

A Handbook for Theatre Majors

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Students majoring in theatre must fulfill College, Divisional, and Departmental requirements as specified in the College Catalogue for the year of entrance. Departmental course requirements are listed below:

- 1) Theatre 210 (Acting Laboratory, or approved alternative); Theatre 331 (Directing I: Production Concept); either Theatre 205 or 206 (Design).
- 2) Two of the following four: 240 (American Theatre History); 250 (Plays and Playhouses); 260 (Experimental Theatre in the Twentieth Century); 270 (Intercultural Experiments in Theatre).
- 3) Four units of theatre electives.
- 4) Two units of dramatic literature, taken outside the department.
- 5) Theatre 470 (Thesis). The thesis may take the form of a creative project with research component, or may be entirely research oriented.

Students should be aware that many of the courses offered by the department are not taught each year; consult carefully with advisers in planning a program so as to avoid discovering the lack of a required course "too late."

Crew Requirement

A theatre student's training is broadly based. Invariably, students who have participated widely in the technical support of production work are best equipped to coordinate and manage the various technical aspects of production work in their senior year.

- 1) For all theatre majors and for interdisciplinary students planning a thesis with production component:

Students majoring in theatre or interdisciplinary theatre programs are required to contribute a minimum of 50 unpaid crew hours on technical staffs for at least two department sponsored productions (including one running crew and one building crew) prior to taking the Junior Qualifying Examination. [A building crew is defined as one involved in construction or preparation in advance of the actual performance. A running crew involves set up, maintenance, and operation of technical functions during the tech, dress, and performance period.]

- 2) For interdisciplinary students planning a research thesis:

A student pursuing an interdisciplinary major and who is not undertaking a creative project as a component of the thesis must contribute a minimum of 25 crew hours to either a building and a running crew.

- 3) Recording of crew hours:

Crew hours are to be recorded on "volunteer" time slips provided by the department and are kept on file by the Technical Director. The successful completion of crew work is a component of the Junior Qual.

Advisers

A student planning a theatre major or an interdisciplinary theatre program should choose an academic adviser in the theatre department at an early point in the academic career.

Reading List

A student may obtain from the adviser a reading list directed toward preparation for the Junior Qual.

Divisional Requirements

Course requirements established by the Division of the Arts apply to students in all arts programs of the college. These requirements are:

- 1) proficiency in a foreign language at the second year level and
- 2) completion of Humanities 210 or 220 (generally used by theatre majors to fulfill the college's Group B requirement)

DEPARTMENTAL PROCEDURES

Keys

All users of the theatre are expected to help secure and maintain the facility in order to minimize the potential for vandalism and theft.

- 1) Students requiring access to theatre spaces may obtain keys from the Technical Director by completing a key request form. The student should indicate the purpose, project duration, and areas to which access is required.
- 2) Keys must be returned to the Technical Director at the end of the project. Loss of keys may result in a \$50 fine.
- 3) All persons with keys are responsible for locking the building when they leave at any time outside of regular class hours.
- 4) For safety reasons, students should lock doors behind them while they are in the building outside of class hours.
- 5) *No key is to be loaned to another person.*

Safety Notes

- 1) *No smoking* is permitted in the theatre facilities.
- 2) Smoking is not permitted on-stage, backstage, or in the house of either theatre at any time except when smoking is required in the course of a play by an on-stage character. In such cases, approval should be obtained in advance from the Technical Director.
- 3) A fire permit is required for any open flame.
- 4) No student is to rewire or repair any electrical device without approval of the Technical Director. This includes extension cables and adapters. No student is to use power equipment or ladders when alone in the building.
- 5) Any rigging in which safety is a factor must be approved by the Technical Director. This includes rigging which supports a person or objects suspended above a person.
- 6) In performance, movement in the rafters or catwalk above the audience or playing space requires prior approval.

Use of Space

There is a scheduling sheet posted on the callboard which covers a two week time period and indicates spaces available in the Theatre and the Reed Building and the times of their availability. Students interested in using spaces for rehearsal or other purposes must sign up on the scheduling sheet in advance to reserve the space. Because of the noise problem in the Theatre, permission must be secured for rehearsals or crew work that conflict with classes, techs, dress rehearsals, and performances. Faculty and students using these facilities are expected to clean up the space after each use.

Priorities for use of space are as follows:

- 1) class room use (including Theatre 161/162: Creative Ensemble)
- 2) student thesis productions
- 3) scene work associated with classes

Crew Work

In general, all participation in production work is on a volunteer basis. If you want to work on a crew, you may contact the Theatre Department technical director or costumer or the production director. If you attend auditions, you may indicate your technical interest on the audition form. The department compiles a "contact" list of persons with theatre interests. If you would like your name to be on this list, please contact a member of the theatre faculty.

Crew assignments may involve substantial time and effort; therefore, it is important that commitments be established that are mutually agreeable

Paid Positions

The department has opportunities for students interested in part time employment. Students are hired to facilitate day to day operations of the theatre, for special projects, and to assist with construction.

Theatre majors who have completed their fifty hour requirement and those with sufficient experience and/or expertise for the project(s) at hand may be eligible for paid positions.

Use of Costumes and Props

Classroom scenes and projects may require the use of costumes and props. Times will be posted on the costume shop and prop room doors as to when materials may be checked in and out. A form will be provided. Materials may be checked out and returned only during hours posted or by scheduled appointment.

Strike

For performers, crew members, designers and directors, student production responsibilities include strike. As a rule, sets are struck immediately after the final performance and will include the following tasks:

- 1) Dismantling and removing all scenery from the playing space. Scenery will either be returned to storage or stored in the wings.
- 2) Returning costumes to the costume shop and props to the prop room. Borrowed items are to be secured and returned in the week following the close of the performance.
- 3) Cleaning the light booth, theatre house, green room, make-up room and stage area.
- 4) Removing F/X equipment, temporary floor-run cables, practicals, and other lighting and sound equipment not required for the production to follow.
- 5) Untying, folding, and storing show drops, scrims, and drapes not required for the production to follow.
- 6) Bagging or tying up the cyc, black legs, and other masking devices which are permanently installed or generally in place through the production season.
- 7) Photo call should not delay the beginning of the strike.

Strike assignments and strike lists are generally posted on or before strike night in the vicinity of the make-up room.

Alcohol

Alcohol must not be consumed on-stage in any performance event sponsored by the Theatre Department.

INFORMATION FOR STUDENTS IN THEIR JUNIOR YEAR

Declaration of Major

In consultation with the adviser, students should complete a Declaration of Major form at the beginning of the Junior year. The completed form is turned in to the Registrar's Office.

Junior Thesis Conference

Before the end of the Spring semester of the student's junior year, the upcoming year's production schedule will be set. One or more meetings will be scheduled for the purpose of discussing the suitability of proposed thesis projects and scheduling production dates for the upcoming year. In many cases, a time slot and venue will be established before an actual thesis project is decided upon. Not everyone will have his or her first choice of time slot or venue; however, the

more clearly defined the proposed project at the time of scheduling, the greater the likelihood of receiving a time slot and venue best suited to the project.

Students Planning A Performance Thesis

Students considering a performance thesis are encouraged to stage manage a senior thesis project by or during their junior year, and to take both of the design courses. A student must have taken at least one directing course before directing a senior thesis project.

Junior Qualifying Examination

The Junior Qual., administered during the second semester of the junior year, will assist in determining the nature of the student's senior thesis project as well as in evaluating the level of preparedness for creative work and the student's suitability and readiness for senior standing in the college. Subjects which will be covered by the examination include theatre history, directing, acting, playwriting, ways of evaluating a play, the physical stage, and the theatre's relationship to other arts. There is a reading list available which should serve as a guide, though the exam itself is not keyed to specific texts. Students must pass a Junior Qualifying Examination before a thesis proposal will be approved by the Department. To pass the Junior Qual, a student must have fulfilled the Department's Crew Requirement.

Interdisciplinary majors will be required to take the Theatre Department qualifying examination as well as an examination originating in the other relevant department

INFORMATION FOR STUDENTS IN THEIR SENIOR YEAR

THESIS

This section of the handbook is designed to acquaint senior students with the objectives and procedures associated with the senior thesis.

The senior thesis (Theatre 470) may take the form of a combined research/ performance project or it may be entirely research oriented.

In either case, the student must submit a proposal for the year-long project for Departmental and Divisional approval (guidelines for format are below). At the end of the year, issues raised by the thesis work are discussed before an Orals Board comprised of faculty members. (See "The Orals Board" p. 16.)

Thesis projects are to be undertaken under the guidance of a faculty adviser. The student will meet with this adviser throughout the various stages of the project, including submission of the proposal, design considerations, casting, rehearsals, and documentation.

Choice of project is not entirely at the student's discretion; departmental approval is required. Approval will be based on the student's past performance, the merits of the proposal itself, performance on the Junior Qual., and the scope permitted by the number of proposals and the size of the theatre staff in any given year. Once the proposal has been accepted by the department, an edited version, prepared in consultation with the thesis advisor, will be submitted to the Division or appropriate Interdisciplinary Committee.

Production work in connection with the thesis should be thought of as part of a wider exploration, a sort of experimental test of a vision. According to Webster, a thesis is "a proposition to be maintained and defended in argument." According to the Reed catalogue, it is "the sustained investigation of a carefully defined problem." In any case, the area of research and the production component should be interconnected, of long-term interest to the student, and realizable within the context of the Reed Theatre Department.

Selecting the text for performance

The student is responsible for securing rights and royalty information. No production work can proceed until rights are secured. Performance rights for most play scripts can be secured through either Samuel French, Inc. or Dramatists Play Service. Catalogues for both these firms can be obtained from your adviser. Copies are also available in the Green Room. You must put your request in writing (use Department letterhead) and provide the following: 1) dates of performance; 2) auditorium capacity (170 mainstage and 70 studio theatre); 3) ticket prices (\$3.00 General, \$2.00 Seniors, \$1.00 Reed Community); 4) producing organization ("Reed College Theatre").

Occasionally students are interested in adapting for the stage a non-dramatic literary work. Permission should be secured from the copyright holder before any work begins on such a project. experience indicates that permission for such

adaptations are most frequently denied by the copyright holder. If you have questions regarding rights, please talk to your adviser.

Following is a list of plays which, in the view of the theatre department, worked well as senior directing theses in terms of the scope of the project.

Chicks by Grace McKeaney
Fando and Lis by Fernando Arrabal
The Chairs by Eugene Ionesco
Seduced by Sam Shepard
The Maids by Jean Genet

Projects recently proposed deemed unsuitable* include:

Equus by Peer Shaffer
Marat/Sade by Peter Weiss
The Visit by Friedrich Durrenmatt
Mother Courage by Bertoldt Brecht
The Lion in Winter by William Goldman

*(huge casts, length, technical requirements)

Consideration of the following guidelines should facilitate approval of the proposal.

Directing Thesis

It is expected that students undertaking directing projects will have taken at

least two semesters of directing.

- 1) The text chosen should be 45 to 85 minutes in length.
- 2) The cast size should be manageable (2 to 7 persons), and roles in realistic plays should not require great stretch in age or type.
- 3) Technical requirements (scenery, lighting, costumes, properties, sound and special effects) must be modest, as resources are minimal. Every show poses technical problems. The proposal must address these problems in a clear and detailed fashion.
- 4) Actors, designers, and technical staff should be currently enrolled students. Technical and design assignments require departmental approval.
- 5) Nudity as a factor of performance is unacceptable.

Acting Thesis

- 1) The text should be 40 to 50 minutes in length and provide a showcase for the thesis student.
- 2) If other than solo performance is envisioned, supporting acting personnel should be kept to a minimum (two persons).
- 3) See items three through five above in Directing Thesis.

Occasionally a role in a faculty directed production has served as an acting thesis project. Such a role should not be regarded as a "given"; students should be aware of the likely need to develop an independent project.

Playwriting Thesis

- 1) The playwright should work toward a text of approximately one hour in length

if production beyond a staged reading is desired.

2) The text should undergo at least one "script in hand" reading prior to production.

It is strongly recommended that the reading be under the direction of a person other than the playwright.

3) The level of production (ranging from a staged reading to fully mounted production) is a matter that is negotiated between the playwright and the department. A fully mounted production should not be assumed to be a "given."

Ideally, the playwright would find a student director for the project; however, recognizing that this can be a difficult task, we accept that the author will often be the director. Items two through five under Directing Thesis therefore are of central importance.

Thesis Budget

The department will pay royalties, purchase scripts, print tickets and staff the box office, as well as provide a production budget of approximately \$300.00. Budget considerations are a component of the "Theatre Use" questionnaire and need to be addressed when the thesis proposal is submitted. Recognizing that production requirements vary greatly and that certain projects (such as musicals) may require classes of expenditures (music rental) which are out of the ordinary, the faculty reserves the right to allocate larger budgets. In such cases, the proposal should outline and justify the areas of added expense and the source of revenue.

As it is the intent of the department to provide equitable support for all student thesis projects, it is expected that students will honor, by not exceeding, the approved budget allocation.

Thesis Proposal

A creative thesis proposal is a critical articulation of the elements that will shape the production. You don't need to answer all the questions or provide all the solutions to the problem that your production will present in order to receive departmental approval. However, even at this early point in the project, the department must be convinced that:

1) you see the challenges inherent in your proposed project and

2) you have a scheme (or schemes) in mind that address these challenges in a manner that will allow the project to progress to a satisfactory conclusion within the limits of the Reed College theatre's resources.

Please understand that your proposal will be considered on the basis of information you provide. Once approved, changes in Production Scale or resources such as personnel, time, or money, must be reviewed and approved by the department.

Your proposal will include a description of production concept and a Theatre Questionnaire. The Theatre Questionnaire asks questions about technical elements and is designed to help facilitate the execution of these elements. To fill out the questionnaire, you will need to make tentative decisions about personnel; budget; scheduling; and set, light, sound, costume and make-up design.

Departmental Deadlines for Thesis Proposals

Deadlines: for first semester thesis production, the proposal deadline is the end of the first week of classes during the first semester of the senior year. For second semester thesis production, the proposal deadline is the end of the second week of classes of the first semester of the senior year. Students considering first semester thesis production during their senior year are strongly encouraged to submit a thesis proposal for tentative approval during the semester prior to the commencement of the senior year.

The student is to submit four copies of the proposal to the department.

Format for the Thesis Proposal

Research thesis proposal

1) Topic to be investigated and rationale

2) Approach to the topic: structure or methodology

3) Schedule of research and writing

4) Annotated bibliography.

Creative thesis proposal

It is strongly recommended that a student choose one area of focus when considering production work: acting, directing, playwriting, or design. Creative projects are sometimes undertaken in the context of faculty directed productions. Such collaborations require the consent of the faculty member and should not be regarded as a "given".

1) Choice of script and rationale.

2) Production concept:

a) In a paragraph, tell the story you want to tell

b) In a paragraph, state why you want to tell this story; (what excites you or what do you feel is important?)

c) How do you want this story to impact or affect the audience?

3) Isolate an aspect (or two) of each design area (costume, light, makeup, props, set, sound) that will provide the greatest challenge to the team supporting your production; list these.

4) A statement regarding the research component and its relation to the production work.

5) Proposed schedule of research, production, and writing.

6) Annotated bibliography.

7) Before final approval of the project, a completed "Theatre Use" questionnaire, in which the student will provide information regarding schedule, personnel, budget, venue and major issues of design, must be submitted for review.

In addition to the components listed above, which are to be a part of any creative thesis proposal, the topics below, pertaining to the student's selected area of focus, should be dealt with.

1) Directing or Design: preliminary script analysis

2) Acting: preliminary character analysis and approach to developing the role

3) Playwriting: script or script outline and nature of proposed public presentation

Personnel Handbook

Obtain and read a copy of the Personnel Handbook to assist you in choosing and supervising production staff. As with every production, establishing clear lines of communication among all production staff is essential.

The Personnel Handbook lists the duties and responsibilities of all production personnel (Stage Manager, Set Designer, Costume Designer, etc.). As it has not been updated since 1987, much of the information no longer pertains to production circumstances at Reed. Nonetheless, the list of duties and responsibilities discussed in connection with each position is a useful guide in establishing who is to carry through certain specific functions. Eliminating assumptions is critical in establishing clear lines of communication.

Timetable

As you begin your senior year: 1) meet with your adviser regarding thesis proposal and scheduling 2) meet with design faculty to establish design deadlines 3) obtain theatre keys 4) be certain that you have obtained permission from the leasing agency for copyrighted material. 5) complete the Publicity Information Form and return to Box Office Supervisor.

The following is a sample time-table, "countdown" style. The student should adapt this to his/her own needs, taking into account any vacations and other shows that might complicate matters. As a general rule, plan for more time than you think you will need. You will still find yourself two steps behind.

Prior to auditions, obtain scripts and place copies of the script on reserve in library (Theatre 470) and/or in the theatre department.

Week 8

Reserve audition space and post audition notices

Week 7

Auditions and casting
Cast to costume shop for measurements. Schedule appointments.
Post rehearsal schedule and reserve rehearsal space

Week 6

Begin publicity (see heading below). See about poster, printing, notices in At Reed and Quest.
Post schedule and reserve space

Week 5

Meet with theatre staff regarding sound and lights and progress in other tech areas. Review Personnel Handbook with crew heads.
Reserve space and post schedule.

Week 4

Submit poster to department for review
Reserve space and post schedule for final three weeks
Submit faculty invitations list, including orals board members, to box office supervisor.
Establish that any orals board members from outside the department will be able to attend your production

Week 3

Print posters
Review program listings and acknowledgments with your cast and crew and your adviser

Week 2

Pick up and distribute posters
Take program to Eliot for printing
Record box-office phone message
Submit cast/crew "comp" list for opening night to box office supervisor
Verify tech and dress rehearsals schedules
Post a sign-up sheet for ushers for each performance night

Week 1

Pick up programs
Tech, dress, open show
(Production photos should not be taken on strike night.)

Week 0

Strike at the conclusion of the final performance. Arrangements regarding strike must be made with the Technical Director prior to the show's opening. Your production responsibilities include the prompt return of all items used in the production.

Record your responses to production experience to facilitate orals discussion.

Design: Sets, Lights, Costumes, Make-up

As the thesis student, you are responsible for all aspects of your production including the technical elements (unless you are doing your thesis project in conjunction with a faculty directed show). IT IS HIGHLY RECOMMENDED THAT YOU DELEGATE SOME OF THESE RESPONSIBILITIES by contracting with student designers to handle your technical requirements. Should you choose to design your own project, be prepared to accept the full range of design responsibilities, including drawing, drafting, construction of scenery and costumes, lighting and special effects, acquisition of props, etc.

Faculty Support

The department's design personnel are available for consultation but are not responsible for the design or construction of any aspect of your thesis project. WORK WITH THE RESIDENT DESIGNERS. They know the stock, they have substantial experience in solving the very problems you are trying to solve, they know the shortcuts, they may be able to offer alternatives. Please understand that matters of technique, safety, use of stock materials and shop facilities fall under the purview of the faculty designers and are subject to their approval.

Technical Support

Participation in thesis productions is on a volunteer basis, although, with departmental approval, students may enroll and receive credit for production design (including sound, scenery, lights, costume).

(Note: the number of hours will be announced at the beginning of the academic year after the department is informed of its budget allocation.)

Some technical support in the form of a limited number of hours of paid technical assistance is available for construction and setup.

This assistance is subject to the following guidelines:

- 1) Payments are made through student employment accounts and are subject to all applicable regulations.
- 2) Requirements for paid assistance are outlined in the theatre questionnaire.
- 3) Payments are made for actual construction or set up only (as opposed to design).

Student Designers (Sets/lights/costumes/make-up)

Student designers must be approved by the department and a) be currently enrolled and b) have a minimum of one semester of Design (Theatre 205/206). Exceptions to a) or b) require the department's approval.

Students working without direct supervision of the faculty designer must have prior experience, a clearly established knowledge of the equipment, a sense of responsibility, and Departmental approval.

Student designers and technicians should be familiar with Reed College theatre department safety guidelines, production personnel responsibilities, and department operating procedures

Production Designer

As with other elements of the production, the design of technical elements evolves through the production process. There are three design "benchmarks" which are especially important to the thesis student. These benchmarks are the proposal deadline, the preliminary design deadline, and the final design deadline.

After your proposal is approved, you will be given "preliminary" and "final" design deadlines for each technical element (costume, light, make-up, set, and sound). These dates, which may be different for each element, are established to make best use of available resources.

Preliminary Design Deadline

By this deadline the director and designer will submit for consideration a mutually agreeable production scheme(s) documented as outlined in the theatre questionnaire. This scheme or schemes must lie within the scale established by the thesis proposal. Though directors and designers are encouraged to be realistic about their expectations at every stage of production, if there is a stage at which collaborators may dream, this is it.

Final Design Deadline

By this deadline the designer will submit for approval a to be executed production design which incorporates:

- 1) adaptations necessary to make best use of stock and fit the production schedule
- 2) compromises required by the realities of production work in the real world and
- 3) refinements suggested by discussions with the resident designers, thesis adviser, and director.

Scene Shop

There is none: all construction is done in the theatre is scheduled around the performance/class/rehearsal schedules. (As a consequence, special construction is done only at certain times, often several weeks or months in advance of the

performance date.) It should be noted that when the stage is set for performance (a status which begins several days before tech begins) the large power tools are put into storage and cannot be used. No major construction will take place while the stage is set for performance.

Costume Procedures for Thesis Productions

Costumes for thesis productions are generally pulled from stock, from student closets, or purchased at second hand stores. When pulling costumes, both cast member and director should be present. Very little is constructed in the shop because of the limited budget. (Consider \$20 as a minimum fabric cost for a basic costume.) The theatre costumer is your costume resource person and will help you determine what can be constructed, pulled, borrowed, or purchased. Before finalizing your choice of play it is advisable that you check with the theatre costumer to see what range of costumes already exists in stock.

In consultation with the resident costume designer, contract a student costume designer to handle the costume demands of your show: design, measuring, pulling, fitting, purchasing, construction, participation at all costumed tech and dress rehearsals, running the show, maintenance, and return of costumes. All duties of the student costume designer are performed under the supervision of the theatre costumer.

Schedule a meeting of director, student costumer, and the resident costumer not less than 8 weeks before thesis production to establish needs of the show, budget, special problems, the scheduling of shop space, responsibilities of student costumer and director, and the scheduling of costume design and construction deadlines.

There are fabric shopping procedures which the theatre costumer will explain should you need to build part of your show. Allow plenty of time for fabric shopping. Also, there is available a list of second hand stores in the area.

Your costume budget should include dry cleaning fees of returned costumes.

Make-up: Thesis shows

In consultation with the resident costumer, contract a student make-up designer to handle all make-up needs for your show, including: design, pulling and compiling make-up kits for each performer, purchase of any special make-up needs, attending all make-up rehearsals and performances as needed, and return of make-up inventory. Often the student costume designer and make-up designer can be the same person.

Publicity

The student is responsible for placing information regarding auditions and performances in AT REED. News and Publications Office. Eliot 212, extension 7591. Students may also wish to contact the Editors of the Quest for further publicity.

Posters and programs can be printed at Printing Services Eliot 129. Steven Orr, Manager. Extension 447. A signed authorization form must be secured from the department before the printing will be done. Allow four working days for your posters and programs. Same day service is not an option. If you have not allowed for sufficient time for the printing of posters or programs, you will have to have the work done off campus.

Your program and poster should contain the information listed in the appendix.

Box office phone message

You need to put a message on the box office phone so that persons calling for reservations can be accommodated. Request the code number to access the message recorder from the box office supervisor.

Your phone message must include: show, dates, time, and price: (\$3.00 general, \$2.00 students, senior citizens, and Reed Community), and the following message: "Please leave your name and phone number and the number and type of tickets you wish to reserve and the date of performance you wish to attend. Reserved tickets will be held at the box office only until 7:45."

The Orals Board

Students are responsible for contacting faculty members to serve on their orals board, which consists of a minimum of three persons, one of whom must be from outside the division. Make certain when you ask a faculty member to be on your Orals Board that he or she will be able to attend your production. Subjects covered during the oral examination may include any item from the student's years at Reed and are not limited to a defense of the thesis.

Poster Information

The following information should be contained on your poster

1. "Reed College Theatre Presents"
2. Title of Play
3. Author of Play
4. A thesis production directed by (Name).
or A Thesis production performed by (Name)
or A Thesis production written by (Name).
5. Reed College Main Stage (or Thesis Studio).
6. Dates of performance.
7. Time of performance
8. Ticket prices: General: \$3.00; Senior Citizens: \$2.00; Reed Community: \$1.00
9. Call 777-7284 for Reservations.
10. Information or statements required by your license agreement: for example; "Produced by special arrangement with Samuel French" (or similar leasing agent).

Theatre Production Publicity Form

The Theatre Department needs the following information about your thesis production in order to properly announce it in the Reed Calendar. This information will also be used to order tickets and invitations. You will be responsible for the announcement in At Reed.

1. Title
2. Author
3. Director
4. Dates
5. Time Mainstage Thesis Studio
6. Price - \$3.00 General, \$2.00 Seniors, \$1.00 Students and Reed Community
7. Provide a description/characterization of this project in approximately two sentences.