

Repertory Theatre (ART)
School of Theatre Arts, University of Arizona

Professional Actor Training Company (PATC)
Policies and Procedures Manual

MISSION

The mission of the Arizona Repertory Theatre is to serve as the primary public laboratory for showcasing academic year and summer professional training and research in acting, musical theatre, and design and technology. The ART, located on a university campus, represents high quality training through nationally accredited professional curricula. Dedicated to exploring universal themes through classical European and American drama, musical theatre and contemporary works, the ART strives to educate and enlighten the University community, the greater Tucson community, and the larger communities of the state and nation.

GOALS

To support the professional education and research missions of the School of Theatre Arts through public performance.

To provide a model acting company of Bachelor of Fine Arts and Master of Fine Arts candidates in Acting and Musical Theatre with occasional guest artists during the regular academic year.

To provide a model acting company during the summer using Bachelor of Fine Arts, Master of Fine Arts candidates, and guest artists.

To be recognized for the study and exploration, through public performance of classical plays, contemporary works and musical theatre.

To be recognized as: A center of study for classical and musical theatre at the University of Arizona with touring options to other state, regional, national and international venues; a center which seeks to combine scholarship across disciplines and in cognate areas, provides for year round study of Musical Theatre as well as Shakespeare and other classical authors.

PHILOSOPHY

The PATC is to serve as the primary outlet and showcase for the School's professional BFA and MFA training programs in Acting and Musical Theatre. It will serve as the direct and curricular extension of studio training, providing a mentored experience in professional theatre production. Acting process skills such as voice, movement, singing, dancing and style techniques will be reinforced and applied in the rehearsal environment. The Director of the School of Theatre Arts in consultation with the Artistic Director of the Arizona Repertory Theatre will appoint Guest Artists and Theatre Arts Faculty who subscribe to this philosophy to serve as directors on ART productions.

The training program serves to provide a center for the study of theatre using a traditional professional theatre model so that students will be better prepared to enter the profession. The production season offers the students a chance to experience a wide range of forms and styles of theatre by exploring classical

and contemporary works as well as musicals. Opportunities for transition into the profession are provided through the annual Showcase of Talent and the professional internship program with the Arizona Theatre Company, a LORT B regional theatre.

MEMBERSHIP

The company will be comprised of BFA and MFA Acting and Musical Theatre majors (sophomore, junior and senior). Sophomores and first year MFA students will serve as probationary members of the company. Full company membership will not be granted until, a) sophomores have passed the audition for admission to upper division, or b) MFA students have been formally admitted to graduate candidacy. Full participation in the ART Company, for a minimum of four semesters, is a graduation requirement for all BFA and MFA students. ART company members must be enrolled in all required major courses to be considered for casting and/or continuation in the School of Theatre Arts' productions.

Admission to and retention in the BFA and MFA programs in Acting and Musical Theatre is synonymous with PATC company membership. If one is not advanced in the program, one cannot be a company member, and if one is expelled from the company one cannot remain in the major.

PROBATIONARY COMPANY MEMBERS

First year MFA and sophomore BFA actors are probationary ART company members for the entire year. They will participate in company productions on a regular basis. Sophomores who are not cast will be assigned other duties such as understudy roles or stage management positions. Any company members may be placed on probation and/or removed from production assignments in response to infractions of company policy.

PRODUCTIONS

ART shows will be cast exclusively (or in some cases primarily) with actors from the Professional Actor Training Company, supplemented on occasion by guest artists. Company actors who are not cast will, in most cases, be assigned supporting duties, such as understudying, or assisting the director or stage manager. All major roles in ART productions must be covered by swings or understudies.

The Arizona Repertory Theatre will produce six shows throughout the course of the year including a summer production. The summer production will make greater and more regular use of professional actors, and all summer company members will receive a stipend.

The PATC may also produce:

TOURING SHAKESPEARE

ENCORE

SWORDPLAY

Details about these touring groups may vary from year to year and will be published and updated regularly.

REPERTOIRE

PATC repertoire will emphasize Shakespeare and musicals, as well as other

classical and contemporary works.

RULES AND GUIDELINES

Students may be involved in more than one show at a time, and rehearsal schedules need to reflect this reality. Since this is a professional training program, it is expected that all aspects of play production will mirror the actual practices of the professional world. Actors are to be treated and are expected to behave as young professionals on their way to full Equity membership. Rules and guidelines will be clearly established and communicated, so that everyone knows what is expected of him/her. All actors are expected to meet deadlines and behave in a professionally responsible manner. It is also acknowledged that our actors and stage managers are students, carrying heavy and demanding course loads, and rehearsal hours are limited to allow them time to complete all assignments satisfactorily.

AUDITIONS

The Acting/Directing faculty will schedule PATC auditions in consultation with the Production Manager.

All BFA Acting and Musical Theatre majors and all MFA majors must perform as cast (or as assigned to alternate duties) or leave the company. No company member may accept outside performances of any kind without written permission in advance from the Acting/Directing faculty. This includes participation in any non company production, on campus or off campus.

All auditions will follow the same format, as the faculty sees the audition experience as an integral part of the actor's training. Casting will be done by the Acting/Directing faculty in consultation with the show's director. It is imperative that casting be seen as an extension of the actor's training, so role assignments will involve consideration of issues beyond one's suitability in terms of type for any particular role. All actors in ART productions will be students enrolled in the department's BFA and MFA professional actor training programs in acting and musical theatre, except for professional guest artists. An open call may be held only if the Acting/Musical Theatre Division deems one necessary.

The ART is committed to a policy of color blind and non-traditional casting.

REHEARSAL TIMES, DATES and SCHEDULES

The Acting/Musical Theatre Division will determine the beginning date of each show's rehearsal period in consultation with the Production Committee. Classical plays and musicals will normally have longer rehearsal periods than contemporary and realistic plays. For all shows, a bare minimum of one rehearsal hour per one minute of running time must be accomplished prior to Tech Week. The normal rehearsal day is 4:30 pm -11:00 pm, Monday through Friday. Normally no weekend rehearsals will be allowed until Tech Week. Each actor must have a one hour dinner break during the above hours. All ART rehearsals will closely follow Equity guidelines. Starting and ending times must be rigidly observed, and no lateness is to be tolerated. During dress rehearsals, the regular intermission will constitute the break.

Rehearsal schedules will be printed and distributed at the start of each rehearsal period. All rehearsal dates, times, and activities will be listed in a format provided by the Production Manager. The Production Manager will post and

distribute these schedules. During rehearsals, the working show call board is situated just outside of Musical Theatre Studies, Room 125 of the Drama Building. After a show loads into the Marroney Theatre or Laboratory Theatre, the call board will be the one found on the landing just inside the stage door. Open ÔTBAÕ days are permitted, but specific calls need to be updated and posted weekly. It is important that an actor know what is being rehearsed at any given call so that he/she may be prepared. Deadlines, such as 'lines learned' will be clearly noted and all actors must meet these deadlines. Actors who present consistent discipline problems (lateness, absences, missing deadlines, being unprepared for work) will be dismissed from production assignments and will receive a failing grade. Actors who present problems of creativity (inability to execute tasks, failure to respond to direction) may also be dismissed their production assignments.

A (Equity) Company Deputy will be elected by the actors and stage managers at the first cast meeting (with no directors or management personnel present). This deputy will serve as the liaison between actors and management throughout the rehearsal and performance period. The deputy will normally report to the stage manager with health and welfare issues. The deputy exists to facilitate communication and to make certain that the concerns of actors are heard. It is not appropriate for the deputy to ask for ART rules to be bent (such as longer time to learn lines) or to enter into discussions concerning creative considerations.

The Tech Week schedule will be coordinated and published by the Production Manager. At no time will any actor work more than six days without a day off. If a day off is declared for one production, no other production may call those actors on that day for rehearsal. Tech and Dress rehearsal may, at times, last beyond the normal ending time of 10:00 pm, but no rehearsal may last past 1:00 am. Only the Director of the School has the authority to change a day off.

If an actor is involved in more than one show at a time, it is the individual directors' and the Production Managers' responsibility to ensure that all of the conditions above are observed for each actor, including dinner breaks and days off.

COSTUME FITTINGS

All costume fittings will be scheduled by the costume shop personnel and coordinated through the stage manager. Actors will be assigned appointment times with specific starting and ending times. Actors are responsible for reporting on time and cooperating with costume shop personnel. The actor is required to provide all necessary personal items (such as socks and underwear).

PUBLICITY PHOTO CALLS

Publicity photo calls will be scheduled by the Director of Marketing and coordinated through the Stage Manager. The earliest actor call time allowable is 4:00 pm, Monday through Friday. The go time for the shoot must be cleared by the Stage Manager with costumes, director, and marketing. The actual shoot must take no longer than one hour. Actors must have a one hour dinner break before any subsequent rehearsal. Specific shots will be determined by the director in advance and listed on a form provided by the Director of Marketing.

PRODUCTION PHOTO CALLS

Production photo calls will be scheduled by the Director of Marketing and

coordinated through the Stage Manager. The shoot will begin immediately after the final curtain of a performance, as soon as the house clears. Normally, the shots will proceed backwards', starting with the end of the show and proceeding to the beginning. All shots will be listed at least 24 hours in advance on forms provided by marketing and posted backstage and circulated to all designers. The shoot will last a maximum of one hour. If a show is unusually large, and more shots are deemed necessary, the director must submit a request to the Production Manager no later than three weeks in advance, and, if it is approved, a second shoot will be added on another night. At no time will a shoot be permitted to last past 12:00 am. A photo call will not be permitted on a two performance day. The stage manager will inform cast, crew, and designers of where and how to order copies of pictures. Shows may be photographed "live" during a dress rehearsal and/or preview performance, thus removing some of the demand for formal picture set-ups at the production photo call.

SPECIFIC ACTOR REQUIREMENTS AND RESPONSIBILITIES

Production Credit: All ART work is to be done for academic credit under T AR 497f (undergraduate) or T AR 597f (graduate). Everyone MUST enroll for credit for all assignments.

Professional Discipline: All actors must report on time for all calls. Warm-up for all rehearsals and performances. Regular homework must be done. Report to each rehearsal prepared for that day's work. Observe the posted regulations concerning rehearsal room use (drinking, eating, footwear).

Memorization: Each director will set deadlines for line and music memorization. The deadline must be met. Memorize accurately. Paraphrasing will not be tolerated. Failure to meet memorization deadlines may result in role reassignment or dismissal.

Understudies: It is our policy to understudy all roles in every show. If assigned as understudy or swing performer, you must learn all of the relevant lines, blocking, and music and be prepared to go on if necessary. It has been our experience that understudies are frequently called upon at short notice, so YOU MUST BE PREPARED.

Conflicts: The director must formally approve all conflicts with the rehearsal schedule before casting is completed. No conflicts will be honored during tech week and thereafter.

Written Work: Written character analysis work may be required, depending on the specific demands of a show. Guidelines will be provided. Scripts and musical scores may also be collected and checked for completeness of analysis work, scene breakdown, verse scansion, and the like. Guidelines and deadlines will be provided as necessary.

SUMMER EMPLOYMENT

An actor must inform the Acting/Musical Theatre Division in writing in advance if he/she must return late to the academic year because of a summer theatre job. Absences will be permitted until Labor Day ONLY. NO OTHER ABSENCES WILL BE PERMITTED FOR THE REST OF THE SEMESTER for any acting class. In addition the student must make arrangements with their other professors to ensure that the student will be able to remain enrolled and current in their classes.

EQUIPMENT

All company actors must provide the following items at his/her own expense:

MEN

Black character shoes, hard soled with heel
Aerobic/tennis shoes
(Musical Theatre majors) Tap and/or Jazz shoes
Black dress pants, with slash (side vent) pocket (not jeans)
Black leotard
Black Tights (and/or black Spandex bike shorts)
Photo (current), 8x10, black and white head shot
Resume (current, updated each August), 1 page
Bio (current), 1 paragraph narrative of experience
Black socks
Black warm up sweats

WOMEN

Black character shoes, 2" heel
(Musical Theatre majors are urged to also buy bone
character shoes with a 3" heel)
Tap shoes (Musical Theatre majors)
Aerobic/tennis shoes
Black leotard
Black Tights (and/or black Spandex bike shorts)
Photo (current), 8x10, black and white head shot
Resume (current, updated each August), 1 page
Bio (current), 1 paragraph narrative of experience
Black arm up sweats