

THE LORAS PLAYERS

# *Handbook*

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# Preface

## ABOUT THIS HANDBOOK

This handbook is meant to be a quick and accessible guide for students participating in Loras Players productions and covers the most common Loras Player processes in addition to the overview, responsibilities, and expectations of roles most undertaken by students.

This handbook will discuss these roles in relationships to each other, as well as roles typically performed by Loras Players professional staff, i.e. Director, (including Choreographer, Fight/Intimacy Director, Music Director), Technical Director/Production Manager, and Designer (Set, Lights, Sound, Costume, Hair, Makeup). Staff roles typically fall outside of the scope of the student expectations for their artistic control and level of technical expertise. However, with explicit consent from the Director of Theatre, a student may undertake such roles with responsibilities and expectations established with the Director of Theatre beyond the scope of this handbook.

## ABOUT THE LORAS PLAYERS

Loras students of all majors get hands-on, practical experience in this multi-disciplinary extracurricular theatre program. While exploring the intellectual pursuits of aesthetics, narrative, communication, visual arts and performance, students develop the skills necessary to captivate and inspire an audience on the frontier of storytelling and prepare to undertake an increasingly non-routine future with social intelligence, complex critical thinking and creative problem solving.

As an extension of Loras College, the Loras Players cultivate a collaborative, reflective, and ethical artistic community. Through theatre, we engage in meaningful storytelling, personal growth, and service to our campus and broader community. Our work is guided by the following principles:

- **ACTIVE LEARNERS:** We explore the art of theatre through collaboration, curiosity, and creative problem-solving. Whether on stage or behind the scenes, we challenge ourselves and each other to think critically, experiment boldly, and refine our craft through rehearsal, performance, and feedback.
- **REFLECTIVE THINKERS:** Theatre is a mirror to our experiences. We examine our artistic choices, personal growth, and the impact of our work by identifying themes, patterns, and connections in both performance and process.
- **ETHICAL DECISION-MAKERS:** We commit to making choices that reflect integrity, respect, and compassion. Whether interpreting a script, engaging with an audience, or working as a team, we strive for justice, excellence, and service in all aspects of our creative work.
- **RESPONSIBLE CONTRIBUTORS:** As stewards of the performing arts, we share our talents with accountability and dedication. We recognize that theatre is a collective endeavor, and we embrace our responsibilities with integrity, respect, and a commitment to the greater good.

Through these values, the Loras Players honor a tradition of theatre that is intellectually enriching, artistically fulfilling, and socially responsible.

# *Roles, Responsibilities and Expectations*

## STAGE MANAGER

**Intensity:** HIGH

**Time:** 7+ weeks

### **Overview**

The Stage Manager (SM) plays a crucial role in ensuring the success of a Loras Players production. Acting as the primary liaison between the director, cast, crew, and production team, the SM is responsible for organization, communication, and the smooth execution of rehearsals and performances.

### **Responsibilities**

#### **Pre-Production:**

- Attend production meetings and maintain clear communication with the director and design teams.
- Create and distribute rehearsal schedules in collaboration with the director.
- Prepare prompt books, including blocking notes, cues, and any other essential documentation.
- Assist in organizing auditions and callbacks, maintaining an accurate record of casting decisions.
- Ensure that rehearsal and performance spaces are set up as needed.

#### **Rehearsal Period:**

- Arrive early to set up the space and confirm actor and crew attendance.
- Record blocking and ensure continuity of staging elements.
- Track and distribute line notes during off-book and off-line rehearsals.
- Maintain a rehearsal report after each session, noting schedule changes, technical needs, and any issues that arise. Notes should be tactful and impartial. **Rehearsal reports must be distributed via email to the Production Team immediately following each rehearsal.**
- Serve as the primary point of contact for actors regarding scheduling and production-related concerns.
- Enforce rehearsal discipline, keeping sessions on schedule and ensuring a productive environment.

### **Technical Rehearsals & Performances:**

- Oversee and call cues for lighting, sound, and scene changes during technical rehearsals and performances.
- Ensure all technical elements are prepared and coordinated with designers and crew.
- Conduct pre-show checks (props, lighting, sound, set pieces, etc.) before each performance.
- Communicate with house management to ensure timely start times.
- Lead the backstage team, ensuring smooth transitions and problem-solving any issues that arise.
- Maintain an official performance report after each show, documenting any incidents, cue adjustments, or necessary notes for improvement.

### **Post-Production:**

- Assist in striking the set and returning all borrowed/rented items.
- Ensure prompt books and reports are archived for future reference.
- Attend post-mortem discussions to evaluate production successes and areas for improvement.
- Acknowledge and support the cast and crew's contributions, fostering a positive and professional theater environment.

### **Expectations**

- **Professionalism & Communication:** The SM should be a reliable leader, demonstrating excellent organizational and interpersonal skills.
- **Punctuality & Preparedness:** Arriving early, staying late when needed, and ensuring all details are accounted for is essential.
- **Adaptability & Problem-Solving:** The SM should be ready to troubleshoot unexpected challenges while maintaining composure.
- **Confidentiality & Respect:** The SM handles sensitive information and must maintain professionalism in all interactions.

By following these guidelines, the Stage Manager helps create a well-structured and efficient production process, allowing the artistic vision of the show to shine while supporting all members of the Loras Players community.

# ASSISTANT STAGE MANAGER

**Intensity:** HIGH

**Time:** 6+ weeks

## Overview

The Assistant Stage Manager (ASM) supports the Stage Manager (SM) in maintaining an organized and efficient rehearsal and performance process. ASMs act as a crucial bridge between the stage, backstage, and the production team, ensuring that all elements run smoothly.

## Responsibilities

### Pre-Production:

- Attend production meetings as needed and stay informed on all aspects of the show.
- Assist the SM in preparing the prompt book, including recording blocking and noting prop, costume, and scenic needs.
- Help organize and label props and maintain a tracking sheet for their use.
- Assist in setting up and breaking down rehearsal spaces.

### Rehearsal Period:

- Arrive early to help set up the space, ensuring all necessary items are in place.
- Track blocking notes and cue changes under the SM's direction.
- Assist with prompting actors for lines and keeping rehearsals running smoothly.
- Assist with tracking and distributing line notes during off-book and off-line rehearsals.
- Maintain order backstage and support the SM in enforcing rehearsal etiquette.
- Communicate with actors and crew about scheduling or production updates.

### Technical Rehearsals & Performances:

- Work backstage to manage props, costumes, scene changes, and actor entrances.
- Assist with pre-show checks, ensuring all elements are performance-ready.
- Follow and execute cues as assigned by the SM.
- Act as a liaison between the stage and SM, ensuring communication flows smoothly during performances.
- Remain flexible and problem-solve any backstage challenges that arise.

### Post-Production:

- Assist in striking the set and returning all props and materials to their proper locations.

- Help document any post-show notes related to backstage management.
- Support the SM in ensuring all prompt books, reports, and production materials are properly archived.
- Participate in post-mortem discussions to review the production process and provide feedback for future improvements.

### **Expectations**

- **Reliability & Communication:** ASMs must be dependable, proactive, and clear in their communication with the SM and crew.
- **Organization & Attention to Detail:** Tracking props, costumes, and cues accurately is essential to smooth backstage operations.
- **Teamwork & Adaptability:** ASMs work in a fast-paced environment and must collaborate effectively with the production team.
- **Professionalism & Respect:** ASMs are expected to uphold a positive backstage environment and assist in enforcing company standards.

By fulfilling these responsibilities, the Assistant Stage Manager plays a key role in ensuring a polished, professional, and well-organized production process for the Loras Players.



# ASSISTANT DIRECTOR / DRAMATURG

**Intensity:** HIGH

**Time:** 6+ weeks

## Overview

The Assistant Director (AD) / Dramaturg serves as a key support to the Director, helping to facilitate a smooth and efficient rehearsal process while maintaining the artistic vision of the production. The AD acts as a bridge between the director, cast, and stage management, ensuring that rehearsals are productive and that all elements of the production are well-coordinated. As a Dramaturg, this role also involves researching historical, cultural, and thematic elements of the play to enhance the production's depth and accuracy.

## Responsibilities

### Pre-Production:

- Attend production meetings and stay informed on all aspects of the show's development.
- Assist with auditions, including helping organize paperwork, taking notes, and managing callbacks.
- Participate in script analysis and research to support the director's vision.
- Conduct dramaturgical research on the play's themes, historical context, and playwright's intent.
- Prepare research packets, glossaries, or reference materials for the cast and creative team.

### Rehearsal Period:

- Assist in running rehearsals by tracking blocking, taking notes, and keeping time.
- Work with individual actors on line readings, character development, and scene work as assigned by the director.
- Act as a secondary point of contact for cast members, answering questions and relaying information to the director as needed.
- Collaborate with the Stage Manager to ensure that rehearsals remain organized and productive.
- Help maintain a positive and focused rehearsal environment.
- Provide dramaturgical insights when needed, ensuring accuracy and depth in the storytelling.

### Technical Rehearsals & Performances:

- Support the director in communicating final adjustments and notes to the cast and crew.
- Observe run-throughs and tech rehearsals, providing feedback as requested.

- Assist with transitions, scene changes, or backstage coordination if needed.
- Be prepared to step in and help troubleshoot any issues that arise during the performance process.
- Answer last-minute dramaturgical questions to ensure consistency and authenticity.

#### **Post-Production:**

- Assist in the strike process as needed.
- Participate in post-show discussions and feedback sessions.
- Reflect on the production process and provide insights for future improvements.
- Archive dramaturgical research for future reference and educational use.

#### **Expectations**

- **Collaboration & Communication:** Work closely with the director, cast, and production team to support the creative process.
- **Organization & Initiative:** Be proactive in anticipating needs, taking notes, and assisting where necessary.
- **Professionalism & Respect:** Maintain a positive attitude, handle conflicts constructively, and contribute to a productive rehearsal environment.
- **Adaptability & Problem-Solving:** Be flexible and ready to assist in multiple areas of the production as needed.
- **Research & Accuracy:** Ensure that all dramaturgical research is thorough, relevant, and accessible to the team.

By fulfilling these responsibilities, the Assistant Director / Dramaturg plays a vital role in ensuring a successful and well-coordinated production for the Loras Players.

# PERFORMER / CAST MEMBER

**Intensity:** MEDIUM to HIGH

**Time:** 6+ weeks

## Overview

As a performer in a Loras Players production, you are responsible for bringing the story to life through your preparation, professionalism, and collaboration. The success of the production depends on your commitment to the rehearsal process, your respect for the ensemble, and your dedication to the final performances.

## Responsibilities

### Pre-Production & Rehearsal Period:

- Attend all scheduled rehearsals, arriving on time and ready to work.
- Review the rehearsal schedule regularly and communicate conflicts in advance.
- Memorize lines, blocking, and choreography by designated deadlines.
- Take notes from the director and stage management team and implement adjustments promptly.
- Maintain a positive and collaborative attitude, supporting fellow cast members.
- Treat rehearsal spaces, props, and costumes with care and respect.
- Follow all safety protocols and stage directions given by the production team.

### Technical Rehearsals & Performances:

- Attend all required tech and dress rehearsals, understanding that these are crucial for a successful show.
- Follow all stage management cues and respect backstage etiquette.
- Maintain focus and professionalism during performances, regardless of audience size.
- Take care of costumes, wigs, makeup, and props, returning them to their designated places after each use.
- Arrive on time for call times and warm-ups, ready to perform.
- Remain flexible and adaptable to last-minute changes or challenges.

### Post-Production:

- Assist in striking the set and returning borrowed or rented items as needed.
- Participate in post-show discussions and feedback sessions.
- Acknowledge and celebrate the collective effort of the production team.

- Uphold the integrity of the Loras Players by leaving a positive impact on future productions.

### **Expectations**

- **Commitment & Responsibility:** Show up prepared and engaged, treating the production as a collaborative effort.
- **Respect & Professionalism:** Foster a supportive and respectful environment with fellow cast and crew members.
- **Growth & Adaptability:** Take direction constructively and be open to adjustments throughout the process.
- **Theatre Etiquette:** Follow all backstage rules, including respecting quiet zones and keeping personal items organized.

By upholding these expectations, performers help ensure that every Loras Players production is a rewarding and successful experience for the entire company and audience alike.

# BACKSTAGE CREW

**Intensity:** MEDIUM

**Time:** 1+ week

## Overview

The backstage crew is essential to the success of any Loras Players production, ensuring smooth transitions, managing technical elements, and maintaining the integrity of the performance. This team consists of the Deck Chief, Props Master, Wardrobe Head, and Run Crew, all working together to create a seamless backstage experience.

## Responsibilities

### Deck Chief

- Oversee all backstage operations during rehearsals and performances.
- Coordinate scene changes, ensuring smooth and efficient transitions.
- Communicate with the Stage Manager (SM) via headset for cues and updates.
- Supervise the run crew and assist with problem-solving backstage issues.
- Maintain clear and safe pathways for actors and crew members.

### Properties Master

- Organize and maintain all props throughout the production process.
- Ensure props are preset before each performance and returned after use.
- Repair and replace damaged or missing props as needed.
- Work with the Stage Manager and Director to track prop usage and placement.
- Keep an up-to-date prop list and communicate any changes.

### Wardrobe Head

- Oversee costume organization, maintenance, and quick changes.
- Assist actors with costume changes and ensure all pieces are worn correctly.
- Manage costume repairs and cleaning throughout the run of the show.
- Work with the Costume Designer and Stage Manager to track costume needs.
- Ensure all costumes are returned to their proper place post-performance.

### Run Crew

- Assist with set changes, prop management, and other backstage tasks as directed.
- Follow all safety procedures when handling scenic elements or equipment.
- Be prepared for quick, efficient transitions between scenes.

- Stay in designated backstage areas and maintain professionalism at all times.
- Communicate any issues promptly to the Deck Chief or Stage Manager.

### **Expectations**

- **Reliability & Punctuality:** Crew members must arrive on time and be prepared for their assignments.
- **Teamwork & Communication:** Effective backstage work requires coordination, clarity, and responsiveness to cues.
- **Professionalism & Focus:** Maintain a quiet, efficient workspace backstage and remain focused on assigned duties.
- **Safety & Organization:** Keep pathways clear, handle props and costumes responsibly, and follow all safety guidelines.

By fulfilling these responsibilities, the backstage crew plays a vital role in ensuring each Loras Players production runs smoothly and professionally.

# TECHNICAL CREW

**Intensity:** MEDIUM

**Time:** 1+ week

## Overview

The technical crew plays a crucial role in the execution of a Loras Players production, ensuring that lighting and sound elements enhance the performance. This team consists of the Light Board Operator, Sound Board Operator, and Spot Light Operator, all working under the guidance of the Stage Manager and Technical Director.

## Responsibilities

### Light Board Operator

- Program and operate the lighting console during technical rehearsals and performances.
- Follow cue sheets precisely, executing light changes on time.
- Troubleshoot minor lighting issues and report major problems to the Technical Director.
- Perform pre-show checks to ensure all lighting instruments and cues are functioning correctly.
- Maintain focus and concentration throughout the performance.

### Sound Board Operator

- Set up and operate the sound console, executing cues as directed.
- Perform mic checks and troubleshoot sound issues before each performance.
- Balance sound levels to ensure clarity and consistency.
- Monitor and adjust audio cues in real-time as necessary.
- Maintain and store all sound equipment properly after use.

### Spot Light Operator

- Operate the spotlight during rehearsals and performances with precision and accuracy.
- Follow cues from the Stage Manager, ensuring smooth transitions and correct focus.
- Maintain a steady hand and adjust brightness or positioning as needed.
- Conduct pre-show checks on equipment and report any malfunctions.
- Stay attentive and responsive to real-time adjustments.

## Expectations

- **Precision & Focus:** Each technical cue must be executed accurately and on time.

- **Communication & Teamwork:** Work closely with the Stage Manager, Technical Director, and fellow crew members to ensure seamless technical execution.
- **Reliability & Professionalism:** Arrive on time, be prepared, and stay attentive throughout the performance.
- **Equipment Care & Safety:** Handle all technical equipment with care, following proper procedures to prevent damage or malfunction.

By fulfilling these responsibilities, the technical crew helps create a polished and professional production experience for both performers and audience members.



# FRONT OF HOUSE CREW

**Intensity:** LOW

**Time:** <1 weeks

## Overview

The Front of House (FOH) crew ensures that audience members have a smooth, welcoming, and enjoyable experience when attending a Loras Players production. This team consists of the Box Office Manager and Ushers, who work together to provide excellent customer service and maintain an organized front-of-house environment.

## Responsibilities

### Box Office Manager

- Oversee ticket sales and reservations before and during performances.
- Ensure that the box office is set up with necessary materials, including tickets, programs, and cash for transactions.
- Greet patrons, answer questions, and assist with ticketing issues as needed.
- Maintain an accurate record of ticket sales and attendance.
- Coordinate with the Stage Manager to signal when the house is ready for the performance to begin.

### House Manager

- Supervise all front-of-house operations, ensuring a smooth audience experience.
- Oversee ushers and assign responsibilities as needed.
- Communicate with the Stage Manager regarding audience readiness and any issues that may affect the performance.
- Address patron concerns, accessibility needs, and emergency situations in a calm and professional manner.
- Ensure the lobby, restrooms, and seating areas are clean and presentable before, during, and after performances.

### Ushers

- Welcome audience members and distribute programs.
- Assist patrons in finding their seats and provide accessibility support when necessary.
- Enforce house policies, such as no photography or food in the theatre.
- Monitor the audience for disruptions and assist in emergency procedures if needed.
- Maintain cleanliness in the lobby and seating areas before and after performances.

## Expectations

- **Professionalism & Courtesy:** Treat all patrons with respect and provide excellent customer service.
- **Organization & Preparedness:** Arrive early to set up and familiarize yourself with theatre policies and seating arrangements.
- **Communication & Coordination:** Work closely with the Stage Manager and production team to ensure smooth operations.
- **Attention to Safety:** Be aware of emergency exits, assist in emergency situations, and maintain clear pathways in the theatre.

By fulfilling these responsibilities, the Front of House crew plays a vital role in creating a welcoming and well-organized theatre experience for all Loras Players patrons.

# Common Practices & Expectations

Understanding and respecting these guidelines will contribute to a professional and efficient production process. These rules exist to ensure safety, clarity, and respect in the theatre space.

## TIMELINESS & PROFESSIONALISM

### Arriving on Time

- Rehearsals and calls start at the scheduled time. Arriving on time means you are present, signed in, and ready to work. (*“On time is late. Early is on time.”*)
- Lateness disrupts the process and affects everyone. Plan ahead and be responsible.

### If Running Late

- If you are running late, contact the **Stage Manager** immediately—not the director.
- Contact via phone call or text message, not email.

### “Stay in Your Lane” – Do Your Work, Let Others Do Theirs

- Actors act. Crew runs the show. Stage Managers call cues and run rehearsals.
- Directors make artistic and executive decisions.
- **No unsolicited directing from actors or crew—trust the process.**

### “Don’t Wander Off” – Staying at Your Post

- **Rehearsal:** Cast and crew should stay near the stage and accessible to the entire production team during rehearsals. Wandering off erodes the efficiency and flow of a rehearsal
- **Tech/Performance:** Cast and crew must stay at **place** or **post—including preshow**. Wandering off to other areas compromises communication and jeopardizes the theatrical experience for our production team and audience.

### “Don’t Watch the Show” – Backstage & Tech Booth Focus

- Crew members in the booth or backstage must focus on cues, not the performance.
- Stay alert, be vigilant, and anticipate the next step in the production.

### “Be Here Now” – No Device Use at Posts, in Rehearsal or Performance

- No cell phones, headphones, or other personal devices while on duty (including technical rehearsals and preshow).
- Stay engaged and ready to perform your role at all times.
- **Anyone caught violating this rule may be dismissed from their role.**

## Dismissal

- Cast and crew members are dismissed by the director or stage manager.
- If you need to leave early, make arrangements with the stage manager ahead of rehearsal.

# REHEARSAL & BACKSTAGE ETIQUETTE

## Quiet Backstage

- Silence is expected backstage. Sound carries easily, and any noise can disrupt the performance.
- If you must communicate, do so in a whisper or use hand signals.

## Props Etiquette

- Only handle props you have been assigned.
- Props live in designated locations—return them properly after use.
- If something breaks or goes missing, inform the Stage Manager immediately.

## Weapons Etiquette

- Treat all stage weapons as real and dangerous.
- Never point a weapon at anyone unless explicitly choreographed.
- Weapons are stored securely when not in use; do not play with them.

## Line Call Procedure

- If you need a line during rehearsal, stay in character and say **“Line.”**
- Do not break character or discuss the scene—keep the flow going.

## Note Taking Etiquette

- **Write them down.** Don’t rely on memory.
- Review your notes before the next rehearsal.
- The only response to a note is **“Thank you.”** No arguments, no excuses.

## Crew Uniform

- Wear **all black**—this includes black shoes, socks, and shirts without logos.
- Bright colors, patterns, or logos are distracting under stage lighting and should be avoided.

# TECHNICAL & SAFETY GUIDELINES

## Tools & Hardware Storage

- **Hand Tools:** After work calls, return all hand tools to the scene shop peg board.
- **Power Drills:** After work calls, return all drills to the drill cabinet and replace batteries.
- **Screw Buckets:** After work calls, return all screw buckets to the scene shop hardware shelf.

## How to Use Saws

- **DON'T.** Hands saws, table saws, and miter should not be used without first receiving training and permission or supervision of the Director or Technical Director of Theatre.

## How to Use a Power Drill

- Maintain a steady angle when drilling—avoid tilting the drill unless necessary.
- Apply firm, even pressure, but don't force the drill.
- Use the correct bit and adjust speed settings as needed.

## How to Turn Off and On the Sound Board

- **Power On:** Turn on all connected devices (amps, microphones, etc.) **before** turning on the board. (Tower to board: bottom two switches, middle two buttons, soundboard power.)
- **Power Off:** Turn off the board **before** turning off other connected devices to prevent loud pops that can damage equipment. (Board to tower: reverse of above.)

## Walkey-Talky/Headset Etiquette

- Keep communication short and professional. **No casual, non-show op conversation!**
- Always start with **“Standby”** before calling a cue.
- Say **“Go”** only when executing a cue.
- Keep headsets at a low volume to avoid feedback and distractions.

## Calling Heads

- When moving anything above others, yell **“Heads!”** loudly.
- Never assume someone sees or hears you—**safety first.**

## Calling Hold

- Especially common during Tech Week, when a **“Hold!”** is called, all activity to pause; actors and crew are to remain calm, quiet, still, and ready to **“Resume!”** as soon as possible.
- If you are ever in a potentially dangerous or unsafe situation at any time during a rehearsal or run, you are empowered to call for a Hold. All cast and crew are.



## COSTUME & MICROPHONE GUIDELINES

### How to Wear an Over-Ear Mic

- The mic should rest securely over the ear, with the boom positioned close to the mouth but behind and not touching it.
- Use tape or clips to secure the wire behind the head or along the hairline to prevent movement.
- Never remove or adjust someone else's mic—only do so under the guidance of the sound crew.
- Always turn off mics when not in use to avoid unintended audio pickup.

### Get Out of Costumes Before Greeting the Audience

- Costumes should stay in the dressing rooms until after the show.
- Changing before meeting audience members helps maintain professionalism and costume longevity and allows other post-show procedures to be performed in a timely manner.

### Hang Up Costumes

- Costumes should be properly hung up—not left on the floor or chairs.
- If something is damaged, report it immediately.

## CLEANING & STRIKE PROCEDURES

### How to Sweep & Mop the Stage

- **Sweeping:** Use a **push broom**—push debris forward, don't scatter it.
- **Mopping:** Use a damp mop (not soaking wet) and move in a **figure-eight** motion.

### How to Close a Paint Can

- Wipe excess paint off the rim before closing.
- Tap the lid down gently with a mallet—not a hammer.

### How to Clean Paint Rollers and Brushes

- Rinse with warm water until clear (or use solvent if oil-based paint).
- Never leave brushes sitting in water—reshape bristles and store properly.

## SPECIAL PROCEDURES

### Photo Call Procedure

- Stay in costume and remain in designated locations until dismissed.
- Follow the photographer's instructions efficiently to minimize delays.

### Q2Q Procedure

- **Q2Q (Cue-to-Cue)** focuses on technical elements—not acting.
- Actors will skip dialogue and jump between cues as directed.
- Listen to instructions and be patient—this process ensures a smooth performance.

## THE DIRECTOR'S OFFICE

- The Director's Office is a resource for the Director & Professor of Theatre's rehearsals, production, and classes. It is **not** a closet. It is **not** a lounge.
- No one, including stage management, should remove or add anything to the Director's Office without the director's permission.
- Select rehearsal and production resources will be stored and locked in the Director's Office:
  - **The Monster amp** should be returned and plugged in at the end of each rehearsal.
  - **Weapons** should be returned at the end of each rehearsal/performance.
  - **The vacuum** should be returned and plugged in after each use.

By following these guidelines, the Loras Players will maintain a professional, safe, and efficient working environment both on and off stage.



# The Guild

The Guild is the Loras Players' recognition system, designed to honor and reward students for their dedication and contributions to productions. Membership in The Guild is earned through participation in performances, technical roles, and leadership positions within the Loras Players.

## PLAYER POINTS

Loras students are awarded Player Points for participation in college theatre activities. One hundred (100) points are required for Guild induction eligibility. Seventy-five (75) points are required annually to maintain active membership. Player Points may vary by production and/or degree of involvement, and at the discretion of the Director of Theatre. **A general guideline follows:**

### PTS .... THEATRE ACTIVITY

5 .....	Usher/Box Office (per night)
5 .....	Production Crew (per night)
5 .....	Duprov/Dubauchery Performance (each)
10 .....	Studio/One-Act Run Crew
10 .....	Mainstage Bit Role
15 .....	Mainstage Run Crew
30 .....	Any L.COM Theatre Course
30 .....	Studio/One-Act Director
30 .....	Studio/One-Act Lead Role
30 .....	Mainstage Understudy
30 .....	Mainstage Crew Head
30 .....	Social/Recruitment Organizer
45 .....	Mainstage Asst. SM
45 .....	Mainstage Asst. Director
45 .....	Mainstage Music Director
45 .....	Mainstage Supporting Role
45 .....	Mainstage Designer / TD
60 .....	Mainstage Stage Manager
60 .....	Mainstage Lead Role

Each spring the Director of Theatre with current Guild members will extend invitations for new membership induction.

## RECOGNITION & HONORS

Earning Guild status comes with recognition at the end-of-season celebration and may include additional benefits, such as leadership opportunities and special acknowledgments in programs. Top contributors may receive awards and/or scholarships for outstanding dedication and service.

By actively participating in productions, students demonstrate their commitment to the Loras Players, strengthening their theatre experience and fostering a strong sense of community within the organization.

# Resources

## FILM & THEATRE MINOR REQUIREMENTS

Film and theatre students do it all! The oldest theatre troupe west of the Mississippi joins forces with the award-winning Loras creative media program to offer a progressive and experiential liberal arts minor. While exploring the intellectual pursuits of aesthetics, narrative, communication, and performance, you will develop the skills necessary to captivate and inspire an audience through storytelling.

### FOUNDATIONS (select one)

COM 105	Theatre Arts- <b>EI</b>
COM 115	Oral Communication as Performance
COM 131	Media and Society- <b>EI</b>
COM 158	Introduction to Video Production- <b>EC</b>
COM 250	Classical Theatre- <b>EC</b>
COM 251	Modern Theatre- <b>EC</b>
COM 300	Theatre Performance Workshop

### PERFORMANCE CORE (select two)

COM 121	Acting for Stage & Screen- <b>EC</b>
COM 221	Directing for Stage & Screen- <b>EC</b>
COM 321	Acting Studio

### PRACTICUM (take three credits)

COM 193	Theatre Practicum ( <b>1-3 Credits</b> ) - <b>LORAS PLAYERS CAST OR CREW!</b>
COM 394	Internship ( <b>1-3 Credits</b> )

### ELECTIVES (take two)

**Any additional Foundation or Performance Core course(s), and/or**

COM 164	Creative Image-Making
COM 225	Media Writing
COM 235	Experimental Video
COM 257	Field Production
COM 285	World Cinema- <b>EC</b>
COM 289	Global Filmmaking
COM 352	Advanced Storytelling
COM 365	Cinema: Critical Analysis
COM 390	Media Analysis
ENG 286	Ireland in Film
ENG 371	Screenwriting
HIS 392	History as Film
POL 241	Political & Social Themes in Film

## BLANK REHEARSAL REPORT

[Next page]

**SHOW:** \_\_\_\_\_

**Rehearsal Report #** \_\_\_\_\_

**Date:** \_\_\_\_\_ **Time:** \_\_\_\_\_ **Location:** \_\_\_\_\_

**Accomplished:** \_\_\_\_\_

\_\_\_\_\_

**Missing:** \_\_\_\_\_

**Distribution:** \_\_\_\_\_

<b>Director</b>
<b>Set</b>
<b>Lights</b>
<b>Sound</b>
<b>Props</b>
<b>Costumes/Hair/Makeup</b>
<b>SFX/Misc.</b>
<b>Stage Management</b>

**End:** \_\_\_\_\_

**Next:** \_\_\_\_\_ **Time:** \_\_\_\_\_ **Location:** \_\_\_\_\_

**Scheduled:** \_\_\_\_\_

# SAMPLE REHEARSAL REPORT

[Next two pages]

## **The 25<sup>th</sup> Annual Putnam County Spelling Bee**

### **Rehearsal Report #10**

**Date:** 03/09/19

**Time:** 10:00 AM

**Location:** St. Joseph Auditorium

**Accomplished:** “Woe is Me” and “I Speak Six Languages” choreography and music

**Missing:** Jacob Till and Shamari Scott

**Distribution:** Ryan Decker, Jeremiah Cawley, Rahel Nshimirmana, Ervin Yahr III, Amelia Foley, Steven Dobihal, Tracey Richardson, Michelle Blanchard, Emily Anderson

#### **Director:**

- make a better schedule (w/ improv)
- get a 1 credit pit orchestra class in the books for Spring 2020
- tighten top of page 5
- call Roger about 2 wireless mics
- mark the 8<sup>th</sup> row seat on the aisle 2 chairs
- get/make stage management kits
- find a way for Chip to exit on pg 44;

#### **Music Director:**

- Do we have a band? We have \$1250
- mitch (cole) in Pandemonium
- harmony bar 125 in Pandemonium, bar 49 #1, Rona bar 88 #1, all bar 121 #1, all sing downstage
- 13A need to decide when to end vamp (sluice)
- rehearse spelling montage with music for timing
- Ensemble in “Prayer of the Comfort Counselor”
- Jacob on top note in opener on m 128
- talk to Decker about Caroline’s breaks in the end of “Woe is Me”
- Ladies would like voice parts for “Six Languages” so they can rehearse before getting with you

#### **Choreographer:**

- send SM and ASM choreography
- “My Friend the Dictionary” choreography y/n?
- full available rehearsal schedule
- are you choreographing “Woe is Me” for the ensemble y/n?
- dream ballet between Barfee and Olive in “Olive and Barfee Pas De Deux”

#### **Costumes:**

- Talk to Decker about doing a boy scout-inspired top hat for “My Unfortunate Erection”
- light-up shoes for Barfee

#### **Props:**

- return W9
- tambourine that can be hidden in the bleachers
- camera for dads
- ribbon-dancer-stick/baton that can fit under the bleachers

#### **Sound:**

- VO on pg 1 – each sentence is a track
- spelling mic needs to be either wireless or have a lot of slack

<ul style="list-style-type: none"> <li>• telephone ring; sound feedback – pg 31 ‘sorry’</li> <li>• heartbeat sound for spelling montage slow-down pg 50-51</li> <li>• cell phone sound – pg 58</li> <li>• can hanging mics be farther downstage?; can we find two more hanging mics?</li> </ul>
<b>Lights:</b> <ul style="list-style-type: none"> <li>• need two spot ops for “My Unfortunate Erection” (Molly Flanagan is one)</li> </ul>
<b>Set:</b> <ul style="list-style-type: none"> <li>• using SL portal for Jesus</li> <li>• confirm with Decker that the moderator’s desk is safe to sit and stand on</li> <li>• send Decker a tech list for Monday the 11<sup>th</sup></li> <li>• Need to discuss with Cawley about the physical position of the band</li> <li>• will have a band for cue-to-cue on April 2<sup>nd</sup>, if a cue-to-cue is needed without a band it needs to happen on March 30<sup>th</sup> or 31<sup>st</sup></li> <li>• remove current stationary portal curtains and replace with movable curtains</li> </ul>
<b>Misc:</b> <ul style="list-style-type: none"> <li>• Angela is deathly allergic to peanuts</li> <li>• All rehearsals will be ending at 9:30 next week</li> <li>• request for bios/headshots has been sent out</li> </ul>
<b>Stage Manager:</b> <ul style="list-style-type: none"> <li>• improv workshop for show with Sarah</li> <li>• Steven return W9</li> <li>• pronunciation guide</li> <li>• decorate the display</li> </ul>

**End:** 2:00 PM

**Next:** Date: 03/11/19

**Time:** 6:00 PM

**Location:** St. Joseph Auditorium

**Scheduled:** Tech build

## BLANK LINE NOTE SLIPS

[Next page]



Character: \_\_\_\_\_ Page: \_\_\_\_\_ Date: \_\_\_\_\_

Start of Line: \_\_\_\_\_

*Paraphrased Inverted Lines Jumped Cue Rearranged Words Dropped Line Dropped Word/Phrase*

Character: \_\_\_\_\_ Page: \_\_\_\_\_ Date: \_\_\_\_\_

Start of Line: \_\_\_\_\_

*Paraphrased Inverted Lines Jumped Cue Rearranged Words Dropped Line Dropped Word/Phrase*

Character: \_\_\_\_\_ Page: \_\_\_\_\_ Date: \_\_\_\_\_

Start of Line: \_\_\_\_\_

*Paraphrased Inverted Lines Jumped Cue Rearranged Words Dropped Line Dropped Word/Phrase*

Character: \_\_\_\_\_ Page: \_\_\_\_\_ Date: \_\_\_\_\_

Start of Line: \_\_\_\_\_

*Paraphrased Inverted Lines Jumped Cue Rearranged Words Dropped Line Dropped Word/Phrase*

Character: \_\_\_\_\_ Page: \_\_\_\_\_ Date: \_\_\_\_\_

Start of Line: \_\_\_\_\_

*Paraphrased Inverted Lines Jumped Cue Rearranged Words Dropped Line Dropped Word/Phrase*

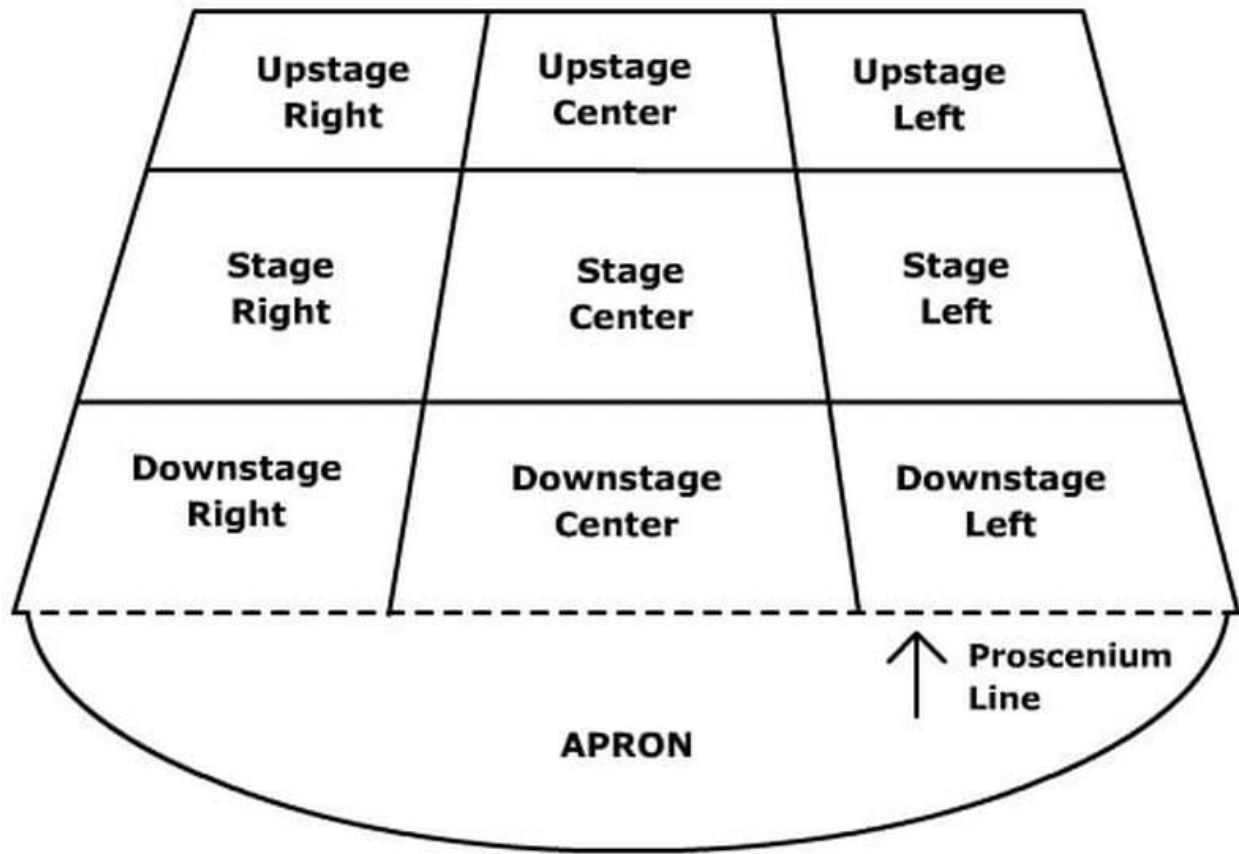
## BLANK BOX OFFICE REPORT

[Next page]

**BOX OFFICE MANAGER:** \_\_\_\_\_ *Track Admission & Attendance*

CASH	\$100	\$50	\$20	\$10	\$5	\$1	TOTAL
OPENING AMT	-	-	\$100 (5)	\$100 (10)	\$50 (10)	-	\$250
CLOSING AMT							
						PERF. TOTAL	

## PROSCENIUM STAGE DIAGRAM



# SHORTHAND NOTATION

In theatre, blocking refers to the planned movement and positioning of actors on stage. To efficiently record and communicate blocking, we use shorthand notation. Below are the standard symbols and abbreviations used in Loras Players rehearsals and prompt books.

## STAGE DIRECTIONS

- C** – Center stage
- D** – Downstage (closer to the audience)
- U** – Upstage (away from the audience)
- R** – Stage right (actor's right facing the aud.)
- L** – Stage left (actor's left facing the aud.)
- DR** – Downstage right
- DL** – Downstage left
- UR** – Upstage right
- UL** – Upstage left

### *Example Stage Directions*

- XDL** – Cross downstage left
- URC** – Upstage right center

## MOVEMENT

- X** – Cross (move to)
- ↑** – Move upstage
- ↓** – Move downstage
- – Move stage right
- ←** – Move stage left
- CIRC** – Move around designated point
- ↺** – Turn counterclockwise
- ↻** – Turn clockwise
- E** – Exit
- En** – Enter
- K** – Kneel
- SIT** – Sit down
- STND** – Stand up

### *Example Blocking Notation*

- XDR, SIT** – Cross downstage right and sit
- E UL** – Exit upstage left
- X C, ↺** – Cross to center and turn counterclockwise

## GESTURES & FACIAL EXPRESSIONS

- PTS** – Points
- NOD** – Nod head
- SHAKE** – Shake head
- LIFT** – Raise hand or arm
- LOW** – Lower hand or arm
- G** – Gesture toward  
(e.g., **G R** = gesture toward stage right)

### *Example Gesture Notation*

- X C, LIFT R** – Cross center, raise right arm
- G L, SHAKE** – Gesture left, shake head

## VOCAL & OTHER NOTES

- ()** – Subtext or emotional note  
(e.g., (hesitant))
- ↑V** – Increase volume
- ↓V** – Decrease volume
- HLD** – Hold position
- PAUSE** – Pause before continuing
- FWD** – Lean forward
- BCK** – Lean backward

### *Example Vocal Notation*

- X U, (angry), ↑V** – Cross upstage, deliver line angrily, and raise volume
- PAUSE, ↓V** – Pause then lower volume

By consistently using this notation, actors, directors, and stage managers can efficiently record and recall blocking, ensuring precision in movement and performance.

## GUILD INDUCTION CEREMONY SCRIPT

Ladies and gentlemen, distinguished guests, and fellow members of The Guild, welcome to this joyous occasion as we gather to induct new members into our esteemed society. Tonight, we celebrate not only the talent and dedication of these individuals but also the enduring spirit of theatre that unites us all.

Before we commence with the induction, let us take a moment to reflect on the words of the great Konstantin Stanislavski: *"Love the art in yourself, not yourself in the art."* Let these words guide us as we continue our journey in the world of theater. It is not recognition that defines an artist, but devotion to the craft itself.

We also turn our thoughts to our patron saint, St. Joseph, whose quiet strength and unwavering dedication to his craft serve as an example for us all. May this guidance inspire us in all our creative endeavors.

-----  
Without further ado, let us proceed with the induction ceremony. Will the candidates for membership please step forward?

These individuals have demonstrated exceptional talent, dedication, and passion for the theatre arts through their invaluable contributions to the Loras Players and studies.

In joining The Guild, they embrace not only the privileges and opportunities that come with membership but also the responsibility to uphold the values and traditions of our esteemed organization.

-----  
Please raise your right hand and repeat after me:

***I solemnly swear...***

***...to uphold the mission and values of The Guild...***

***...to support the Loras Players and its affiliated programs...***

***...to embrace creativity, leadership, and advocacy in all my endeavors...***

***...and to always remember...***

***...that the greatest reward of our work...***

***...is the work itself.***

-----  
Congratulations, Guild members! May your journey with The Guild be filled with laughter, camaraderie, and countless memorable performances.

## LORAS PLAYERS HISTORY

The Loras Players, established in 1910, are the oldest continuously operating theatre troupe west of the Mississippi River. Their origins are deeply intertwined with the history of Loras College, which was founded in 1839 by Bishop Mathias Loras as St. Raphael's Seminary, the first institution of higher learning in Iowa. The earliest documented theatrical production on campus was William Shakespeare's *The Merchant of Venice* in 1876 at what was then St. Joseph's College. However, the formal organization of theatrical productions began with *My Friend from India* in 1910, marking the inception of the Loras Players.

In 1939, King Karl, a member of the English Department, was appointed Director of Dramatics, a position he held for 30 years. During his tenure, he collaborated with Oscar-winning choreographer Eugene Loring to stage *Finian's Rainbow*, the first full-scale musical at Loras College, featuring a special appearance by the Loring Dancers.

The subsequent era, led by the Striblings, introduced Children's Theatre to the repertoire, initiated biennial faculty and staff melodramas, and established a chapter of Alpha Psi Omega, the national theatre honor society. This period was also characterized by the production of "golden age" musicals and tours to the Timber Lake Playhouse, and saw the inception of the Loras Players Hall of Fame.

Under the direction of Doug Donald, the Loras Players adapted to diminishing resources, introducing "Duprov" improv, student-directed one-act plays under the "Way-Off Broadway on Loras" series, and Christmas radio plays. This era was marked by a focus on straight plays, including farces, Brechtian works, and absurdist theatre. During this time, Alpha Psi Omega was restructured into the campus Guild of Saint Genesius. The troupe celebrated its 100-year anniversary with collaborations alongside Fly-By-Night Productions.

Currently, under Decker's leadership, the Loras Players present a diverse mix of contemporary and classical plays and musicals. The academic program has been reintroduced as a minor in Film & Theatre, in collaboration with the Loras Creative Media program, and has expanded the reach of the theatre program to new students through coursework and experiential learning opportunities.

Community collaborations have been a feature of the latest era of Loras Players, with partners including the Dubuque Art Players and the Julien Dubuque International Film Festival.

The Loras Players' enduring legacy is a testament to their adaptability and commitment to enriching the cultural fabric of Loras College and the broader community.

## DIRECTORS

**Ryan M. Decker, MFA, 2018-present**  
*associate professor of theatre*

**Doug Donald, MFA, 2000-2018**  
*assoc. prof. of communication arts*

**Don & Laretta Stribling, 1970-2000**  
*professor of speech communication,  
instructor of speech communication*

**Rev. "King" Karl G. Schroeder, 1939-1968**  
*emeritus professor of English*

**Rev. George Stemm, 1931-1939**  
*business manager and treasurer*

**Rev. Edward O'Hagen, 1926-1931**  
*comm./public speaking professor*

**Rev. Isador J. Semper, 1910-1926**  
*English professor*

# PRODUCTION HISTORY

## 2024-2025

Twisted River of Temptation  
The One-Day Play 2024  
The Lightning Thief  
The Wolves  
The Brothers Grimm Spectaculathon

## 2023-2024

The One-Day Play 2023  
Ride the Cyclone  
Romeo & Juliet  
10 Ways to Survive the Zombie Apocalypse

## 2022-2023

The 39 Steps  
Eurydice  
Tigers Be Still

## 2021-2022

The One-Day Play 2021  
44th Annual DBQ One-Act Festival (co-produced with the Dubuque Fine Art Players)  
Gremlins: An Unauthorized Audio Play  
No Exit

## 2020-2021

The One-Day (Digital) Play 2020  
The War of the Worlds  
Miracle on 34th Street adapted  
A Midsummer Night's Dream

## 2019-2020

Loras College: The Musical  
The One-Day Play 2019  
Silent Sky  
Oedipus Rex  
A Christmas Carol  
She Kills Monsters (Cancelled for Pandemic)

## 2018-2019

The One-Day Play 2018  
Around the World in 80 Days  
It's a Wonderful Life  
No Mud, No Lotus  
Hedda Gabler  
The 25th Annual Putnam County Spelling Bee

## 2017-2018

1440 Project  
The Illusion  
For A Blessed Christmas  
Darkness Visible

## 2016-2017

Twisted River of Redemption  
One-Day Theatre Project  
A Flea in Her Ear  
Christmas Celebrations  
Public Dilemma

## 2015-2016

24-Hour Theatre Project  
Feiffer's People  
For a Blessed Christmas  
Jesus, Shakespeare & Amelia Earhart Run into a Wall  
Blacklight Shakespeare

## 2014-2015

Twisted River of Deception  
Sounds of Christmas  
R.U.R. (guest director Lenore Howard)  
Way Off-Broadway on Loras

## 2013-2014

24-Hour Theatre Project  
Christmas Joy  
Lend Me a Tenor

## 2012-2013

Twisted River of Temptation  
24-Hour Theatre Project  
Adding Machine  
'Tis the Season  
Murder by Insanity  
The Good Woman of Setzuan  
Blacklight Shakespeare

## 2011-2012

24-Hour Theatre Project  
Tales by Twain  
Magic of Christmas  
The Mousetrap  
Way Off-Broadway on Loras

## 2010-2011

The Madwoman of Chailiot  
For a Joyous Christmas  
Roulette

Working (guest director Erin Horst)  
Way Off-Broadway on Loras

## 2009-2010

Urinetown  
Scratch Play  
Noises Off  
Way Off-Broadway on Loras

## 2008-2009 (100-Year Anniversary)

Hamlet (co-produced with Fly-By-Night Productions)  
Rosencrantz & Guildenstern are Dead (co-produced with Fly-By-Night Productions)  
The World Goes 'Round (alumni showcase, guest director Erin Horst)  
Amazing Adventures of the Marvelous Monkey King  
Way Off-Broadway on Loras

## 2007-2008

Shakespeare's Voices  
Give Me Your Answer, Do  
Way Off-Broadway on Loras  
Scratch Play: That's Life  
Little Women

## 2006-2007

A Funny Thing Happened on the Way to the Forum  
All About Jack  
J.B.  
Way Off-Broadway on Loras

## 2005-2006

Company  
The Miser  
The Jeweler's Shop  
Way Off-Broadway on Loras

## 2004-2005

Early One Evening at the Rainbow Bar and Grille  
Captain Rounding and the Ring Raiders  
Rutherford B. Hayes  
Tom Foolery  
Way Off-Broadway on Loras

## 2003-2004

The Dead  
Lysistrata  
Waiting for Godot  
Way Off-Broadway on Loras

## 2002-2003

The Cotton Patch Gospel  
Nick Tickle: Fairy Tale Detective  
Spring into Easter  
Bullshot Cummond  
Way Off-Broadway on Loras

## 2001-2002

Forever Plaid  
Conversations with an Absurdist  
Quilters

## 2000-2001

Clue (The Musical)  
Christmas Classics on the Air  
Fabulous Fable Factory  
I Never Saw Another Butterfly  
Way Off-Broadway on Loras

## 1999-2000

Mark  
Romeo and Juliet  
Half-Past Wednesday

## 1998-1999

Where's Charley  
Arsenic and Old Lace  
Alice in Wonderland

## 1997-1998

One Upon a Mattress  
Of Mice and Men  
Raggedy Ann and Andy

## 1996-1997

The Apple Tree  
A Midsummer Night's Dream  
Wheels

## 1995-1996

Camelot  
Inherit the Wind  
Cinderella

## 1994-1995

Damn Yankees  
Our Town  
Storybook Magic

## 1993-1994

Oklahoma

Scrooge. Marley and Company  
You Can't Take It With You  
Magical Gifts and Dragons

## 1992-1993

Guys and Dolls  
The Skin of Our Teeth  
Pinocchio

## 1991-1992

Grease  
Shrapnel in the Heart  
The House at Pooh Corner

## 1990-1991

How to Succeed in Business Without Really Trying  
All My Sons  
The Inside Pitch

## 1989-1990

Lil' Abner  
The Silver Whistle  
Rocky and Bullwinkle

## 1988-1989

Little Shop of Horrors  
Blithe Spirit  
Little Lulu

## 1987-1988

Mark  
Murder in the Cathedral  
Do Black Patent Leather Shoes Really Reflect Up

## 1986-1987

Bells are Ringing  
Theatre Muses  
Wheels

## 1985-1986

The Gin Game  
Man of La Mancha  
Scrooge

Servant of Two Masters  
Aladdin and His Magic Lamp

## 1984-1985

Cindy  
Spoon River Anthology  
Jack and the Beanstalk

## 1983-1984

Annie  
Arsenic and Old Lace  
Beauty and the Beast

## 1982-1983

The Pirates of Penzance  
No More ... No Less  
The Miracle Worker  
Raggedy Ann and Andy

## 1981-1982

Babes in Arms  
Night of January 16th  
Alice in Wonderland

## 1980-1981

Where's Charley  
Dinny and the Witches  
A Potpourri

## 1979-1980

Something's Afoot  
Wait Until Dark  
Night Must Fall

## 1978-1979

Cinderella  
The Apple Tree  
The Little Foxes

## 1977-1978

Count Dracula  
Shenandoah  
The Glass Menagerie

## 1976-1977

Harvey  
Rapunzel and the Witch  
The King and I

## 1975-1976

Catch Me if You Can  
Thurber Carnival  
Dr. Gray Matter's Dilemma

## 1974-1975

Once Upon a Mattress  
3 by Three + One  
The Twin Menaechmi

## 1973-1974

Half-Past Wednesday  
I am an American  
Death of a Salesman



Spoon River Anthology  
 Raggedy Ann and Andy  
 Little Mary Sunshine  
**1973-1974**  
 The Man Who Came to Dinner  
 Guys and Dolls  
 The Taming of the Shrew  
**1972-1973**  
 Of Thee I Sing  
 John Brown's Body  
 Winnie the Pooh  
 Butterflies are Free  
 The Secret Life of Walter Mitty  
**1971-1972**  
 Biedermann and the Firebugs  
 Young Abe Lincoln  
 1776  
**1970-1971**  
 Don't Drink the Water  
 Under The Gaslight  
 Man of La Mancha  
**1969-1970 - Missing**  
**1968-1969**  
 Luv  
 The Fantasticks  
 1967-1968  
 The Odd Couple  
 She Loves Me  
 The Pajama Game  
**1966-1967**  
 Much Ado About Nothing  
 West Side Story  
**1965-1966**  
 A Man For All Seasons  
 You Can't Take it With You  
 Oliver!  
**1964-1965**  
 Carousel  
**1963-1964**  
 Koutev: Bulgarian National Ensemble  
 A Thurber Carnival  
 A Midsummer Night's Dream  
 My Fair Lady  
**1962-1963**  
 Everybody Loves Opal  
 The Music Man  
**1961-1962**  
 The Tragical History of Dr. Faustus  
 Twelfth Night  
 Take Me Along  
**1960-1961**  
 On Borrowed Time  
 Romeo & Juliet  
 Oklahoma  
**1959-1960**  
 Twelve Angry Men  
 The Tragedy of King Richard II  
 Sunrise at Campobello  
 Kiss Me, Kate  
**1958-1959**  
 The Mousetrap  
 Time Remembered  
 Down in the Valley  
 Music in the Air  
**1957-1958**  
 Witness for the Prosecution  
 Julius Caesar  
 Show Boat  
**1956-1957**  
 Dial "M" for Murder  
 The Teahouse of the August Moon  
 Brigadoon  
**1955-1956**  
 The Caine Mutiny Court-Martial  
 Amahl and the Night Visitors  
 Gianni Schicchi  
 The History of King Henry IV, Part I  
 The Prisoner  
 Annie Get Your Gun  
**1954-1955**  
 The Lady's Not for Burning  
 Othello, the Moor of Venice  
 The Strong Are Lonely  
 Finian's Rainbow  
**1953-1954**  
 Pygmalion

Take Away the Lady  
 Hamlet  
 His Eminence of England  
 The Gypsy Baron  
**1952-1953**  
 Jenny Kissed Me  
 The Cocktail Party  
 The Curious Savage  
 The Zeal of Thy House  
**1951-1952**  
 Bonaventure  
 Harvey  
 The Tempest  
 The Righteous Are Bold  
**1950-1951**  
 The Far-Off Hills  
 The Traitor  
 The Madwoman of Chailot  
 The Comedy of Errors  
 Thor, with Angels  
**1949-1950**  
 The Glass Menagerie  
 Emma  
 Much Ado About Nothing  
 Life with Mother  
 The City of Kings  
**1948-1949**  
 The Importance of Being Ernest  
 Lute Song  
 The Winslow Boy  
 The Tidings Brought to Mary  
**1947-1948**  
 Macbeth  
 Ten Little Indians  
 Years Ago  
 The Comedian  
**1946-1947**  
 The Bishop Misbehaves  
 The Glory of Columbia  
 Oedipus Rex  
 Cyrano de Bergerac  
 Noah  
**1945-1946**  
 The Hasty Heart  
 Angel Street  
 Ramshackle Inn  
 Richard III  
 Queen Esther  
**1944-1945**  
 The Wranglers  
 The Skin of Our Teeth  
 The Taming of the Shrew  
 Traitor's Gate  
**1943-1944**  
 Kind Lady  
 Dear Brutus  
 Junior Miss  
 A Saint in a Hurry  
 Janie  
**1942-1943**  
 The Merry Wives of Windsor  
 Arsenic and Old Lace  
 The Wookey  
 Tobias and the Angel  
**1941-1942**  
 Ladies in Retirement  
 Mary of Scotland  
 Murder in the Cathedral  
 Mr. and Mrs. North  
**1940-1941**  
 Father Malachy's Miracle  
 The Royal Family  
**1939-1940**  
 Ten Minute Alibi  
 The Baby Cyclone  
 The First Legion  
**1938-1939**  
 The Family Upstairs  
**1937-1938**  
 The Mountain  
 Berkeley Square  
 Hid Battlements  
**1936-1937**  
 The Mission Units (The Little Father of The  
 Wilderness & Dust of the Road)  
 Captain Applejack

**1935-1936**  
 The Perfect Alibi  
 The Sign of the Cross  
 Within These Walls  
**1934-1935**  
 Days Without End  
 The Late Christopher Bean  
 Old Lady 31  
**1933-1934**  
 The Nervous Wreck  
 The Ivory Door  
 Your Neighbors & Mine  
 The Family Upstairs  
**1932-1933**  
 Joseph the Dreamer  
 The Man of the Hour  
**1931-1932**  
 So This Is London  
 Journey's End  
**1930-1931**  
 Blow Your Own Horn  
 Treasure Island  
 Sun-Up  
**1929-1930**  
 Oliver Twist  
**1928-1929**  
 Number Seventeen  
 Everyman  
 The Confession  
**1927-1928**  
 Pals First  
**1926-1927**  
 The Monkey's Paw  
 Gracie  
 Let's Be Fashionable  
**1925-1926**  
 Magic  
**1924-1925**  
 The Aviator  
**1923-1924**  
 Captain Applejack  
**1922-1923**  
 The Man of the Hour  
**1921-1922**  
 The Yellow Jacket  
**1920-1921**  
 Stop Thief  
**1919-1920**  
 Seven Keys to Baldpate  
 The Private Secretary  
**1918-1919**  
 A Successful Calamity  
 Stop Thief!  
**1917-1918**  
 If I Were King  
 It Pays to Advertise  
**1916-1917**  
 Under Cover  
 A Pair of Sixes  
 Officer 666  
**1915-1916**  
 Ready Money  
 What the Public Wants  
 Twelfth Night  
 Seven Keys to Baldpate  
**1914-1915**  
 Stop Thief  
**1913-1914**  
 The Merchant of Venice  
 Officer 666  
**1912-1913**  
 The Maid of France  
**1911-1912**  
 If I Were King  
 Everyman  
 The Dictator  
**1910-1911**  
 The Sign of the Cross  
 Facing the Music  
**1909-1910**  
 My Friend from India  
**First Production - 1876**  
 The Merchant of Venice