

LITTLE COUNTRY THEATRE

The Little Country Theatre (LCT) is the producing arm of the Department of Theatre Arts. The goal for each production is to ensure a professional and rewarding experience for the cast, crew and audience members. Throughout its 95-year history, LCT has been dedicated to quality artistic productions that challenge both our students and our audience.

2007-2008 Season

Three Days Of Rain by Richard Greenberg
September 27-30, Oct. 5-7, 2007
Director: Dr. Paul Lifton

The Cherry Orchard by Anton Chekhov
November 14-18, 2007
Director: Lori Horvik

Pterodactyls by Nicky Silver
February 20-24, 2008
Director: Elizabeth Horab

Floyd Collins by Adam Guettel and Tina Landau
April 18-20, April 24-27, 2008
Director/Choreographer: Dr. Pamela D. Chabora

Production Spaces

The Little Country Theatre traditionally presents its productions in Askanase. This building houses two production spaces—Askanase Auditorium and the Walsh Studio Theatre. Show space is selected as appropriate to each individual production.

Askanase Auditorium is a proscenium stage (approximately 28' x 100') seating 388. The auditorium is used for general lecture courses in the mornings and is reserved for LCT use in the afternoons. Students are not generally allowed to use this space for performances, rehearsals, or classroom work.

The Walsh Studio Theatre is a flexible black box space (49' x 49') seating a maximum of 160. The studio serves as a major classroom space for the theatre arts department as well as a rehearsal space for the NDSU Musical Theatre Troupe. When not previously reserved, this space is available for student use. A sign-up sheet is posted weekly on the studio door. Students are asked to schedule only two hours per day to allow use by others.

In addition to the spaces housed in Askanase, the Theatre Department has access to both Festival Concert Hall and Beckwith Recital Hall located in the Music Education Building. These spaces are used for LCT productions on a limited basis as productions demand.

Season Selection

Season selection is done by the faculty, with student input. The department attempts to follow a four-year production rotation schedule to ensure that students are exposed to a variety of theatrical styles/genres during their term of degree completion. The categories are defined as follows:

Classical/Medieval:	Roman, Greek, Medieval
Elizabethan/Jacobean:	Shakespeare, Webster, Marlowe, Dekker
Continental:	Italian Renaissance, Restoration, 18 th & 19 th Century
Period Realism:	Ibsen, Chekhov, Strindberg
Musical:	Sondheim, Rodgers and Hammerstein, Gershwin, etc.
Modern Non-Realistic:	Beckett, Anouilh, Cocteau, Ionesco
Classic 20th Century American:	Williams, O'Neill, Odets, Miller, etc.
Contemporary:	Rabe, Mamet, Wasserstein, Gurney, Pinter, etc.

The following is the theatre's rotation schedule (observed with some flexibility):

- Year 1: Period Realism, Open, Musical
- Year 2: Classical/Medieval, Contemporary, Open
- Year 3: Open, Continental, Modern Non-Realistic
- Year 4: Elizabethan/ Jacobean, Open, Classic 20th c. American

Students demonstrating advanced directing skills have the opportunity to propose directing a mainstage production as their Capstone Experience. The faculty selects the production as well as the director through the submission of a formal proposal (see proposal guidelines); the design team and support staff is approved in the same process. Season selection begins in the fall and is often finalized by the end of January. Therefore **directors are asked to submit proposals for the following season no later than October 1; designers and support staff are asked to submit proposals no later than one month following the announcement of the upcoming season.**

Auditions

Any student currently enrolled at North Dakota State University, Minnesota State University - Moorhead or Concordia College is eligible to audition for LCT productions. BFA Performance majors at NDSU are required to audition for each production and are expected to accept any role in which they are cast.

Audition announcements are posted on the NDSU Theatre Listserv, callboard, on posters distributed across campus and are advertised in the campus newspaper, The Spectrum. Auditions are traditionally held on two consecutive evenings, with callbacks held on the third night. Perusal scripts and audition information sheets are available in the Division of Fine Arts office, Music Education Building, Rm #115.

Auditions often consist of cold readings from the script or require a prepared monologue; in the case of a musical audition, students are asked to bring a short (no more than 16 bars) prepared musical selection and sheet music in the proper key. An accompanist is provided for musical auditions. Individual directors may provide additional audition guidelines.

Cast lists are posted on the north lobby (Walsh) interior doors and on-line. Those cast in a production are asked to initial by their name to indicate acceptance of a role and to meet with the costume shop manager as soon as possible to schedule a measurement session.

Casting

Theatre majors are expected, except in extreme circumstances, to accept all roles as cast. When a student is being considered for two or more roles in a semester, standard departmental policy is to cast the student in a designated role in one production; the student is then given the option of accepting or refusing any additional roles in that same semester. Students in this situation may not opt out of the designated role in order to accept the optional role(s) (i.e. if Joe Student is cast as Hamlet, and also given the option to play Big Daddy in the same semester, Joe may not refuse the role of Hamlet in order to play Big Daddy).

Rehearsals

Rehearsals for LCT productions are normally held from 7-10 p.m., Sunday through Thursday. Additional rehearsals (on weekends and/or free days) are at the discretion of the director. A tentative rehearsal schedule will be provided by some LCT directors at auditions. Consideration will be given to individual students schedules, but final scheduling will be determined by the director.

Technical rehearsals normally begin the Friday before opening and run through preview night. Depending on the production's technical demands, actors and crew are called for a number of hours over the course of tech weekend. Cast and crew members are asked to clear their schedules of other commitments between the hours of 6 p.m. to 10 p.m. on Friday, 9 a.m. to 10 p.m. on Saturday, and Noon to 10 p.m. on Sunday of tech weekend. Individual call times for cast and crew will be announced by the stage manager. Every effort is made to give sufficient notice of the tech schedule and to make the best use of each individual's time.

Measurements and Fittings

Dates and times for measurements will be posted on the callboard. The stage manager will ensure each actor signs up for the appropriate date and time. Appointments are expected to be kept; if you are unable to keep a scheduled appointment, please contact the costume shop manager (231-7788) as soon as possible.

Crew Assignments (Theatre Practicum Design/Tech Opportunities)

All available crew positions for upcoming productions are posted on the callboard and are announced at the monthly theatre meetings. Students are encouraged to sign up for those in which they are most interested; however, final assignment will be made by the faculty. Design/Technology students are expected to accept each production duty as assigned by the faculty, unless a waiver has been submitted and approved.

See Addendum VI of this handbook for Descriptions of Design and Technical positions and examples of the Theatre Practicum Contract and Student Evaluation.

Strikes

Running crew, cast members, and all selected theatre arts majors and minors are required to attend all strikes. Strike is normally held immediately following the final performance. The technical director supervises strike and determines the work that needs to be accomplished.

REHEARSAL GUIDELINES

The following rehearsal and performance guidelines were developed by students to ensure those involved in a production enjoy the most successful professional experience possible. Cast and crew are encouraged to study these guidelines carefully.

1. By choosing to accept a role in a production, you are making a commitment to that show. Please honor this responsibility with the same respect and dedication you would any job or class.
2. Be on time. Call time is when rehearsal begins, not when you are expected to arrive. Unless previously arranged with the director, you should arrive early enough to be ready to begin promptly at call time.
3. It is your responsibility to check the callboard daily. The callboard contains vital information such as: rehearsal/performance schedule, important phone numbers, costume fitting information, and schedule changes.
4. It is your responsibility to make and keep all of your fitting appointments. Fitting information will always be posted on the callboard.
5. Work weekend and strike are not optional. Theatre is a team effort, and these events are just as important as any rehearsal or performance.
6. Keep excessive noise to a minimum. Please respect your director and cast mates by not talking in the house or wings during rehearsals. Cast members must help enforce this rule.
7. There is to be absolutely no food, drink (except water in a closed container) or chewing gum in the auditorium or on stage (unless part of the rehearsal requirements).
8. Respect all members of cast and crew. Remember that the show could not go on if you did not have lights, costumes, or the set. It also would not work if there were not actors.
9. Rehearsals are imperative to the success of a production. If you are running late, contact the stage manager, director, or get in touch with someone in the back hallway (231-8725). One unexcused absence or three unexcused tardies may result in your dismissal. Terms of any possible dismissal will be left to the director's discretion.
10. Come prepared for all rehearsals. You should always bring along your script, a pencil, paper for taking notes, and a positive attitude.
11. Your health and well being are vital to a production's success. Please attempt to keep yourself healthy by getting rest and proper nutrition. Remember, your body is your instrument—mistreat it, and you only have yourself to blame.
12. You may need to leave the theatre after dark; do not feel you must walk to your car or home unaccompanied. Do not hesitate to ask a fellow cast member or crew mate whom you trust, or call the campus escort service to walk with you (231-8998).

On Parking: Parking in Loading Dock area behind Askanase Hall is not an option unless you are loading or unloading. You will be ticketed!!

PERFORMANCE GUIDELINES

1. Your stage manager should always be treated with respect. Whenever the Stage Manager makes an announcement, the appropriate response is “Thank you.” Beginning with tech week and continuing throughout the performances, the stage manager assumes the position of “surrogate” director. This position brings with it a great deal of responsibility, but very little thanks. Have you thanked your stage manager today?
2. Be on time. Performance nights are the big payoff for all of your hard work. It is as important as ever that you be on time. Be certain to sign in immediately when you arrive At each rehearsal and performance.
3. The key word is teamwork. Remember the crew members are your teammates and they work hard to keep the production running as smoothly as possible. Extend to them the same courtesy you would give your director or fellow actors.
4. You must never eat, drink, or smoke in costume. Also, be certain that your garment is always hung up properly after each performance. If you are unsure of how it should be done, any dresser can instruct you. Many hours and a great deal of work go into the construction and maintenance of each and every garment.
5. “Places” means places! Know that when the stage manager calls “places”, you must go to your place immediately. If you are prompt and efficient, you will always be ready when “places” is called.
6. No loitering in the wings! This is a nuisance to the crew and a distraction to your fellow actors. Between your scenes, you should wait in the make-up room, being sure to maintain your focus on the production.
7. Your cues are your responsibility. There is a monitor in the make-up room so you can hear the action on stage; however, if it is not on or not functioning, you must still remain on alert for your cues.
8. The back hallway phone is reserved for emergency use only.
9. Your props are your responsibility. They must be checked prior to and put away after each performance. The properties are not toys; handle them with care, as many of them are irreplaceable. Give your attention only to those props assigned to you.
10. No visiting in costume. Your friends and family are welcome to visit you in the Walsh Studio Theatre after the performance, but only after you have removed and hung up your entire costume and have put all your props away.
11. Support your cast. Nothing brings down a cast’s energy faster than a negative comment about the energy level of an audience. Not all crowds are vocal, so do not become discouraged. Be assured you have an audience enjoying your performance.

TICKETS AND BOX OFFICE PROCEDURES

Box Office Policies

The phone number for season information or tickets is 231-9442. The LCT Box Office operates out of the Division of Fine Arts Office, located in the Music Education Building, Rm #115 (directly west of Askanase). Regular hours are 8 a.m. to 4:30p.m., Monday through Friday. On show nights, the box office operates out of the Box Office in Askanase and opens one hour before curtain.

Tickets may also be purchased at the Memorial Union Ticket Office (9 a.m.-5 p.m., Monday through Friday; 231-8458) or you may purchase through TicketMaster (charge by phone: 701/235-7171; or purchase at any TicketMaster outlet). There is a convenience fee added to TicketMaster purchases.

All ticket orders must be paid for with cash, check, or credit card when placed (and will not be reserved until paid for). All phone orders will be held at the reservations window for pick-up before the show unless directed otherwise. There is a \$1 charge for mailing tickets off-campus.

We regret that no refunds can be made. Exchanges may be made up until 5 p.m. on the evening of the performance if tickets are still available. There will be a \$1 per ticket handling charge for exchanges.

Note: NDSU Theatre Arts (LCT) maintains a "Theatre Major Ticket Exchange Policy" within the Tri-college System (i.e. MSUM and Concordia Theatre Depts.) Majors may receive a comp ticket for all department shows *except for musicals* by appearing on the list of majors and showing their student IDs.

Prices

LCT 2006-2007 season ticket prices are as follows (4 mainstage productions):

Adult - \$ 42.00

Sr. Citizen, NDSU Faculty/Staff, Non-NDSU Student, Child (12 & under) – \$32.00

NDSU Student - \$12.00

Single tickets for LCT productions are as follows:

Adult - \$12.00 (\$15.00 for *Floyd Collins*)

Senior Citizen, NDSU Faculty/Staff, Non-NDSU Student, Child (12 & under) - \$10.00 (\$12.00 for *Floyd Collins*)

NDSU Student - \$4.00 (\$5.00 for *Floyd Collins*)

Rush Tickets

All remaining tickets are made available a half an hour before curtain to eligible students at a discounted price. NDSU students may purchase one (1) ticket for \$2 with student ID; Concordia, Minnesota State University-Moorhead and high school students receive a slightly higher discounted rate. These tickets are first-come, first-serve and cannot be reserved. Availability is not guaranteed.

The Edwin Booth Society

Active membership requires current enrollment in THEA 201, 202, 203, 204, 370, or 450. Students must be on the official course roster to be considered active. New members are considered apprentices and given one complimentary ticket for every LCT production. The rank of active members is raised for every two semesters of work completed. With each increase of rank an additional complimentary ticket is given. The list of active members will be generated each time a LCT program is prepared. Students who register after that time may still receive their complimentary tickets by providing the EBP coordinator (Prof. Rooth Varland) proof of registration in a qualifying course.

Summary:

Apprentice = first and second semesters = 1 complimentary ticket

Journeyman = third and fourth semesters = 2 complimentary tickets

Artist = fifth and sixth = 3 complimentary tickets

Master Artist = seventh and above = 4 complimentary tickets

Complimentary Tickets

Complimentary tickets are available through the LCT Box Office ONLY (and should be arranged for prior to the day of the show). Each cast member/production crew member is entitled to at least one complimentary ticket to the current production (Note: Edwin Booth Players info above). Cast and running crew may purchase tickets and/or reserve complimentary tickets during regular box office hours only. Ticket orders will not be accepted on performance nights (no exceptions). **DO NOT COME TO THE BOX OFFICE IN MAKEUP AND/OR COSTUME AND EXPECT TO GET TICKETS.**

Drama Days

The theatre department hosts Drama Days for high school students in conjunction with the LCT main stage productions for high school students (see Dates & Deadlines). Drama Day is a day of theatre workshops with NDSU theatre faculty and students, tours of the theatre facilities, to meet majors and to learn about theatre at NDSU. The students who attend Drama Day also have the option to attend that night's performance free of charge. Majors are often asked to volunteer to help on these days. Volunteers assist with registration of the students, tours, question and answer sessions before the workshops start during registration and sit at the registration table throughout the day in case any student has a question. Some majors are also asked to assist with workshops.