



# UTRGV Department of Theatre Student Handbook

Revision—August 2018

Welcome to the University of Texas-Rio Grande Valley Department of Theatre. We're glad you're with us and are looking forward to an exciting year. This Handbook was developed to acquaint you with the program: its rules, regulations, course requirements and other important information. Please read it carefully. Ask questions as they arise.

## Description

The Theater department offers a Bachelor of Arts in Theatre/Film. Within the major, each student chooses one of four tracks in the Theatre/Film major: Performance, Design, Film Production and Theater Education. Please confer with a faculty advisor in your area regarding tracks and courses.

The UTRGV Theatre Department has two “working” theatres at the moment. The Albert L. Jeffers Theatre (formerly The University Theatre) and the Studio Theatre are both located in the Communication Arts and Science Building. University Productions is the production arm of the Department and presents the theater season during the regular school year. The season consists of a mix of mainstage (mainstream, published works), studio (new works and experimental pieces) and Theatre for Young Audiences. University Productions also produces a summer film and a two play theatrical season during alternating summer I sessions. A film is shot on even years and theater is produced in odd years.

## Accreditation

The Theatre department is accredited by the Texas Educational Theatre Association (TETA) and the National Association of Schools of Theatre (NAST).

## Mission Goals and Objectives

- To recognize the value of a broad liberal arts education in the creation of a well-rounded practitioner in the theatre/television/film field so as to equip students to make positive cultural contributions as educators, professionals, and graduate students.
- To provide the student artists in the program with the education and the tools in the classroom, studios and in production to allow them to cultivate, refine, and channel the full range of their creativity and skills to convey their vision and intent to an audience in any media.
- To enable the students, faculty and staff of the department and the University to share this work with the public through performances, screenings and festivals.
- This and other information can be located in the NAST accreditation document.

## General Information, Rules, and Guidelines

### **Faculty Guidance**

The primary function of the faculty is to assist the individual student in the realization of potential abilities in studying the arts and crafts of the theatre and filmmaking process. Students should feel no hesitation in seeking appointments with faculty and staff. Seek out a mentor to guide you. Fully utilize the faculty as advisors, guides and mentors.



## **Attendance**

It is crucial that one never misses a performance, entrance, rehearsal, fitting, or crew call if they are called to attend. If you are absent or late to a call, you are wasting the time of everyone else who is called. This will adversely affect the production, your reputation, and possibly your continued involvement in a production. In the entertainment industry, we live and die by our reputations. **Remember to live by the adage that being fifteen minutes early to a call is on time. Being on time to a call is being late.**

The appropriate faculty supervisor or the production manager must excuse absences from rehearsals or crew calls in advance.

Theatre students are expected to attend University Productions offerings, as well as other off-campus theatre productions as schedules allow. Theatre majors are encouraged to attend given productions as often as possible. This will allow them to see the development of the production through the performance process.

Theatre majors are EXPECTED to work on every production in some capacity--a student might be playing the lead in one production and be an usher or technician in the other, but participation in every production in some capacity is required. Performance majors must audition for every production and be involved in crew work. Design majors should work across design areas, be involved in each production whether it's film or theater, and audition at least a few times. Education majors should work in all areas. Film majors should be involved in theater productions, and vice versa.

These productions belong to you. Take ownership of them.

## **Safety**

In case of emergency, call UTRGV CAMPUS EMERGENCY: 956-882-4911

Fire extinguishers are located in the costume shop, the laundry room, the scene shop.

There is an eyewash station in the scene shop.

First aid kits are in the scene shop and costume shop.

You must be trained to use powertools in both shops in order to use them. Safety equipment for each shop must be worn. Take care of your lungs, brain, and appendages!

Technical director: Eric Sanchez, [eric.sanchez@utrgv.edu](mailto:eric.sanchez@utrgv.edu)

Head of theater production: Jennifer Saxton, [Jennifer.saxton@utrgv.edu](mailto:Jennifer.saxton@utrgv.edu)

Dept Chair: David Carren, [david.carren@utrgv.edu](mailto:david.carren@utrgv.edu)

Head of academics/fight choreographer: Trey Mikolasky, [peter.mikolasky@utrgv.edu](mailto:peter.mikolasky@utrgv.edu)

Campus Police-non-emergency: 956-882-7777

## **Production Meetings**

The faculty and staff meet every Tuesday at 12:15 to discuss scheduling, future department plans, and progress reports. The stage manager and director of the current show are expected to attend the meetings. Additional production meetings with the design team are scheduled as needed by the stage manager.

## **Official Notices**

All official notices will be posted on the Call Board in the hall outside the Studio Theatre. You should check this board at least once a day for audition notices, rehearsal changes, crew notice and personal messages. A posted notice is the same as telling you personally.

There may also be virtual callboards via email or social media. Please contact your stage manager regarding this. Check your email or other methods of communication daily. Weekend crew calls are generally posted on the doors to either shop and announced in practicum.



## Facilities

**The Albert L. Jeffers Theater**—ELABS 106. This thrust theater is our main performance space and seats 323. The thrust theater is an invention of the mid-20<sup>th</sup> century, and was developed by Tanya Moiseiwitsch and Tyrone Guthrie for the Stratford Shakespeare Festival. It was designed to allow an experience more similar to the theaters of classical Greece and Shakespeare, rather than the Italianate proscenium stage developed in the Renaissance that audiences might experience more often in the United States.

The Albert L. Jeffers Theatre is named in honor of Albert L. Jeffers in recognition of his support and wonderful generosity to UTPA and UTRGV. The theatre manifests the confidence and trust of the Jeffers family in the goals of university and in the academic and cultural welfare of all its students now and in the future.

Mr. Jeffers, an attorney specializing in intellectual property law, was well known nationally and internationally. He was a Methodist and served on the board of trustees of Evansville University in Evansville, Indiana, for over 35 years.

**The Studio Theater**—ELABS 107. This black box theater space is a modular, experimental space most often used for Directing II performances and screenings, and rehearsals. Recent productions in the space include *The Woman in Black* and *The Tlacuaches Find a Home*.

In addition to performance and studio spaces, the Theater/TV/Film Department has several important workspaces:

**The TV studio** (LIBR) located next to the library is another feature provided by the department. It houses two studios, several editing bays, operating television cameras, video control room and viewing room. With proper instruction, students are able to check out portable cameras, record or videotape a production, edit their work and debut their finished product. Students are capable of producing a newsreel or package, public service announcement, commercial, music video and/or movie. The TV studio is an ideal method of learning the basic procedures to the TV/Film industry.

**The Departmental Office**—ELABS 125. Shared space with Creative Writing and Dance.

**The Design Studio**—ELABS 253, classroom with drafting/drawing tables, etc.,

**Box Office**—ELABS 103. Where students may learn the financial and public management aspect of the theatre.

**Costume Shop**—ELABS 115. Where students and faculty build/alter/design costumes. The costume shop possesses ten Bernina sewing machines, two sergers, an industrial sewing machine, industrial iron, many professional grade dress forms, and two cutting tables, as well as specialty equipment required for pattern development and sewing. Accessory storage is in the loft above the costume shop.

**Costume warehouse**—700' storage facility at CESS with thousands of costume pieces from previous productions, stock items, and large accessories.

**Laundry room**—ELABS 114. Laundry facilities for productions.

**Scenic Studio/Scene shop**—ELABS 102. Where all the sets for the productions are made from scratch. The scenic studio contains scenic paint, stock flats, wood, saws, and construction tools for building scenery for theater and film. Storage room with tools and supplies adjacent to the Scenic Studio.



**Properties storage**—ELABS. Two locations adjacent to the dressing room (ELABS 110) and the Jeffers Theater.

**Dressing rooms/Makeup room/Green room.** ELABS 110, and adjoining rooms. Space for 30 make up stations, changing areas, men’s and women’s bathrooms, and a water cooler. Kitchenette is provided just inside the door to 110. As of 8/15/2016, the dressing rooms are closed between 8 and 5 Monday through Friday unless it is being used as a classroom or fitting space.

**Department of Theater/TV/Film Staff:**

**Mr. Eric Sanchez.** Production Manager. Supervises the performance spaces, scene shop, properties storage, lighting and sound, construction. eric.sanchez@utrgv.edu ELABS 102.

**Ms. Elizabeth Polley.** Costume Shop Manager. Supervises the work in the costume shop, storage and etc. Develops patterns for productions. Elizabeth.polley@utrgv.edu ELABS 115/116.

**Mrs. Elva Galvan.** Business Manager. Supervises box office and publicity and business of running the theater. elva.galvan@utrgv.edu ELABS 103/The Box Office.

**Ms. Bianca Ramirez. Equipment Manager.** Checks out and maintains film equipment. Bianca.ramirez01@utrgv.edu

**Ms. Anita Reyes.** Administrative Assistant II. Anita.reyes@utrgv.edu ELABS 125.

**Mr. Roel Narro.** Technology Support Technician. roel.narro@utrgv.edu LIBR 1.307

**Department of Theater/TV/Film Faculty:**

**Mr. David Carren,** MFA. Interim Department Chair. Associate Professor. Area of Interest: Screenwriting and film. Film history. david.carren@utrgv.edu ELABS 148. Advisor for film majors and minors. Serves also as faculty for the Creative Writing program.

**Dr. Eric Wiley.** Professor. Area of interest: Directing, playwriting, Latinx theater, Acting. eric.wiley@utrgv.edu ELABS 160 B. Serves as advisor for performance majors and minors. Faculty advisor for Latino Theater Initiatives.

**Mr. Trey Mikolasky,** MFA. Head of the Academic Area. Assistant Professor. Area of interest: Acting, Directing, Stage Combat, Voice and Diction, film. peter.mikolasky@utrgv.edu ELABS 160 A. Serves as advisor for performance and film majors and minors. Faculty advisor for Alpha Psi Omega.

**Ms. Jennifer Saxton,** MFA. Head of the Theater Production Area. Assistant Professor. Area of interest: Costume design, construction and history. jennifer.saxton@utrgv.edu ELABS 115/116. Faculty costume designer. Serves as advisor for design majors and minors. Instructor of record for Practicum and Professional Internship courses.

**Dr. Brian Warren:** Associate Professor. Area of interest: Children’s Theater Specialist, Directing, Acting, and Theater History. brian.warren@utrgv.edu ELABS 145. Advisor for performance track majors and minors and education track majors.



**Mr. Lawrence Gise**, MFA. Lecturer. Area of Interest: film, film production. Lawrence.gise@utrgv.edu ELABS 171. LIBR/TV Studio. In addition to teaching duties, certifies students for use of lighting kits and cameras. Serves as advisor for film majors and minors.

**Mr. Richard Edmonson**. MA. Lecturer. Area of interest: Acting and directing. richard.edmonson@utrgv.edu ELABS 155. Serves as advisor for performance majors and minors.

**Mr. Miguel Salazar**. MFA. Assistant Professor. Area of interest: Lighting design, Scene design, scenic painting and props for theatre, opera, film and television. ELABS 152 miguel.salazar03@utrgv.edu

**Mr. William Kershisnik** MFA. Lecturer. Area of Interest: Film and film production. ELABS 125. William.kershisnik@utrgv.edu

### **Emeritus Professors**

**Dr. Marian Monta**

**Dr. Jack Stanley**

### **Practicum**

- The course is intended to provide hands-on training and practice in theater and film.
- Prior experience/knowledge in an area is not required.
- As undergraduate BA students, everyone should be a generalist to some extent.
- The more you put into practicum, the more beneficial it will be to you.
- A large part of learning is making mistakes.
- Practicum offers a laboratory for learning new things, making mistakes and growing as artists.
- The earlier you come into a production, the more you will learn.
- Don't be afraid to ask questions
- You won't always love your assignment in practicum, but you will learn something from it.

Practicum carries one semester hour of credit. A good grade depends upon the level and quality of the work as well as the hour's total.

Majors in theatre-television-film are REQUIRED to register for three sections of Practicum. Practicum courses from other institutions do not transfer. You may only take one practicum per semester. Practicum is offered in fall and spring semesters.

The class meets every Thursday at 12:15 in ELABS 107. You must attend the Practicum meeting each week. Please see the practicum syllabus for more information about grading and requirements.

Labs are scheduled MWF afternoons from 1-5 and TTH afternoons from 1:30-5 in both the scenic studio and the costume shop. There will be some evening and weekend calls. (Please note that Friday is not the weekend.) Assume that there will be work the weekend of tech. Minimum of two-hour blocks are required in the costume shop and scenic studio. You do not have to schedule time ahead or ask permission to come to either shop. If you are working on the weekend, the front doors may be locked, so please go through the back door facing the Quad.

The costume shop and scenic studio have a logbook for your hours in those areas. Otherwise you must hold onto your time sheets. Please consider taking a digital photo or making a copy periodically so that you can reproduce your sheets if they are lost.

**The following counts as Practicum credit:**



- ❖ Practicum class meeting
- ❖ Scene shop
- ❖ Lighting and sound
- ❖ Properties
- ❖ Costumes
- ❖ Painting
- ❖ Television-film project duties
- ❖ Box office duties
- ❖ UIL judging
- ❖ UTRGV University Productions
- ❖ Student directing projects

### **The Jack Stanley Award for Outstanding Theater/TV/Film Practicum Student**

At the end of each semester, the faculty tallies the hours each practicum student works. The Jack Stanley Award goes to the two students who have completed the most hours and successfully completed all the requirements in each area. They receive a certificate suitable for framing and a small gift card as recognition for their dedication to their craft. This prestigious award is an excellent addition to a resume.

### **Scholarships**

Please contact Trey Mikolasky regarding scholarships.

#### **Endowed scholarships:**

Jack R. and Mary Lee Stanley Endowed Scholarship

James and Alice Hawley Theatre Scholarship

John Hudsonpillar Memorial Scholarship

Marian F Monta Scholar

Marian F. Monta Communication Scholarship

Ruth Owings Blalock Scholar

Ruth Owings Blalock Scholarship

Sally Tucker Thompson Scholarship

Susan C. Smith Television Scholarship

Texas State Bank Endowed Scholarship- Drama

Valente Rodriguez Scholarship

Yvonne L Anderson Theater Scholarship

### **Work study and Direct Wage Employees**

Work is available for students in the box office, the costume shop, the scenic studio, depending on budget and work-study eligibility. If you are interested in working in any area, please contact financial aid, look on Handshake, at Career Connect, and the faculty or staff person in charge.

### **University Productions**

University Productions is the new name of the theater and film production side of the department. The goal of University Productions is to give the audience, actors, designers, and crews an opportunity to experience productions of a wide range of theatrical periods, styles and genres. From Greek tragedies to modern comedies, our yearly program is chosen with both students and the community in mind. For example, we may mount Latinx productions yearly, and perform Shakespeare or a classic on alternate years to a musical. This may vary somewhat, due to directorial and student needs in a given year. University Productions aims to give students an opportunity to practice working on a wide range of productions in the entertainment field while at the same time offering performances and films of cultural and artistic quality to the public. The season is set in early December, and announced with the first spring production. Seasons are subject to change.

### **Hierarchy**

Please be aware of the hierarchy of theatrical or film production. The director is ultimately responsible for everything seen in a finished product. However, the director delegates creative decisions to other members of a production team (costume, scenic, lighting, sound, properties designers), and organizational decisions to the stage manager in theater and the assistant director in film. Remember to respect the chain of command.

### **Auditions**



While students are given primary consideration with regard to casting, auditions are open to the community. Casting is at the discretion of each director. To prepare for an audition, please have read the play in advance of auditions. People who bring a resume and headshot to auditions go to the head of the line. Callbacks are arranged after auditions. If you aren't called back, that doesn't mean you didn't get a part. People who are cast are contacted by stage management, and upon all the actors' acceptance of their roles, a cast list is posted on the callboard and on the stage doors and box office doors.

A note about casting: Please realize that there are no small parts, only small actors. If you are cast in a small part and refuse it, it may mean that directors will be less inclined to cast you in future productions.

### **Rehearsal Discipline and Conduct**

“Collaboration makes us all look like geniuses.” Is a good rule to work by.

Each show has only one director. Appropriate comments that you could make to an actor or designer in a show are, “Good show,” “Hey, that's terrific,” “Keep up the good work!” Never comment negatively about a fellow artist's work to any other member of the theater. Discipline and concentration in rehearsals must be high. You are expected to arrive early. The Stage Manager for each production will conduct rehearsals. Once a rehearsal has begun, do not disturb the director, assistant director, or any member of the cast. If you need something, check with the Stage Manager. The first show up has first priority whether you are cast or crew.

### **Fittings**

As actors move into the rehearsal process, they will be called for measurements and fittings. Please sign up for fittings with the stage manager. All fitting appointments go through stage management. Please arrive on time and in the proper undergarments. No sports bras, please, as it affects fit adversely. Do not change your hair or appearance without first receiving permission from the costume designer.

### **Involvement with University Productions**

Students are invited to become involved in either a cast, design or crew position. Student directing and design opportunities are available. Students who have taken the Directing II class may be allowed to direct a studio, YPS, film or summer series production. The process for a student to direct a play or film is to submit a formal, written proposal to the faculty. Direction assignments are at the discretion of the faculty. Students who have taken a design course in a particular area may be allowed to design in that area for a mainstage, studio, YPS, film or summer series production. Design assignments are set at the discretion of the design faculty in each area and after that are approved by the faculty director of a particular production. You must have the design class in your desired area to receive a design assignment. First consideration is given to those showing dedication and interest beyond what is required.

Plays range from the mainstage series to the young people series and the studio and summer theater productions. Films are shot every other summer, on even years. Screenings of summer films will occur in the spring semester following the shoot.

### **General House Policies**

1. Smoking/tobacco products/vaping are prohibited in The Jeffers Theatre Complex at any time and in any university building as well. Use of tobacco products is forbidden within 25 feet of an entrance.
2. Parking in the ELABS circle is prohibited at any time, unless you are faculty or staff permitted to do so by the Campus Police for loading or unloading purposes.
3. Eating and drinking are not allowed on the lobby carpet.
4. Access to the booth at any time is restricted to members of the Light and Sound crews running the show currently in progress or for classes. No food or drink in the booths.



5. You may store lunches or beverages in the refrigerator in the backstage kitchenette. Please keep it neat. Anything left overnight will be tossed. Any current show using the refrigerator has priority over student lunches.
6. The microwave and use of the kitchenette is a privilege. Negligence/misuse will be cause for removal. Clean up after yourselves and each other.
7. Casts and crews entering the theatre for rehearsals and performances must use the hallway door between the Studio Theatre and the Jeffers Theatre or the loading dock door. At NO time should you use the main theatre entrance.
8. Actors or crew personnel are not allowed in the lobby an hour before and/or during performances unless the director/stage manager blocks you to do so.
9. Please keep feet off seat backs and rails in the Jeffers Theatre. Please remind others to do the same. Also, the wood railings are not to be used as tables. Do not pile your belongings on them.
10. No personal belongings should be in the theater at any time. Use the dressing room lockers to store your things. Valuables should be kept at home.
11. Please clean up after yourself.
12. No food or drinks are allowed in the Jeffers Theatre. Water in containers with lids only.
13. No eating, drinking, smoking/vaping/use of tobacco products in costume.
14. The dressing rooms/green room is closed during classroom hours. No one is allowed during class time. If the costume designer needs the dressing room for a fitting, please allow them to use the space without complaint.

### **Theater Policies**

The Studio Theater can be used by students for rehearsal if another class is not occupying it or a directing student's rehearsal. First priority is the mainstage show, then studios and children's shows. Then student work. Then organizations. Here are some general rules for those who use it.

1. All exits will be kept clear at all times in case of fire, and easy access is to be maintained at all times.
2. No smoking is allowed in any State of Texas building. Smoking on stage during a production is permitted with prior notification to the production manager.
3. Open flame on stage requires the advance approval of the production manager.
4. No one is allowed on the grid of any theatre while an audience is present. If the action of a production requires an actor to be above the audience, advance approval of the production manager is required.
5. All grid pathways must be kept clear and unobstructed at all times.
6. No scenery may be attached to curtains, building walls or ceiling.
7. All scenery and props used in student productions must be approved in advance by the production manager.
8. Use of lighting and sound equipment booths requires a departmentally approved operator.
9. Use of scenic studio tools is prohibited unless a faculty/staff member is present.
10. Use of the box office requires the advance approval of the Theater Manager.
11. Approval for the use of the studio area is for that area only. Use of other areas must be arranged in advance.

### **Policies for Directing Students**

**Please contact the professor for your Directing II course for more specifics, but below are general guidelines.**

1. All props, scenic pieces and costumes are to be checked out in writing with the costume designer or production manager. The director is then responsible for the proper storage during the rehearsal period and for the return of all items at the convenience of the production manager/costume staff after the performance. Failure to do so will affect the grade in the class. If items are in use for a UP production, they may not be used for a directing scene.





2. The student director is responsible for scheduling the rehearsal space in advance. The Studio schedule is posted on the bulletin board in the hall. Sign up for your block of time. Be considerate of the other directors and don't monopolize the Studio. Please be sure to keep your schedule current: if you cancel or move a rehearsal, makes that change on the posted schedule.
3. The director is responsible for securing the rehearsal space after the rehearsal (i.e. locking all the doors, including the make-up room, turning off all the lights, including dressing rooms and make-up room, setting the ghost light). It is not your responsibility to leave the studio open for someone else's rehearsal.
4. The studio is used for classes every day, so be sure you leave the chairs set up in the classroom configuration.
5. Thrust theatre usage will be on a space available basis. Work on a UP show has priority over directing scenes. Arrange with the production manager for rehearsals in the thrust theatre.
6. Props and costumes need not be authentic for student productions.

### **Guidelines for Film/ Video Checkout and Procedures**

**Please check out film/video equipment through Bianca Ramirez.**

### **The Two Commandments of Production**

1. The subject of all shots will be in focus. Failure to do so will result in an automatic failure for the project. There will be no exceptions under any circumstances.
2. All safety procedures will be followed. Failure to do so will result in an automatic failure for the project. There will be no exceptions under any circumstances.

### **Television and Recording Studio Policies**

1. Operation of or access to sound recording studio or television studio must be arranged with a Film faculty member or the TV engineer.
2. Eating, drinking, or smoking in the television and sound recording studios is prohibited at any time.
3. Do not touch or otherwise tamper with any video or sound equipment either in the theatre or in any of the studios without permission.

### **Performance Policies—Actors and Technicians**

1. Access to the booth and backstage areas before and during performances is restricted to casts and crews of the show currently in progress. Guests backstage before or during the show are expressly forbidden. Your friends and family may greet you after the show in the lobby after you remove and hang up your costume.
2. No smoking, eating, or drinking in costumes at any time. No smoking, eating, or drinking in costumes by anyone backstage during production.
3. Never touch a prop or a costume that you do not actually use yourself in a show.
4. The east side stage door (at the end of the hallway) must be closed when not in use. Never keep the stage door open.
5. Every member of the Company is required to attend strike after the final performance of each show. Excuses for missing strike must be received in advance from Technical Director or the Company Manager.
6. Dressing room etiquette
  - a. Bathe and brush your teeth before every performance.
  - b. Wear protective garments issued by the costume shop.
  - c. Hang up costumes immediately, in the way in which they were given to you.



- d. If laundry is being done, please put the appropriate items in the laundry basket.
- d. Keep make-up tables and dressing rooms clean.

Note: Crews are here to help the run of the show, not become a maid service. *All company members need to do their share of the work and always say Please and Thank You.*

### **Box Office Policies**

Ticket prices for all shows are set before each season begins. Prices vary for a number of reasons. Ticket and season subscription information is available on line and in the season brochure.

- ❖ UTPA Students, Faculty, Staff-Two Free Tickets for general seating. Mainstage shows only. Valid ID required.
- ❖ Two Free Tickets with their own ID on performance nights as space permits. Students will be seated immediately in the general admission sections.

Open Dress Rehearsal/Final dress is free and open to family and friends, with no restrictions on seating. No children under third grade age will be admitted to public performances unless specifically listed for children. You are strongly encouraged to attend dress rehearsals in order to provide audience response to the casts. For public performances: Members of the cast and crew of the show currently running will receive two complimentary ticket coupons from the play's Asst. Director/Stage Manager. Your guests will redeem the coupons for a general admission seat and may be seated in those sections without delay. No complimentary seats will be reserved.

### **Latecomers may not enter the theater after the play has begun.**

You are encouraged to attend performances of the shows. However, please avoid sitting in large groups, help us to "dress the house," and respond to the action of the play and not the action of your friends on stage. Our audiences don't understand when people respond loudly to "in-house" humor.

Box Office workers must be trained before answering the phone or working in the Box Office. Remember, University Production's reputation (and yours!) is the line every time a paying patron sees a Theatre/TV/ Film student. Let's treat our patrons cordially whenever we are (for whatever reason) in the theatre or lobby area. We want our patrons to feel welcome.

A new Student Rush policy has been added as of 8/22/2016. Five minutes before the show begins, those seated in general admission may move into the reserved seating areas and sit in open seats.

### **Shop Policies**

1. All persons working in the shops must wear appropriate shoes. Closed toed shoes are required in the scenic studio and while working on lights, properties, and scenery. Shoes are required in all spaces, unless it is required onstage or on set.
2. Never work alone in the shops for any reason.
3. Wear safety protective gear as provided at all times while working in the scene shop.

### **Health and Safety Procedures**

Safety in the theatre extends to crews, casts, and audience members as well as its environment. This includes performance and rehearsal spaces, shops and other work spaces. On the UTRGV campus, performing arts activities include academic programs in theater, TV, film, dance, music, and drama. Many processes, techniques, materials, and practices used in the theatre & performing arts contain potential risks to individuals. Conversely, it requires awareness, common sense, and perseverance to eliminate hazards and guard against carelessness.



Safety and security are serious concerns of the unit and the university as a whole. The university tends to be a relatively safe environment, particularly given the fact that the campus is an open environment. The department is very careful to keep rooms containing equipment or materials locked at appropriate times. Regular inspections by Environmental Health and Safety ensure proper disposal and storage of paint, chemicals and solvents, as well as adherence to safety codes. The production manager maintains a notebook of MSD sheets. University policy requires that all employees take appropriate safety instruction. The production manager requires all students in the scene shop to go through safety training for power tools. The production manager also provides training in electrical safety for students hanging and focusing lights. We recently acquired a Saw Stop table saw to prevent severed appendages. The ventilation system and respirators allows for small spraying projects. Safety goggles are mandatory when using equipment. In the scene shop, no one is left unsupervised while using equipment, and the production manager regularly inspects the equipment for safety. Likewise, in the costume shop, a sewing machine safety lesson is included for lab students using the equipment. OSHA certified mats allow for knee and joint protection. Spraying is done in the scene shop under the ventilation system and the supervision of the production manager. With the increase of minors in productions, particularly theater for young audiences, we have also included training for students, faculty and staff working with minors. Only full time theater faculty and staff have keys to theater facilities. Students have access codes to enable them to get to rehearsal spaces and the makeup room. Students are instructed that, whenever an unknown person enters the theater area—even during the day, they are to ask, “may I help you?” If the person has no legitimate reason to be in the area, students are supposed to call campus security.

### Other Admonitions

Being involved in film and theater can be rewarding, but it is also exhausting. Sick actors and/or technicians are something we would rather avoid. Some simple suggestions to help you survive the production are offered below:

1. Drink lots of water. Purified water is available in the theatre makeup room. Please bring a cup or bottle.
2. Wash your hands. Practice good hygiene.
3. Eat balanced meals on a regular basis. The University has a food pantry if you are in a crisis.
3. Get enough rest.
4. Avoid drugs and alcohol abuse. No use of drugs or alcohol before performance, work on crew or in the costume shop or scenic studio. On the subject of drugs: We oppose them. It is illegal to bring any controlled substance on campus and it is against University policy to consume alcohol on campus outside authorized activities. Persons breaking the law or University policy will refer to the Dean of Students for appropriate disciplinary action. ***Any person may be dropped for a production at any time from suspected drug use or alcohol abuse.***

### University Productions Crew positions--Theater

Director	Stitcher
Assistant Director	Master Electrician
Stage Manager	Prop crew
Assistant Stage Manager	Running crew—scenery
Costume Designer	Running crew—lights
Assistant Costume Designer	Running crew—sound
Dramaturg	Running crew—props
Scenic Designer	Costume supervisor
Assistant Scenic Designer	Dresser
Properties Master/Mistress	Box office
Lighting Designer	Publicity
Sound Designer	House manager
Actor	Usher
Carpenter	



## **Production Crew Duties/Job Descriptions**

**Light Crews:** Under the supervision of the lighting designer, you are responsible for the hanging, focusing, cueing and running lights and cues for the run of the show. Your time commitment is as follows: attend one run through before first technical rehearsals, all dress rehearsals, all performances and strike. You may split the dress rehearsals and performances with the other light crewmembers at the discretion of the stage manager. See the production calendar for dates.

**Props Build Crews:** Under the supervision of the property master/mistress and designer, you are responsible for acquiring all of the properties needed for the production. These properties may be found, built, borrowed or bought. Before borrowing or buying any prop, please clear it with the Technical Director. You will also be responsible for working with the stage manager to provide whatever is needed for rehearsal properties. Your time commitment is whatever time it takes to have all the properties ready by the first technical rehearsal. You are also responsible for the return of all props to their proper storage place after the run.

**Props Run Crews:** Under the supervision of the property master and stage manager, you are responsible for making sure all the properties are set for each rehearsal, starting with the first technical rehearsal. The specific needs will be different for any given production but can include scene changes during the acts, at intermissions, assisting the actors backstage with the properties, doing repairs as needed and keeping the prop table(s) organized. Your time commitment is as follows: Attend one run through before technical rehearsals begin, all technical rehearsals, and all dress rehearsals, performances and strike. See production calendar.

**Sound Crews:** Under the supervision of the director and production designer, you are responsible for finding, recording and running any sound effects for the production. You will work with the stage manager and director to choose the right effect for the given moment. The tapes and any live effects are to be approved by the director in advance so that the tapes can be edited before the first technical rehearsals. Your time commitment will vary with the production but includes attendance at enough rehearsals to get a feel for the cues needed, work time to finish any taping and editing before first technical rehearsal (remember taping and editing will take more time than you think), all technical rehearsals, all dress rehearsals, all performances and strike. Dress rehearsal and performances may be split with other sound crewmembers at the discretion of the stage manager. Your call time will be no later than one hour before the "GO" time for the rehearsal or at the time set by the stage manager. See the attached production calendar for specific dates.

**Stitchers:** Under the supervision of the costume designer and the costume shop manager and costume assistants, you are responsible for the construction and alteration of costume and costume pieces as needed for the production. Your time commitment will vary with the production but all costumes are to be finished and fitted before the first dress rehearsal or the time set by the costumer/designer. You are also responsible for returning all costumes to their proper storage after the run and for cleaning if necessary.

**Wardrobe supervisor/dressers:** Under the supervision of the costume/designer and the costume supervisor you are responsible for the upkeep, cleaning and repair of the costumes during the run of the show. You may also be needed to assist the performers with quick changes during the performances. Your time commitment is as follows: at least one run through to get a feel for the show, all dress rehearsals, all performances and strike. See calendar for details. You will have to come in early or stay late at some performances in order to do laundry for the next show. You may split some of the late time with other costume crewmembers with the approval of the wardrobe manager. Your call time is fifteen minutes before the call for actors I or as set by the stage manager.

**Make-Up/Hair Crew:** You are responsible for reporting to the costume designer at least one month prior to the first dress rehearsal to learn the design and needs of the show. During the rehearsals and performances you will clean and sterilize brushes and makeup and keep the make-up kits and rooms neat and organized. You will also assist any performers who need guidance with the application of their make-up. Your time commitment is as follows: as much time before first dress rehearsal, all dress rehearsals, performances and strike. Your call time is fifteen minutes before the call for actors or as scheduled by the costume designer and/or stage manager. See production calendar for dates.

## **Theater and Film Organizations on Campus**



The theater/TV/film department is a dynamic, active environment with intensive demands on students both academically and artistically. Class work comes first. After that, University Productions must come before organizational activities and outside work. However, there are several robust groups on campus that the faculty encourages you to become involved with.

### **Alpha Psi Omega**

Alpha Psi Omega is a national honorary theatre society. There has been an APO group on this campus since 1965. Our chapter is the Sigma Mu cast. Membership in APO is well recognized and a highly recommended credit on your resume. To become a member of Alpha Psi Omega Sigma Mu cast, you must have been involved in at least six UP productions as any of the following: actor, designer, crew, stage manager, or ASM. Each year, qualified students complete a rush process that includes recitation of a Shakespearean monologue, a test on the Greek alphabet, and other activities.

### **Latino Theater Initiatives**

Latino Theater Initiatives is a group organized to celebrate and to make creative use of the bilingual and bicultural knowledge that many UTRGV students and local communities possess; to increase awareness of the Latinx theatre projects locally and nationally. It also stages plays, creates new works, and in general fosters an environment that encourages creativity, learning and service in connection with Latinx theatre. LTI has travelled with touring productions to festivals and conferences in Houston, San Antonio, Chicago, New Orleans, as well as throughout the lower Rio Grande Valley. LTI welcomes everyone, including those with little or no Spanish, as well as those who are fluent or partially-so; the only prerequisite is an interest in taking part in this exciting, fast-growing area of American and international theatre!

### **RESUMES, WEBSITES, PORTFOLIOS, REELS & BUSINESS CARDS**

All through your academic career you should be building your professional credentials and skill set. To this end the Theatre/Film/TV Department suggest strongly that you work on resumes and portfolios as you go.

REMEMBER: Each of these items are to be constantly updated as you participate in stage and/or screen production or produced scenes, drawings, models, CD's or DVD's for your courses. Particularly for your portfolio and your reel, you want to have *only your very best work* to show to professionals. Please bring your materials to the appropriate faculty for review and advice. Save everything and make a master list of acting, crew, design assignments, directing assignments, outside jobs, skills you've developed, conferences you have attended, awards that you have won, and the like. This list doesn't have to be aesthetically pleasing to remind you of what you've done. Update it as you go. Your resume can be built from that. Collect photos, programs, reviews, etc., as you go. Work on your resume, website, portfolios and business cards ahead of time. Keep in mind that the entertainment industry has resume formats that are very specific, depending on the field you are entering. It will not look like a standard "corporate" business style resume.

### **Internships and graduate school**

The entertainment industry works on a long planning schedule. If you intend to go to graduate school or on an internship, keep in mind that the hiring/acceptance process is done well in advance of the start date. Major programs have an application deadline of December 1 the year before the fall start date. Smaller graduate programs often have a hard deadline of February or March. Advertising for summer internship positions begins in the winter—December-early March. Again, the major theaters will hire early. If you intend to attend graduate school, or wish to procure an internship, please contact your faculty advisor immediately. Help is available in developing your resume, portfolio, audition materials, etc., Please be aware that long-term planning is helpful for your success in either venture. Excessive debt makes it more difficult to attend graduate school or an internship. There will be no time for a job on the side. If you intend to apply to graduate schools, a GPA of 3.0 or better is usually the minimum.

### **FINAL NOTE**

It is your job to keep your material up to date. With changing e-mails, zip codes, area codes and URLs this is difficult but necessary. You will be keeping the masters of most of your material, resume, headshots, and business cards. You should also make a point of having a stock of the appropriate type of paper for each



application. Remember too that your material is evaluated by the faculty on a required senior exit review mandated by our accreditation agencies. The faculty wants to ensure that you are as well prepared as possible for your next steps—this requires action on your part.

**University Theatre Productions/University Productions UTPA - UTRGV  
(1971-2019)**

**1971-72 SEASON**

ANDROCLES AND THE LION  
EVERYMAN \*  
DRACULA  
THE MAGIC WINDOW (*Original script by Barefield*)

**1972-73 SEASON**

THE LOVER and THE COLLECTION  
IN THE RIGHT HAND OF GOD THE FATHER \*  
BOTTOM'S DREAM (*Adaptation by Barefield*)  
ONE ACT PLAYS

**PAN AMERICAN SUMMER STOCK 1973 --I**

THE STAR SPANGLED GIRL  
OH, DAD, POOR DAD ...  
RING AROUND THE MOON  
SHE'S THE ONE (*Original musical by Tom Clark*)

**1973-74 SEASON**

THE NIGHT THOREAU SPENT IN JAIL \*  
LYSISTRATA  
ONCE UPON A MATTRESS  
GHOSTS

**PAN AMERICAN SUMMER STOCK 1974--II**

THE RAINMAKER  
A FLEA IN HER EAR  
ARSENIC AND OLD LACE  
MEDIA MADNESS (*Original One-Acts*)

**1974-75 SEASON**

THE PHYSICIST  
TINY ALICE \*  
THE TEMPEST  
THE IMPORTANCE OF BEING EARNEST

**PAN AMERICAN SUMMER STOCK 1975--III**

BAREFOOT IN THE PARK  
BUS STOP  
THE MAN WHO CAME TO DINNER  
A FUNNY THING HAPPENED...THE FORUM

**1975-76 SEASON**

EFFECT OF GAMMA RAYS...MARIGOLDS  
THE MATCHMAKER \*  
THE CRUCIBLE  
GUYS AND DOLLS

**PAN AMERICAN SUMMER STOCK 1976--IV**

THE SEVEN YEAR ITCH  
TWIGS  
GEORGE WASHINGTON SLEPT HERE  
GEORGE M!

**1976-77 SEASON**

THE GOOD WOMAN OF SETZUAN \*  
THAT CHAMPIONSHIP SEASON  
HMS PINAFORE  
THE HOUSE OF BLUE LEAVES

**PAN AMERICAN SUMMER STOCK 1977--V**

SLEUTH  
THE MENAECHEMI  
PICNIC  
OH, COWARD  
WHERE'S CHARLEY?

**1977-78 SEASON**

TARTUFFE \*  
GOOD NEWS  
STORY THEATRE  
OEDIPUS REX  
LA PITAHAYA (*Original Opera – with Music Dept.*)

**PAN AMERICAN SUMMER STOCK 1978--VI**

DAMES AT SEA  
COMEDY OF ERRORS  
UNDER THE YUM-YUM TREE  
LITTLE MARY SUNSHINE

**1978-79 SEASON**

LUANN HAMPTON LAVERTY OBERLANDER  
COMEDY OF ERRORS \*  
DAMN YANKEES  
AND MISS REARDON DRINKS A LITTLE  
THE COUNTRY WIFE

**PAN AMERICAN SUMMER STOCK 1979--VII**

A THOUSAND CLOWNS  
VANITIES  
THE GOOD DOCTOR  
THE BOYS FROM SYRACUSE

**1979-80 SEASON**

MAN AND SUPERMAN  
SOUTH PACIFIC  
VANITIES \*

THE SHADOW BOX  
THE BIRTHDAY PARTY

**PAN AMERICAN SUMMER STOCK 1980--VIII**

EVERYBODY LOVES OPAL  
THE FANTASTICKS  
ABSURD PERSON SINGULAR  
PASS THEATRE PRESENTS (*An Original Revue*)

**1980-81 SEASON**

CAT ON A HOT TIN ROOF \*  
VOLPONE  
THE BELLE OF AMHERST  
THE MIKADO  
SATURDAY SPECIAL (*An Original Play*)

**PAN AMERICAN SUMMER STOCK 1981--IX**

THE FOURPOSTER  
2 X 5  
THE PRISONER OF SECOND AVENUE  
PIPPIN!

**1981-82 SEASON**

NOT BY BED ALONE  
EL GRANDE DE COCA COLA  
THE OWL AND THE PUSSYCAT  
TWELFTH NIGHT  
EQUUS

**PAN AMERICAN SUMMER STOCK 1982: X**

THE STAR SPANGLED GIRL  
BUS STOP  
ARSENIC AND OLD LACE  
A FUNNY THING HAPPENED.... FORUM

**1982-83 SEASON**

CANDIDA \*  
THE IMPORTANCE OF BEING EARNEST



THE MIRACLE WORKER  
 THE THREEPENNY OPERA  
 TALLEY'S FOLLY

**PAN AMERICAN SUMMER STOCK 1983--XI**

LUV  
 BORN YESTERDAY  
 TAKE HER, SHE'S MINE  
 VERONICA'S ROOM

**1983-84 SEASON**

YOU CAN'T TAKE IT WITH YOU  
 AN EVENING OF ALBEE \* (ZOO STORY/AMERICAN DREAM)  
 OUR TOWN  
 ANNIE GET YOUR GUN

**PAN AMERICAN SUMMER STOCK 1984--XII**

LUNCH HOUR  
 A THURBER CARNIVAL  
 BELL, BOOK & CANDLE  
 GOODBYE, CHARLIE

**1984-85 SEASON**

*(Season cancelled because of building construction error)*

ANTIGONE \*  
 SPRING FESTIVAL OF PLAYS

**PAN AMERICAN SUMMER STOCK 1985--XIII**

I OUGHT TO BE IN PICTURES  
 THE FLOWERING PEACH  
 WHO'S HAPPY NOW?  
 THE TORCHBEARERS

**1985-86 SEASON**

END OF THE LINE \*  
 TELL ME A STORY \* (O.P.- Cummins/Smither)  
 MAN OF LA MANCHA *(Grand Opening of Jeffers)*  
 CRIMES OF THE HEART

**PAN AMERICAN SUMMER STOCK 1986 --XIV**

LAST OF THE RED HOT LOVERS  
 ANSWERS  
 TWO BLIND MICE  
 CHARLEY'S AUNT

**1986-87 SEASON**

ARMS AND THE MAN \*  
 CARNIVAL  
 ROYAL GAMBIT  
 MEASURE FOR MEASURE

**PAN AMERICAN SUMMER STOCK 1987 --XV**

LITTLE ME  
 THIEVES  
 ANGEL STREET

**1987-88 SEASON**

THE LAST MEETING... KNIGHTS OF THE WHITE MONGOLIA  
 QUILTERS \*  
 MUCH ADO ABOUT NOTHING  
 FIVE BY TEN *(Acting Company Production)*

THE FOREIGNER  
 THE MADWOMAN OF CHAILLOT

**PAN AMERICAN SUMMER STOCK 1988 --XVI**

TO GILLIAN ON HER 37TH BIRTHDAY  
 MY THREE ANGELS  
 THE SERVANT OF TWO MASTERS

**1988-89 SEASON**

MASS APPEAL  
 THE MAN OF MODE  
 'NITE MOTHER

AMADEUS  
 YOU'RE A GOOD MAN, CHARLIE BROWN  
**PAN AMERICAN SUMMER STOCK 1989 --XVII**

BLITHE SPIRIT  
 ON THE RAZZLE  
 THE INSPECTOR GENERAL

**1989-90 SEASON**

KISS ME, KATE  
 THE GLASS MENAGERIE  
 SCHOOL FOR WIVES  
 ROMEO AND JULIET

**PAN AMERICAN SUMMER STOCK 1990 --XVIII**

IN THE LIMELIGHT: NINETY YEARS OF THE BROADWAY  
 MUSIC MAN  
 NUNSENSE  
 THE ODD COUPLE

**1990-91 SEASON**

STEPPING OUT  
**1990-91 SEASON**  
 STEEL MAGNOLIAS  
 THE NERD  
 THE SKIN OF OUR TEETH

**PAN AMERICAN SUMMER STOCK 1991 --XIX**

NO TIME FOR COMEDY  
 CHAPTER TWO  
 LIGHT UP THE SKY

**1991-92 SEASON**

MOTHER COURAGE  
 MURDER IN MIND  
 A WALK IN THE WOODS  
 THE FROGS *(Cancelled after 1 Pan Am Night)*  
 WIND IN THE WILLOWS *(Cummins)*

**PAN AMERICAN SUMMER STOCK 1992 --XX**

SIDE BY SIDE BY SONDHEIM  
 OUR LADY OF THE TORTILLA  
 THE MISS FIRECRACKER CONTEST

**1992-93 SEASON**

LITTLE SHOP OF HORRORS  
 ACCIDENTAL DEATH OF AN ANARCHIST  
 INTERLUDES  
 THE FROGS

**PAN AMERICAN SUMMER STOCK 1993 --XXI**

PRELUDE TO A KISS  
 DO BLACK PATENT ...REFLECT UP?  
 MARY, MARY

**1993-94 SEASON**

I HATE HAMLET  
 OUR COUNTRY'S GOOD  
 ON THE VERGE  
 HAMLET

**PASS 1994 --XXII**

THE APPLE TREE  
 JOINED AT THE HEAD  
 THE BUTLER DID IT!

**1994-95 SEASON**

THE LEARNED LADIES  
 THE TROJAN WOMEN  
 LETTICE & LOVAGE  
 ALICE IN WONDERLAND

**PAN AMERICAN SUMMER STOCK 1995--XXIII**

A MIDSUMMER NIGHT'S DREAM  
 NATURAL DISASTERS  
 THE LION IN WINTER

**1995-96 SEASON**

ROOSTERS



THE ROVER  
THE LITTLE FOXES  
THE SECRET GARDEN  
**PAN AMERICAN SUMMER STOCK 1996 --XXIV**  
AS YOU LIKE IT – Shakespeare-in-the-Park  
ISN'T IT ROMANTIC  
TONS OF MONEY  
ALL IN THE TIMING  
**1996-97 SEASON**  
DEATH OF A SALESMAN  
A CHRISTMAS CAROL  
FUENTE OVEJUNTA  
DRAGONS – *workshop of Sheldon Harnick musical*  
**PAN AMERICAN SUMMER STOCK 1997 --XXV**  
BREAKING LEGS  
BOX OFFICE OF THE DAMNED  
SYLVIA  
**1997-98 SEASON**  
LEND ME A TENOR  
THE ROSE TATTOO  
THE HEIDI CHRONICLES  
THE GAME OF LOVE AND CHANCE  
**PAN AMERICAN SUMMER STOCK 1998 --XXVI**  
THE UNEXPECTED GUEST  
THE REAL INSPECTOR HOUND  
ASSASSINS  
**1998-99 SEASON**  
SIX CHARACTERS IN SEARCH OF AN AUTHOR  
MARIA DE LA LUZ SAVES THE WORLD  
OFF THE MAP!  
BRIGADOON  
**PAN AMERICAN SUMMER STOCK 1999 --XXVII**  
LONE STAR and LAUNDRY & BOURBON)  
SEE HOW THEY RUN  
VOLPONE  
**1999-2000 SEASON**  
OUR TOWN  
THE MENAECHEMI  
HAIR  
SHE STOOPS TO CONQUER  
**PAN AMERICAN SUMMER STOCK 2000 --XXVIII**  
WHAT I DID LAST SUMMER  
PLAZA SUITE  
ANDROCLES AND THE LION  
**2000-2001 SEASON**  
THE CRUCIBLE  
ELIZABETH AND ROBERT  
INTO THE WOODS  
THE TEMPEST  
**PAN AMERICAN SUMMER STOCK 2001 --XXIX**  
PICASSO AT THE LAPIN AGILE  
CHECK OUT CHEKHOV  
ONCE UPON A WOLF  
**2001-2002 SEASON**  
WOYZECK  
A CHRISTMAS CAROL  
BETRAYAL  
FIDDLER ON THE ROOF  
**PAN AMERICAN SUMMER STOCK 2002 --XXX**  
COMIC POTENTIAL  
LOST IN YONKERS  
LATINA  
**2002-2003 SEASON**  
TIME FLIES

A GLASS OF WATER  
GOOD NEWS  
METAMORPHOSES  
**Theatre for Young Audiences**  
A CHRISTMAS CARROT (*original play – Warren*)  
CINDERELLA  
LITTLE RED RIDING HOOD  
**PAN AMERICAN SUMMER STOCK 2003 --XXXI**  
DEATHTRAP  
THE KEY TO BALDPATE  
THE COMPLETE WORKS OF WILLIAM SHAKESPEARE,  
Abridged  
**2003-2004 SEASON**  
A FLEA IN HER EAR  
DONA ROSITA'S JALAPENO KITCHEN (**touring**)  
JULIUS CAESAR  
THE MUSICAL COMEDY MURDERS OF 1940  
**Children's Theatre**  
CHON, CHAMPION OF THE WORLD (*original play – Warren*)  
SNOW WHITE AND THE SEVEN DWEEBS (*original play – Warren*)  
A SALAMANDER'S STORY (*original play – Warren*)  
**PAN AMERICAN SUMMER STOCK 2004 --XXXII**  
CHARLEY'S AUNT  
THE UNDERPANTS  
THE GOOD DOCTOR  
**2004-2005 SEASON**  
LET THE EAGLE FLY  
ANNA IN THE TROPICS  
PROOF  
ONE FLEW OVER THE CUCKOO'S NEST  
**Children's Theatre**  
THE LITTLE TROLL WITHOUT A SOUL  
**PAN AMERICAN SUMMER STOCK 2005**  
No PASS in 2005  
**2005-2006 SEASON**  
THE OLD MATADOR (*original play – Sanchez-Scott*)  
RHINOCEROS  
OEDIPUS THE KING  
THE LAST VIRGIN IN LAS VEGAS  
**Children's Theatre**  
BOCON!  
THE GREAT RACE: TORTOISE VS RABBIT (*original play – Warren*)  
**PAN AMERICAN SUMMER STOCK 2006 --XXXIII**  
MY THREE ANGELS  
THE SINS OF SOR JUANA  
MOON OVER BUFFALO  
**2006-2007 SEASON**  
THE LION IN WINTER  
LATE BLOOMERS (*original play – Wiley*)  
ONCE UPON A MATTRESS  
CYRANO DE BERGERAC  
**Children's Theatre**  
THE GOLDEN COBWEBS (*original play Warren*)  
THE GREAT RACE: TORTOISE VS RABBIT (*original play – Warren*)  
**PAN AMERICAN SUMMER STOCK 2007 --XXXIV**  
ARCADIA  
THE RAINMAKER  
THE FANTASTICKS  
**2007-2008 SEASON**  
THE HOUSE OF BERNARDA ALBA  
THE NIGHT OF THE LIVING DEAD





BLITHE SPIRIT  
MACBETH  
BRIGHTON BEACH MEMOIRS  
**Children's Theatre**  
A CHRISTMAS CARROT (*original play by Brian Warren*)  
THE HAPPY SCARECROW  
**PAN AMERICAN SUMMER STOCK 2008 --XXXV**  
CAHOOTS  
SYLVIA  
**2008-2009 SEASON**  
SHE LOVES ME  
A CHRISTMAS CAROL (*adaptation by Jeff Marquis*)  
HEDDA GABLER  
WAIT UNTIL DARK  
PLAZA SUITE  
**Children's Theatre**  
THE PIPER AND THE RATS (*original play – Warren/Galvan*)  
THE DREAM SAILORS (by CTW cast)  
**PAN AMERICAN SUMMER STOCK 2009 --XXXVI**  
CON MIS MANOS (*student-written original play*)  
THE BUTLER DID IT  
**2009-2010 SEASON**  
OF MICE AND MEN  
THE RED AND THE BLUE (*original play -Wiley*)  
NOISES OFF  
MUCH ADO ABOUT NOTHING  
**Theatre for Young Audiences**  
WHAT MOTHERS DO (*original play by Warren/Galvan*)  
HANSEL AND GRETEL IN THE BIG WOODS (**Warren**)  
(PACT)  
**PAN AMERICAN SUMMER STOCK 2010**  
Summer TV (PAST) instead – *alternating* PASS/PAST begins  
**2010-2011 SEASON**  
THE CLOCKMAKER FROM CORDOBA  
EVIL DEAD: THE MUSICAL  
DIAL M FOR MURDER  
MAN OF LA MANCHA  
THE NERD  
**Theatre for Young Audiences**  
FROM MY IMAGINATION TO YOURS  
HUMPTY DUMPTY'S DISH  
JACKIE AND THE BEANSTALK  
(Production for PACT II Summer Camp)  
**PAN AMERICAN SUMMER STOCK 2011 --XXXVII**  
TOP GIRLS  
TO KILL A MOCKINGBIRD  
**2011-2012 SEASON**  
KING LEAR  
THE BIRDS  
ARSENIC AND OLD LACE  
LATINA  
**Theatre for Young Audiences**  
JAMES AND THE GIANT PEACH  
THE YELLOW BOAT  
SLEEPOVER STORIES PACT III Summer Camp)  
**2012-2013 SEASON**  
CRAWLING WITH MONSTERS (*original play-Wiley*)  
LIFE IS A DREAM  
SWEENEY TODD: THE DEMON BARBER OF FLEET STREET  
FOUR DOGS AND A BONE  
HOLLYWEIRD (*original play- Carren*)  
**Theater for Young Audiences**  
GOLDEN COBWEBS (*original play – Warren/Galvan*)

MARIACHI GIRL  
A DAY IN ANIMAL'S COURT  
(Production for PACT IV Summer Camp)  
**PAN AMERICAN SUMMER STOCK 2013 --XXXVIII**  
OUR LADY OF THE TORTILLA (**Palacios**)  
OVER THE RIVER AND THROUGH THE WOODS  
PACHANGA (*original play-Wiley*)

**2013-2014 SEASON**

PACHANGA (*original play-Wiley*)  
DINER OF THE DEAD /THE WOMAN IN BLACK  
LES LIAISONS DANGEREUSES  
REAL WOMEN HAVE CURVES  
**Theatre for Young Audiences**  
THE TLACUACHES FIND A HOME (*original play-Warren*)  
TWELVE DANCING PRINCESSES (*original play-Warren*)

**2014-2015 SEASON**

RICHARD III (**Warren**)  
LOCKED – (*original play-Pace/Zwerling*)  
THE MYSTERY OF THE SHADY PALMS RV PARK (*OP-Wiley*)  
EVITA  
TRUE WEST  
**Theatre for Young Audiences**

PASTORELA  
CORALINE the MUSICAL  
**PAN AMERICAN SUMMER STOCK 2015 --XXXIX**

MOON OVER BUFFALO  
WONDER OF THE WORLD

**2015-2016 SEASON**

JUNO AND THE PAYCOCK  
HUNTER'S MOON (*original play-Carren*)  
THE MIRACLE WORKER  
LA GRINGA

**Theatre for Young Audiences**

THE HOBBIT  
SYLVESTER AND THE MAGIC PEBBLE (*original play-Warren*)

**2016-2017 SEASON**

CHEMICAL IMBALANCE  
ANTIGONE  
THE LIFE AND TIMES OF WINTER TEXANS (*OP-Wiley*)  
BONNIE AND CLYDE  
SHE KILLS MONSTERS  
BUGJOY

**UP SUMMER THEATER SERIES I**

ROUGH MAGIC

Rx

**2017-2018 Season**

*Venus in Fur*  
*St. Nicholas* (cancelled)  
*A Midsummer Night's Dream*  
*Get Out and Play: A Play About Playing*

*In The Heights*  
*Theatre People*, (OP, Wiley)  
*The Stinky Cheese Man*

**2018-2019 Season**

*Death and the Maiden*  
*Lucero and the Giants* (OP, Wiley)  
*Barefoot in the Park*  
*Sense and Sensibility*  
*The Witches*  
*The Imposter*

