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## **Arizona Repertory Theatre**

The Arizona Repertory Theatre is unique and special, serving as the public laboratory and showcase for the School of Theatre Arts' professional training programs. The company is modeled directly after professional examples such as the large classical repertory theatres in the USA, Canada, England, and Europe. Students function as young professionals in a setting where the rules and discipline of the contemporary theatre are observed.

Operating rules are modeled after those of the Actors' Equity Association, the union of professional actors and stage managers in the United States. The repertoire is selected primarily from classical and musical works, and is designed to serve as the integral extension of the student's classroom study and studio training. The performers who constitute the resident actor training company are students from the B.F.A. program in acting, the B.F.A. program in musical theatre, and the Post Graduate Acting Program. Performance opportunities are designed to provide our students with a mentored experience in a professional theatre production. Acting process skills such as voice, movement, singing, dancing and style techniques will be reinforced and applied in the rehearsal environment. The production season offers the students a chance to experience a wide range of forms and styles of theatre by exploring classical and contemporary works as well as musicals. The training program serves to provide a center for the study of theatre using a traditional professional theatre model so that students will be better prepared to enter the profession. The ART, located on a university campus, represents high quality training through nationally accredited professional curricula.

The ART is dedicated to exploring universal themes through classical European and American drama, musical theatre and contemporary works. The ART strives to educate and enlighten the University community, the greater Tucson community, and the larger communities of the state and nation.

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

**MISSION**

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

**GOALS**

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

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

To provide a model acting company during the summer using Bachelor of Fine Arts, Post Graduate Fellows, and guest artists.

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

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

**PHILOSOPHY**

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

Theatre Arts Faculty who subscribe to this philosophy to serve as directors on ART productions.

The training program serves to provide a center for the study of theatre using a traditional professional theatre model so that students will be better prepared to enter the profession. The production season offers the students a chance to experience a wide range of forms and styles of theatre by exploring classical and contemporary works as well as musicals. Opportunities for transition into the profession are provided through the annual Showcase of Talent and the professional internship program with the Arizona Theatre Company, a LORT B regional theatre.

### **MEMBERSHIP**

The company will be comprised of BFA Acting and Musical Theatre majors (juniors and seniors) and Post Graduate Fellows. Sophomores will serve as probationary members of the company. Full participation in the ART company, for a minimum of four semesters, is a graduation requirement for all BFA and Post Graduate students. ART company members must be enrolled in all required major courses to be considered for casting and/or continuation in the School of Theatre Arts' productions.

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

### **PROBATIONARY COMPANY MEMBERS**

Sophomore BFA actors are probationary ART company members for the entire year. Full company membership will not be granted until sophomores have passed the audition for admission to upper division. They will, however, participate in company productions on a regular basis. Sophomores who are not cast will be assigned other duties such as understudy roles or stage management positions. All major roles in ART productions must be covered by swings or by understudies. Any company members may be placed on probation and/or removed from production assignments in response to infractions of company policy. If one is expelled from the company, one cannot remain in the major and if one is not advanced in the program, one cannot be a company member.

## **POST GRADUATE FELLOWSHIP IN ACTING**

The intent of this program is to produce young actor/teachers who will become leaders in the academic theatre profession. Candidates are required to have completed an MFA in acting and must have an aptitude for teaching on the college and university levels. Fellows are senior members of school's Arizona Repertory Theatre (ART) acting company and perform as cast in the repertoire. They also serve as cast and as understudies in productions at the Arizona Theatre Company (ATC), the state's regional repertory theatre (LORT B), as Actors' Equity Association membership candidates. Additionally, fellows teach a number of sections of courses in theatre arts, including general education, under the supervision of the faculty in the Acting/Musical Theatre Division of the school. Faculty serve as mentors and master teachers for the fellows and will help the candidates in the development of teaching specialties such as voice and movement, period styles, stage combat or musical theatre. Faculty members also assist them in job placement to include vitae preparation, career searches and participation in the annual Showcase of Talent at which students audition for agents, managers, casting directors and other industry representatives from across the nation.

Each fellow receives a stipend of \$20,000 per academic year, plus benefits. Fellowships can be renewable for a second year based on a performance review and recruitment of new candidates and availability of funds.

The Post Graduate Program was initiated in the Fall of 2004.

### **Post Graduates 2004/2005**

D. Lance Marsh  
James Hesla

### **Post Graduates 2005/2006**

Jeff Haffner  
Lisa Rothschiller (Spring 2006 only)

## **PRODUCTIONS**

The Arizona Repertory Theatre's productions have been consistently noted over the years for their high quality and ambitious scale. The A.R.T. productions are the basis of the School's subscription series. ART shows will be cast primarily with actors from the Professional Actor Training Company, supplemented on occasion by guest artists. Company actors who are not cast will, in most cases, be assigned supporting duties, such as understudying, or assisting the director or stage manager.

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

The ART produces the following productions each year:

Two Musical productions (Contemporary and Classical)  
One Shakespeare production  
Encore (Showcase for Freshmen Musical Theatre majors)  
Debut (Showcase for Freshmen Acting Majors)

The ART may also produce the following touring productions:

Touring Shakespeare  
The Entertainers  
Swordplay

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

## **REPERTOIRE**

The Arizona Repertory Theatre's production season offers both students and patrons a chance to experience a wide range of forms and styles of theatre. The repertoire emphasizes musicals and Shakespeare, as well as other classical and contemporary works.

## **PAST 10 SEASONS**

### 1996-97

You Can't Take It With You  
The Entertainers: Over The Rainbow  
The School for Scandal  
Dragons  
The Night of the Iguana  
Macbeth

### 1997-98

Arsenic & Old Lace  
The Molière Comedies  
The Kentucky Cycle  
Blood Brothers  
Uncommon Women & Others

Much Ado About Nothing

1998-99

I Hate Hamlet

Ghosts

Cabaret

Six Degrees of Separation

Measure for Measure

On The Razzle

1999-2000

Quilters

The Elephant Man

The Crucible

Kiss Me Kate

Arcadia

Twelfth Night

2000-2001

The Good Doctor

Les Liaisons Dangereuses

Into the Woods

Crimes of the Heart

Angels in America

King Lear

2001-2002

Steel Magnolias

Rain. Some Fish. No Elephants

Two Gentlemen of Verona

A Piece of My Heart

The Threepenny Opera

A Flea in Her Ear

2002-2003

Absurb Person Singular

Three Sisters

The Cider House Rules, Parts I & II

Oklahoma!

A Midsummer Night's Dream

2003-2004

Rumors

Metamorphoses

Guys & Dolls

Dancing at Lughnasa  
Hamlet  
Little Shop of Horrors

2004-2005

Noises Off!  
Rivals  
Carousel  
Midwives  
Pericles  
The Rocky Horror Show

2005-2006

Brighton Beach Memoirs  
Side Show  
Henry IV, Parts I & II  
Scenes from an Execution  
The Philadelphia Story  
She Loves Me

**RULES AND GUIDELINES**

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

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

**SPECIFIC ACTOR REQUIREMENTS AND RESPONSIBILITIES**

Production Credit: All ART actors must be registered for academic credit under T AR 497f. Failure to register for academic credit will result in removal from that assignment.

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

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

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

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

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

## **AUDITIONS**

The Acting/Musical Theatre faculty sees the audition experience as an integral part of the actor's training. Our goal in casting assignments is to ensure that each student has opportunities to train, grow, and perfect his/her techniques in a variety of styles and genres.

Arizona Repertory Theatre general auditions are held at the beginning of each academic year. All ART company members are required to audition at this time. Company members unable to attend due to summer theatre employment must send in an audition tape prior to these auditions.

All Musical Theatre majors must perform a one minute to a minute and a half monologue and two songs (one ballad – one up tempo - 32 bars each). All Acting majors must perform a one minute to a minute and a half monologue and one song (16 bars). All senior Musical Theatre and Acting majors must perform a one minute to a minute and a half Shakespeare monologue. During November callbacks will be held for the spring semester productions. The requirements for the callbacks will be announced by the individual directors prior to the audition.

Any actor may request a release from role assignments for a given semester. Requests must be received by the acting area faculty before auditions begin. On some occasions, roles will be pre-cast by the acting faculty before auditions begin. These decisions will be made for pedagogical reasons. If such a decision has been made, it will be announced publicly before auditions begin.

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

The ART is committed to a policy of color blind and nontraditional casting.

## **REHEARSAL TIMES, DATES and SCHEDULES**

The Acting/Musical Theatre Division will determine the beginning date of each show's rehearsal period in consultation with the Production Committee. Classical plays and musicals will normally have longer rehearsal periods than contemporary and realistic plays. For all shows, a bare minimum of one rehearsal hour per one minute of running time must be accomplished prior to Tech Week. The normal rehearsal day occurs

between 4:30 pm -11:00 pm, Monday through Friday. Normally no weekend rehearsals will be allowed until Tech Week. Each actor must have at least a one hour dinner break during the above hours. All ART rehearsals will closely follow Equity guidelines. Starting and ending times must be rigidly observed, and no lateness is to be tolerated. During dress rehearsals, the regular intermission will constitute the break.

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

Each production will elect a Company Deputy at the first cast meeting. No directors or management personnel will be present during this election. This deputy will serve as the liaison between actors and management throughout the rehearsal and performance period. The deputy will normally report to the stage manager with health and welfare issues. The deputy exists to facilitate communication and to make certain that the concerns of actors are heard. It is not appropriate for the deputy to ask for ART rules to be bent or broken or to enter into discussions concerning creative considerations.

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

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

### **COSTUME FITTINGS**

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

### **DRESS PARADES**

All ART productions will conduct a dress parade. Dress parades will occur the week before the show moves onto the set. The actor's call time will be announced at least 24 hours prior to the Dress Parade. The start and stop time for the Dress Parade must be cleared by the Stage Manager, Director, Costume Designer and Shop Supervisor prior to posting.

### **PUBLICITY PHOTO CALLS**

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

### **PRODUCTION PHOTO CALLS**

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

## **SUMMER EMPLOYMENT**

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

### **Internships:**

The School of Theatre Arts has an active Internship program with the Arizona Theatre Company (ATC), the state's regional repertory theatre (LORT B). ART company members regularly serve as understudies in productions at ATC. In addition to receiving academic credit for understudy roles these students also qualify for membership points in Actors' Equity Association's Equity Membership Candidacy program. Over the past several years students have also been cast in ATC's large scale productions and have performed with the company in Tucson and Phoenix. Students cast in ATC shows are released from their ART duties for the duration of their ATC assignment.

## **EQUIPMENT**

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

### **MEN**

Black character shoes, hard soled with heel  
Aerobic/tennis shoes  
(Musical Theatre majors) Tap and/or Jazz shoes  
Black dress pants, with side vent pocket (no jeans)  
Black leotard  
Black Tights (and/or black Spandex bike shorts)  
Photo (current), 8x10, black and white head shot  
Resume (current, updated each August), 1 page  
Bio (current), 1 paragraph narrative of experience  
Black socks  
Black warm up sweats

### **WOMEN**

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