most satisfying results, please read this booklet and keep it for later reference.

THE BONSTELLE COMPANY

Theatre is an all encompassing art-form. Actors, dancers, painters and costumers are just a few involved in creating a successful performance. For most, the Bonstelle Company is the first opportunity to work in an academic environment which brings all the individual elements of professional theatre together. As students we are expected to conduct ourselves as professionals and we expect the same from others.

Company representatives and the faculty are always available to offer advice and to hear suggestions, and Alpha Psi Omega encourages help from students in organizing extra curricular events.

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

SCHOLARSHIPS, AWARDS, etc.

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

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

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

Michael Donohue	Box Office
Anthony Rhine	Theatre Management
Mary Copenhagen	Costume Shop
Fred Florkowski	Scene Shop
Tom Schraeder	Lighting/Sound

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

Activity Awards are given for special projects such as the Touring Show, design & execution of Director’s Series studio shows, stage managing at the Bonstelle and Studio, and performing supporting roles at the Hilberry Theatre. Awards for performance are almost always based on auditions.

In an ongoing effort to provide as much support as possible, the department also awards **scholarships** annually to deserving students. Some of these include Freshman Incentive Scholarships, Zudick’s (predominantly for juniors-to-be), Blakely’s and Molson’s (for seniors-to-be), the Lily Tomlin, the Eva Woodbridge, the Tracey Lupo and the National Costumer Award.

CALL BOARDS

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

Call Boards are accepted as the reliable--and sometimes only--means of communicating all production-related information. It is essential for you to get into the daily habit of checking the **Call Board**.

All official communications will be posted on the **Theatre Department Call Board** (third floor hallway of Old Main outside the main departmental offices). Students are obliged to **check the board every day** for rehearsal changes, notes, announcements, etc. When an announcement has been posted—usually by 9:00 a.m., the assumption is that you received the message the next time you entered the building.

Once a production moves out of the rehearsal hall to the Bonstelle Theatre, additional information is posted for that show on the **Call Board** just inside the stage door of the theatre.

Similarly, when a show moves to the Studio Theatre, look for that **Call Board** next to the Studio Theatre Manager’s Office back by the make-up room and dressing rooms. The Studio Call Board also has a weekly calendar for current studio productions and studio space usage.

There is yet another Bulletin Board which should be checked periodically and this is the academic Theatre Department’s Bulletin Board also located on the 3rd floor of Old Main.

AUDITIONS

General Auditions are held twice a year--one each for the fall and winter semester shows--and serve two purposes: first, to cast upcoming mainstage and studio theatre productions; and second, to assess and document the growth, development, and improvement of performance majors.

Actors are allotted two minutes for the audition. Try to select material which a) shows your talents and b) how you might fit into that semester's shows. For musicals, there is an additional opportunity (only 16-24 bars) to share a vocal selection.

Following the General Auditions are **callback auditions** for each of the four to six shows that semester.

Specific requirements and preparations (dance auditions or dialects) are different for each show and each director, so **consult the Call Board** for announcements.

Dress neatly and appropriately for your audition but not in a costume. Actors are chameleons, adept at portraying characters other than themselves. Be very aware that extreme hair styles, body piercings, and tattoos might very well limit your ability to get cast. You will be asked to remove facial rings & studs. If you are thinking about personal tattoos, please consider your professional goals.

Remember, you are sharing your strengths and talents with directors who are under pressure as well. Rather than wondering, "What does the director want? What is s/he looking for?" -- a better question would be, "How can I best show them what kind of actor I am?"

Scripts are regularly available in the theatre office, Room 3225 Old Main, so that you may read the script, select the roles for which you feel interested, and prepare a confident audition when "called back."

Sign-up sheets are posted for your **General Audition** time. Casting is competitive and undergraduate performance majors are expected to be thoroughly prepared.

Again, **check the Call Board** early and often for more Information on day, time, location, etc.

CASTING

Cast lists for each Bonstelle and Studio Theatre show are posted on the **Call Board** as soon as possible with the date and time for the first rehearsals. Signing the cast list with your initials indicates to the S.M. that you have seen the list and you will be at the 1st rehearsal. When you are cast in a role in a production, you also accept the responsibility to follow the procedures described in the following pages for rehearsals, performance, publicity, and strike.

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

Responses to seeing a posted cast list range from excitement and happiness to disappointment and anger. Here at Wayne State we try to follow the "**48-hour rule**" which suggests that you not approach a director about feedback on your audition until at least 48 hours after the cast list gets posted. Sometimes emotions--either excitement or frustration--carry the moment and words can be exchanged which later on are regretted.

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

REHEARSALS

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

Weekly rehearsal schedules are posted on the **Call Board** on Monday mornings and are generally distributed at rehearsals. Check the **Call Board daily**, as possible changes are posted by 9:00 a.m. as needed.

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

Rehearsals are to begin at the scheduled time. Actors are expected to arrive ten minutes prior to the scheduled time to change clothes, warm up, or make whatever preparations are necessary before the rehearsal starts. [Unlike performances and tech rehearsals which have a “call” time before a “go” time; normal rehearsals have only one time for beginning.]

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

The Stage Manager will keep a record of “lates” for rehearsals and missed costume fittings; in which case it may be used against you in a court of law.

Seriously, habitual tardiness can result in the dismissal of a student from a production, affect future casting, and jeopardize scholarship consideration. Bring proper clothing to rehearsals so you can work with complete freedom and not ruin good clothes.

Actors are expected to have their own personal notebook for “taking notes.” Briefly, “giving notes” is when the director, usually at the end of run-throughs, shares lots of notes quickly to the cast. As an actor you should take the note, try to make the change suggested, and if you have a question about a specific note, then you should approach the director, perhaps at the next rehearsal.

Rehearsals are closed to anyone outside the cast, designers, and crews. Permission to attend a rehearsal may be granted only by the director involved and well in advance. Unauthorized observers will be asked to leave, unless approved by the director. Designers and other members of the production staff are encouraged to come to run-throughs of shows on which they are working.

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

COSTUMES

The Bonstelle Theatre Costume Shop is located at 95 W. Hancock--room 111. All measurements and fittings will take place there. Appointments and scheduling are made via the stage manager of a show or by way of the **Call Board**. Sign-up sheets will be distributed or posted in advance. *You need to sign up for a specified time **and** be prompt to each fitting.* If for some reason you cannot make an appointment or will be late, please call the costume shop at (313) 577-7911 to reschedule. **It is imperative to the construction of the costumes to schedule your fittings and keep your appointments.**

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

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

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

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

CONSTRUCTION CREWS

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

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

Crew work is a wonderful way to enrich and enhance your experience in the beginnings of your career in the theatre. For Design/Tech majors the benefit is obvious--working on the crews is an excellent practical experience added to your studies in the classroom. You learn in "practice" what some programs only cover in "theory." All scenic construction student assistants are required to wear steel toed shoes while working in the scene shop. For Performance majors, gaining a knowledge and appreciation of the technical side of theatre is a vital component of your studies as well as making you a more knowledgeable theatre artist.

Design Opportunities: Almost all of the Director Series Studio shows are designed by undergraduate students (and activity awards are available for these slots). Although these design opportunities are mainly reserved for design/tech majors, there is often the unfilled assignment that can be assumed by a

“non” tech major. We have often had actors design costumes for Studio productions. If you would like to design for one of these shows, contact the Undergraduate Costume Designer. There is also the opportunity for exceptional and deserving technical/design majors to design for Bonstelle productions and for the Black Tour shows.

RUNNING CREW & USHERING ASSIGNMENTS

Often times our extra-curricular productions and academic requirements intersect. Whether it is a running crew backstage, or ushering in the front of the house, or working in the light/sound booth, or acting onstage, our aim is 1) to put on the very best production we can, 2) to learn something about the totality of another unique theatrical experience, practical experience, and 3) to support one another in the pursuit of quality theatre.

You are the lifeblood of all aspects of your undergraduate productions at the Bonstelle Theatre. The course work which reflects this experience are the following two courses:

THR 2080: Theatre Practicum (THR 2080) provides majors a unique opportunity to engage in the technical and management aspects of theatre work. Practicum is a 1 credit hour course; four hours are needed for the BA major, and BFA design majors; eight hours are needed for the BFA performance major.

THR 2160: Technical Theatre Problems (THR 2160) is for design/technical theatre majors and is a more in-depth involvement in a technical aspect of a given production. (This is also the course where your management requirement is fulfilled for Design/Technical majors.) Tech Problems is a 2-credit hour course and eight hours are needed for the design/tech degree.

Crew Assignments: After General Auditions and casting have been completed, Crew Assignments will be posted on the Call Board for that semester. At this time, students are asked to double check their schedules and notify the faculty Technical Director, Fred Florkowski, of any conflicts.

Ushering Assignments: All undergraduate theatre majors (if not in the production or on one of the running crews) are required, as part of their degree requirement, to usher for one performance of the production. Just as it is important to experience backstage crewing responsibilities, it is equally important to learn the workings of the “front of house” operations and to come into contact with the special people who constitute our audiences. As a conscientious theatre student you are expected to see all of the productions regardless.

After the cast lists have been posted for a semester, an **Ushering list** will be posted on the **Call Board**. The Bonstelle House Manager (a graduate student) is given the crew and cast list and, working from the Bonstelle Company roster of all majors, will then assign ushering and post a master ushering list two weeks prior to the first performance of every Bonstelle show. You may switch by confirming with the Bonstelle House Manager.

[Note: Students are held academically accountable for this ushering responsibility in either the THR 2080 or 2160 courses each year. Check the BA/BFA Curriculum Guides for more details.]

Performing as an usher supports your fellow students and helps you understand the audiences for who you get to entertain. The faculty Box Office Manager, Michael Donohue, must approve exceptions to this policy.

Permission for Outside Productions: The primary obligation of theatre majors is to the Wayne State University stages. [Prior permission of the Chair is required for participation in any outside production activities.]

YOUR STAGE MANAGER

From the first technical rehearsal on, your stage manager is in full charge. S/he is responsible for the smooth running of the show and will act as direct representative of the director.

Calls: “**Call**” means the time you are to be at the agreed upon place—usually a theatre or rehearsal—and ready to begin work. For example, if you have “a 7:00 call for an 8:00 go,” this means you should be at the theatre before seven o’clock for a show or rehearsal, which will begin at eight o’clock.

If any of the cast or crew is late for a call, whether for rehearsals or for performances, it is the stage manager who will make phone calls to see what might have happened. Please be prompt, as this will greatly minimize the stress on your stage manager.

During the running of a show the stage manager is not a prompter and no prompter is provided at the Bonstelle Theatre. You are responsible for your own entrances. Places will be called over the P.A. system and can be heard in the Green Room, the make-up room and the dressing rooms.

Relationships: Remember, the stage manager is trying to assist everyone in holding the show together. **Treat your SM’s with respect and courtesy** and they will be much more likely to help you when you find yourself in a pinch or in a backstage emergency.

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

Sometimes it can be a difficult situation with a friend and/or fellow student having so much authority but treating the stage manager professionally for the good of the production is very important.

TECH AND DRESS REHEARSALS

Once the schedule for final technical and dress rehearsals has been posted on the **Call Board**, any conflicts with the call time should be immediately reported to the Technical Director [Fred Florkowski].

In the case of conflicts with classes, you must make arrangements with the instructor **in advance** (this includes theatre classes). The theatre can confirm the legitimate cause of your absence, but only your instructor can permit you to make up the work. You are expected to consider this time commitment when planning your class schedules each semester.

Check-in List: At the stage door hall of the Bonstelle Theatre is yet another **Call Board**. All rehearsals and shows have a “call” time, which you must meet. Cast and Crew must always sign in upon entering the theatre, which informs the stage manager of your presence.

Technical Rehearsals are specifically designated to coordinate all of the technical elements--costumes, props, scenery, lighting--with the actors, running crews, and stage manager. Hopefully, the first three

rehearsals will iron out all technical problems and challenges. This may be a rather trying period for you as an actor and as a crewmember because of the necessity of stopping, learning new elements and constantly re-running. Since timing of shifts and costume changes relies on the accurate running time, it is essential that you cooperate by repeating at a performance level.

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

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

The **1st Tech** is specifically for coordinating sets, props, lights and all warnings and calls the stage manager must make. If you are working on a running crew, you may be called for additional technical rehearsals or to perform as an "extra" in the show. If you are an actor, you may be assigned to help with scenery, or props, or costumes.

Technical and dress rehearsals will not last past midnight.

The **2nd Tech** adds the costume elements. Each actor's costumes will be found in the appropriate dressing room in the theatre. A costume inventory sheet with all costume pieces listed will be given to each actor along with a complete scene breakdown and costume plot. At the top of each rehearsal and show, every actor needs to check all costume pieces against this inventory sheet to make sure all garments are accounted for.

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

Laundry is done every other rehearsal and/or show by the costume run crew. Actors are requested to put all washables in the laundry baskets in the hall on each floor. We ask that socks be pinned together (supplied by the costume crew) with a tag with the actor's name attached. During the run of a show, no costumes are to leave the theatre. If repairs or problems occur, there are costume note sheets in each dressing room where you can indicate what is wrong or not working. Be specific.

If there is a costume emergency during a show, come to "Costume Central," located on the second floor where quick repairs can be done. Aspirin, tums, bandaids, etc. are also available as needed at "Costume Central."

Deodorants and undergarments will help keep your costumes clean (and your fellow actors focused).

At the **3rd Tech**, make-up is usually added. Because of general hygiene, it is not a good idea to share makeup; therefore all actors are responsible for providing their own makeup unless there is something in the makeup design that is show-specific. All actors are responsible for executing their own makeup and need to know how to do basic corrective and aging for the stage. If there are specific makeup requirements for a character, the actor will be given a makeup chart at the top of the tech week.

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

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

Double-check your costumes to see if they are complete. Props and costumes are meant to be used only as they were designed. No changes should be made without the consent of the designer. Props should be returned to the prop table and costumes to hangers in your dressing room directly after each rehearsal or performance; neither can be taken out of the theatre.

Dress Rehearsals are the last two rehearsals before opening where the attempt and focus is to create actual performance conditions. Therefore, actors should not be in the auditorium. By this time there will presumably be fewer problems and only the director can interrupt the rehearsal. Dress rehearsals allow for concentration on the action of the play and fine-tuning of cues. (*Occasionally there is an invited audience for the final dress rehearsal so the cast and director can get a feel for audience response.*)

VISITORS

Technical and dress rehearsals are generally closed rehearsals to all but those working directly on the production. The director must OK any exception to this policy. Don't embarrass your friends or family by putting them in the position of being "kicked out." The same is true behind the scenes; no guests can be permitted backstage—including the light booth, the green room and make-up room.

Even though you are a member of the Bonstelle Company, if you are not a part of the cast or crew you are not allowed backstage or in the green room. There simply isn't enough room to accommodate extra bodies.

Visitors after performances: Please have friends, family, lovers, and strangers meet you in the auditorium. **No visitors are allowed backstage.** When you are out of costume & make-up you can go out into the house to meet well wishers. Backstage, the Green Room and dressing rooms are our private and working spaces where we hopefully create the magic. Separate tours can be arranged at alternative times.

Eating & Smoking: For the protection of your own stage appearance and that of others, no food or beverages are to be taken past the Green Room. Accidents are simply that—accidents, but almost always happen when food or drink is in the wrong place. There also should be no eating or drinking in costumes, around electrical equipment, in the booth, around the interconnect panel, or by the pin rail.

The university is a "smoke free" work and study environment, including the Bonstelle and Studio Theatres. No smoking is permitted in any buildings (except as your role demands). It should also go without saying (though it is repeated here) that **alcohol and drugs are forbidden and we have no tolerance for such disrespect.** The use of alcohol and/or drugs can result in immediate dismissal from the program.

Personal Phone Calls: Since there is only one line open to the backstage for calls, we must ask you to sacrifice your social life for the sake of your audience by refraining from making and arranging to accept

personal phone calls on performance or rehearsal nights. **The backstage number is for emergency contact only.** Incoming personal calls will be relayed by the stage manager in an emergency.

Cell phones: Please respect the process of theatre by turning off all cell phones (or beepers, if still used) before entering a classroom, theatre, or shop. If you are expecting an important phone call, please tell the teacher or stage manager before the class, rehearsal, or work call. **Otherwise, turn them off. Repeated disrespect for the discipline and your peers will be addressed.** Your concentration should be uninterrupted as you pursue your training.

PERFORMANCES

The Bonstelle Theatre is one of the most exciting theatre spaces in Detroit and it is a privilege to be a part of a production on such a great stage. The theatre itself is an archetypal Broadway fly house and is one of our best educational tools.

To maintain consistently high standards of production and to establish personal habits of respect and decorum, here are several hints and reminders concerning performance and your relationship with not only your fellow actors but the paying audience as well.

Calls: Calls for check-in vary depending on the type of show: musicals and larger shows need more time for scenic presets, light checks, and dance and musical warm-ups than smaller, one-set shows. **Check-in** times are generally one and a half-hours before curtain. It is, of course, essential that you stay in the theatre once you have checked in.

Backstage is most often a busy and crowded place during this “preshow” time: light checks and sound checks, mopping the floor, presenting scenery and props, and warm-ups. To keep the “magic of the stage” powerful for our audiences we don’t allow them to see us setting up, crossing through the house to backstage, or overhear us warming up. To that end, all preparations must be completed before the call of “house is open” which generally happens 30 - 45 minutes before curtain.

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

Also, loud and inappropriate music in the house or in the dressing rooms after the “**check-in call**” can be irritating to fellow actors and crew trying concentrate, prepare, and focus.

“House is Open:” Once this call has been made and the patrons begin being seated, no one is to use the house left arch for passage from backstage to the auditorium or from the lobby to backstage. No one means no actor, no designer, no technician, no director, no one. Use the balcony door and through the make-up room for access to backstage.

Quiet Time: Noise must be kept at a minimum after the call, “house is open.” The stage house is not insulated from the auditorium. You will appreciate the quiet, too.

Greenroom: The Greenroom at the Bonstelle Theatre is like any other greenroom--it is for actors and crew to relax and wait before shows, between scenes, and occasionally afterwards. It is a communal space where you are expected to clean up after yourself and respect the comfort of others--both physical and psychological.

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

Special Performances: Occasionally added performances are scheduled--either student matinees or special benefit performances—which conflict with university classes. An official departmental letter signed by either the director or the chairman will be available **before the event** so each student with a conflict can arrange alternative solutions with other professors. This is your responsibility to make this very clear before the special performance occurs.

BOX OFFICE & TICKET INFO

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

For the Hilberry Theatre: Each member of the Bonstelle Theatre Company may receive 2 complimentary ticket vouchers for use for a future performance at the Hilberry Theatre, each time you sign up and usher for a Hilberry Theatre performance.

For the Bonstelle Theatre: Each member of the Bonstelle Company that is cast or a crew member for a Bonstelle Theatre production will receive a total of 4 complimentary ticket vouchers for use at the Bonstelle Theatre.

Complimentary ticket vouchers may be picked up *in person only* at the Hilberry Theatre Box Office beginning two weeks after the Cast List is posted for each Bonstelle production.

By phone: Call the Hilberry Theatre Box Office at 313-577-2972 or the Bonstelle Theatre Box Office at 313-577-2960 to make a reservation for tickets. When picking up your reserved tickets (before or on the day or evening of the performance), please turn in your complimentary ticket vouchers.

In person: at the Hilberry Theatre Box Office. Bring in your complimentary voucher and we will redeem each voucher for a reserved seat to a Hilberry and/or Bonstelle Theatre performance.

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

Complimentary ticket vouchers CANNOT be redeemed on the day or evening of a performance unless a prior reservation has been made (at least 24 hours before the performance, please). *There can be no exceptions, at the box office ticketing system does not allow a complimentary ticket buyer type to be chosen on the day or evening of a performance.*

Complimentary ticket vouchers *cannot* be replaced if lost/stolen. Complimentary ticket vouchers cannot be redeemed for any special events including the Season Opening Gala, Dinner with the Director, WSU

Alumni performance, or any other performances as determined by management, other than the Regular subscribers season offerings.

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

STRIKE

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

All actors, running and construction crews participate in strike; in other words, all that have put the production together help take it apart in the end. In the same spirit of sharing the congratulations, everyone stays until the strike is complete to share in the dirty work. Not to exclude anyone, all other Bonstelle Company members are welcomed to the strike of any show and to the impromptu parties that might arise afterwards.

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

No sneaking out. When strike is finished, be sure to check out with the appropriate area head so that you can complete your requirement.

***Then, it's on with
the next show!***

STUDIO THEATRE PRODUCTIONS

Our Studio Theatre is located downstairs in the basement of the Hilberry Theatre. It is an intimate 112-seat theatre and is used for more than classroom presentations.

Director's Series: This is our newest tradition, where faculty and PhD directors explore newer, more intimate, and sometimes controversial works. These shows are cast at the same time as Bonstelle productions and are offered to the paying public.

Student productions: The Student Stage is intended for the students in the Department of Theatre and is operated by and for them. The purpose is to provide students--primarily under-graduate actors and directors--with an opportunity to work and learn independently, with a minimum of direct guidance from the faculty.

The Student Stage handbook, published annually, has all the information and proposal sheets needed. Please refer to this handbook if you have an interest in the Student Stage. It can be obtained from Jessica Chavez in the main office.

PUBLICITY AND PICTURES

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

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

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

PUBLIC RELATIONS

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

Talk-backs: The Bonstelle offers student matinees of selected shows as an outreach service to area schools. You might be asked, as a member of the cast, to answer questions from students after the show during the **"talk-back."** The matinees are an extremely important recruiting tool as well as a public service, and Bonstelle Company members are expected to treat audience members with courtesy and respect at all times.

SAFETY

For your own protection, you are requested not to work in the theatres, production shops, or university facilities without a staff member, teacher, or regular student assistant in charge of the area in which you are working. In the event of an accident, the faculty Technical Director needs to fill out an accident report form. First aid boxes are in each of the theatres and in all the shops and are equipped with band aids, ice packs, etc.

Also for your own sake, it is advised that after dark no one arrives or leaves the theatre unescorted. The parking lot is shared with the Red Cross Association and they have remote cameras but they are not responsible for observing the parking lot by the theatre. Leaving articles in your car is an open invitation to someone to break in. Use your "theatre smarts" coming and going from evening rehearsal; not your theatrical bravado.

If you have any problems--at the Bonstelle Theatre or anywhere else on campus, use the blue campus phone to **call public safety at 7-2222**; not 911. We have a very good relationship with the campus police.

BONSTELLE HISTORY

The Facts: The Bonstelle is a historic American theatre and listed on the Historic Registry, former home of Jessie Bonstelle, “Maker of Stars” such as Melvyn Douglas, William Powell, and Katherine Cornell. Located on Woodward Avenue halfway between the WSU campus and downtown Detroit, the Bonstelle is a 1,143-seat proscenium theatre typical of any Broadway fly house.

The Story: Jessie was born Laura Justine Bonstelle in Rochester, NY on 11 November, 1871. She was a printer on the tour of *Bertha the Sewing-Machine Girl* and ran out of e’s and spelled her name Bonstell and kept it thereafter. Though her friends called her “Bonnie,” we still call her Jessie. She played the title role in *Camille* over 200 times touring from Rochester through Canada and Michigan. In 1910 Jessie began managing the summer stock company at the Garrick Theatre (on Griswold). She brought new plays and actors to the Garrick for 14 summers.

In 1925, with the help of the citizens of Detroit, Temple Beth El was converted into one of the most beautiful theaters in the country--the Bonstelle Theater. Detroit was under prohibition and much of the money came from “rum runners” who wanted to show they had class; after all, they were the only ones with extra money.

The arches on the North wall of the Balcony used to be curtained off and allowed Jessie to watch the show in progress from her private apartment on the third floor.

In 1928, with the support of Mayor Frank Murphy (known for his mob connections), the theatre was called The Detroit Civic Theater--the first non-profit professional theatre in the country. Jessie organized summer performances of *A Midsummer Night’s Dream* with the DSO on Belle Isle to raise revenue for the Civic Theater. The company operated on the verge of bankruptcy but was kept going by Jessie’s sheer will.

Her favorite play was *Little Women*, which she adapted for Broadway; it was a mild success. Jessie disliked the racy material of the “new drama” such as O’Neill and refused to present it even though it could have saved the theater.

In the early 1930s Jessie received an offer from MGM to run a stock company to train new actors in Hollywood. While there she was diagnosed with inoperable breast cancer. She kept it secret until two days before her death on 14 November, 1932.

There are various stories about Jessie’s ghost still present in the theatre. Some of them are obviously fictitious but others are true.

Wayne State & Leonard Leone: In 1933 the depression forced the Bonstelle to close and the next occupant was the Mayfair, a motion picture theater. In 1951, under the vision and leadership of Leonard Leone, the Wayne State Theatre converted the building back to a “live stage” venue. The Bonstelle is now in its 56^d Anniversary season! It is a great tradition to continue.

