

2009-2010

Revised October 2009

UMKC Department of Theatre
Undergraduate
Handbook

TABLE OF CONTENTS

A Brief History of the UMKC Department of Theatre	3
Performance History	7
Our Vision	17
Position Statement	
KC Repertory	
Theatre Department Information	18
Faculty and Staff	19
The Undergraduate Theatre Major	20
Physical Contact Policy	
Advisement and Registration	21
Getting Advised	
Advising over the Summer	23
Transfer Students	
Sample Advising Form	
Major Maps	24
BA Theatre Track Requirements	
General Requirements	27
Independent Study Courses, Internships	
WEPT	28
Graduation Procedure	
Theatre Minor	
Undergraduate Productions	29
Theatre Production 180/380	
Workshops	
Policies and Procedures for Production	
Rehearsal Space	
Injuries	
Guidelines for Rehearsal and Performance	30
Auditions	
Ticket Policies	
University Theatre Association (UTA)	
Mailboxes and Callboards	31
Campus Information	
Important Phone Numbers	32
Campus Map	

A Brief History of the UMKC Department of Theatre

by Dr. Felicia Hardison Londré

The UMKC Department of Theatre continues to build upon a rich tradition of mutually supportive academic, professional, and community collaboration that was developed under the leadership of Dr. Patricia A. McIlrath (1917-1999).

"Dr. Mac" was not only the first chair of our department as a separate entity (beginning in 1954) apart from the English Department, but she also led a trailblazing crusade to bring professional theatre training to the university. Years of tireless dedication to that cause culminated in her founding of Missouri Repertory Theatre (originally UMKC Summer Repertory Theatre) in 1964. Always her vision was to maintain an "organic relationship" between academic and professional theatre on campus, an ideal that involved the sharing of production facilities as exemplified by UMKC's Performing Arts Center, which opened in 1979. Among her many national and international honors, Patricia McIlrath became the first recipient of the Career Achievement Award of the Association for Theatre in Higher Education.

Those of the present UMKC Theatre faculty who were lucky enough to have worked with our beloved Dr. Mac will never forget her beautiful example of dedication to theatre and humanity. She saw the potential and brought out the best in every person she encountered. She encouraged each student, professor, and staff member to be open to the widest spectrum of ideas and skills while developing one's individual strengths. Beneath her gentle, ladylike demeanor there was a steel backbone, Irish toughness, and hard-wired set of principles. Patricia McIlrath's legacy, a Department of Theatre nationally recognized for its professional training program and its association with Kansas City's flagship professional theatre company, is the product of long years of obstacles encountered and overcome. Indeed, triumph over setbacks constitutes a major element in "the Kansas City spirit." This is the spirit that saw the city's burned-down Convention Hall rebuilt in 90 days to host the 1900 Democratic National Convention. This is the spirit that rebuilt great swaths of urban landscape after the devastating floods of 1951 and 1976. This is the spirit that saw the opening of three major educational and cultural entities during the very depths of the Depression: the University of Kansas City and the Nelson Gallery of Art-Atkins Museum, both in 1933, and the Municipal Auditorium in 1935.

The University of Kansas City had been in existence less than a year when the English Department began sponsoring the production of plays in association with community groups in various off-campus venues. The University Players of UKC gradually expanded their offerings. In 1948 Dr. John Newfield, a professional director of theatre and opera in New York and Europe, was hired to direct the new University Playhouse, a building acquired from a deactivated US Air Force base and placed on campus over a newly constructed basement shop. A patio, outdoor fireplace, and two large ceramic masques that functioned as chimneys were soon added to the landscape. For the Playhouse's inaugural production, Blevins Davis was hired to direct Maxwell Anderson's *Elizabeth the Queen*, starring the noted actress Jane Cowl. Another renowned actor, Clarence Derwent, was brought in for *The Merchant of Venice*, a production that received national coverage in 1950. The Playhouse remained in use for both campus-community and (after 1964) professional productions until it was condemned as unsafe in 1976.

Dr. Newfield left UKC in 1952, but 1953 saw the arrival of Susan Dinges who would achieve national prominence in the field of children's theatre and creative dramatics. She founded the Ivory Tower Players in 1960 and directed it on campus until her retirement in 1990; she held the record for the longest continuous faculty appointment in the department until Felicia Londré passed it in 2009. With the 1954 hiring of Patricia McIlrath as Director of University Playhouse,

a Department of Speech was created. The new department chaired by Dr. McIlrath included programs in radio-television and a studio theatre program for experimental productions. After her 1960-61 sabbatical in Europe, Dr Mac expanded the practice of bringing in guest professional artists, including international directors, to work with students on academic productions. Vincent Scassellati joined the department as full-time costumer in 1962. The superb designs of this excellent teacher and master draper graced the stage in hundreds of academic and professional productions until his retirement in 2000.

In 1964 the private University of Kansas City became a state institution, the University of Missouri-Kansas City. At that time the Speech department was renamed Department of Speech and Theatre. The following summer saw the tentative beginnings of a professional repertory theatre with two productions. Rod Alexander guest directed for the second season of Summer Repertory Theatre and also directed James Costin's *Lee* as an academic production. James Costin was a student who would eventually cap his career in the powerful position of UMKC's Vice Chancellor for Cultural Events. To him we are indebted for getting the Hall Family Foundation support that funded two of our professorships, both still held by their original appointees, who also work professionally with The Rep and other theatres nationwide: John Ezell in scene design and Jennifer Martin in movement and choreography.

After a season as artist-in-residence, Robin Humphrey (1922-1998) joined the theatre faculty in 1967. This spirited actress, who had worked on Broadway with Gertrude Lawrence and Julie Harris and who quickly won the hearts of Kansas City audiences, directed and acted for the department and Missouri Repertory Theatre until her retirement in 1986. The MRT Vanguard Tour, taking professional theatre to towns all over Missouri, began operations in 1968. Robin Humphrey acted in and directed touring productions alongside such eminent actors as Harriett Levitt, Art Ellison, Robert Elliott, and James Assad.

Theatre became a separate department in 1972, while speech and radio-television were moved to a new Department of Communication Studies. The Department of Theatre faculty was enhanced by the hiring of Joseph Appelt to teach lighting design and by the creation of two rotating professorships that allowed us to bring distinguished professional theatre artists to campus for one-semester appointments that combined teaching classes with directing, designing, or acting in both the academic and professional production programs. The first Distinguished Visiting Professor of Professional Theatre was Vincent Dowling of Dublin's Abbey Theatre, who directed an academic production of Sean O'Casey's *The Shadow of a Gunman*. The following season brought Alan Schneider. Director Francis Cullinan became a full-time faculty member in 1974, frequently directing for the department, MRT, the Coterie, and Lyric Opera until his retirement in 1989.

During the hiatus between the 1976 closing of the Playhouse and the 1979 inauguration of the long-planned Performing Arts Center, the Department of Theatre moved its offices and production activities to J. C. Nichols School at 69th and Oak Street, while MRT presented its six-play season at the old Jewish Community Center on Holmes. Two new faculty hirings in 1978 continued the tradition of combining academic and professional work: Douglas Taylor as technical director and Felicia Hardison Londré as dramaturg for Missouri Repertory Theatre. Ron Schaeffer joined us in 1979 to teach stage management and serve as production manager for MRT. Harry Feiner taught scene design here from 1980 to 1985.

In 1981 the UMKC Department of Theatre was granted authority to offer the only MFA degrees in theatre in the state of Missouri. It had long been said that the MA in theatre from UMKC was the equivalent of the MFA at professional theatre training schools elsewhere; now, thanks to years of effort by Patricia McIlrath, Robin Humphrey, and James Costin, the degree matched the reality. The two new MFA degrees were in Acting/Directing and Design/Technology. The MA degree was then reconceived for a more academically-focused

program of study. Two new faculty positions were created and filled by Albert Pertalion as head of the MFA acting program and Bonnie Raphael for voice and movement. Also in 1981 guest director Louis Fantasia gave us a memorable production of Goldoni's *Trouble in Chioggia*.

The academic production with the greatest international resonance in the history of the department came in 1982 when the renowned Chinese actor-director and vice-minister of culture Ying Ruocheng served as visiting professor and directed *The Family* by Cao Yu. Professor Ying gave the students a crash course in Chinese culture and worked with them on ritual gestures like kowtowing and calligraphy brush-handling. The result was a superbly nuanced production that was seen by millions when shown on Chinese television. Overnight the names of UMKC student actors were known to taxi drivers and food vendors from Beijing to small villages; many Chinese spoke of their appreciation for the care taken by the "big-nose actors" in their recreation of Chinese manners. Ying returned to UMKC in 1984 to direct *Fifteen Strings of Cash* for MRT. His son, Ying Da (Dan Ying), earned his MFA in acting/directing at UMKC in 1987 and became a prominent film actor (*Farewell My Concubine*) and television director.

It was often noted that when Patricia McIlrath retired it took two men to replace her. The chairmanship of the department was taken by Dr. Jacques Burdick in 1984 and the artistic directorship of MRT by George Keathley in 1985. Other faculty hirings of the 1980s and 1990s included Peter Sander to teach acting, Toni Dorfman for undergraduate performance courses, Ewa Wielgat for voice coaching, Dennis Rosa for acting and directing for the camera (and who also directed MRT's very successful production of *Dracula*), David Jacques followed by Rob Murphy for lighting design, Theodore Swetz in acting, Victoria Marshall in costuming and rendering, Chuck Hayes in technical theatre, Tom Mardikes in sound design, Louis Colaianni for voice and speech, Victor En Yu Tan for lighting design, Gene Friendman for drafting and history of design and technology, and Joseph Price for undergraduate performance. With Dale AJ Rose's appointment to head the MFA Performance Training program in 1988 the department reached new heights of national recognition as tallied in biannual surveys by *U.S. News and World Report*. After Burdick's retirement in 1989, the chairmanship of the department was held in turn by Joseph Appelt, Jennifer Martin, Neil Bull, Cal Pritner, and again Neil Bull.

UMKC Theatre's partnership with Dell'Arte International School of Physical Theatre of Blue Lake, California, brought Joe Krienke and Stephanie Thompson to the faculty to teach mask and clown techniques. Though they have moved back there to head that company, our liaison with the School continues to be a strength. The department also benefits from its close cooperation with Jeff Church and the Kansas City's Coterie, which was named by *Time* magazine as one of the five best children's theatres in the United States.

After a year of Visiting Professor status in 2001-2002, Gary Holcombe (Styles Acting), Gene Friedman (Scenic Design) and Lindsay W. Davis (Award-winning costumer) joined the ranks of tenure track faculty. Sarah Oliver is of able assistance in the costume shop. Nationally-produced playwright Frank Higgins now teaches the playwriting courses that are offered every semester.

Barry Kyle, Honorary Associate Director of the Royal Shakespeare Company and Founding Artistic Director of Swine Palace Productions in Louisiana as well as the first Artistic Director of Stratford's Swan Theatre, led two charrettes and joined the faculty in 2003 as Professor of Theatre Arts. He has since directed *Henry V*, *Good, A Maids' Tragedy*, *Black Snow*, *Three Sisters*, *The Cure at Troy*, *The Master and Margarita*. Theodore Swetz, master acting teacher, returned to UMKC Theatre in Winter 2006 to head the performance faculty. After conducting a charrette for our designers in 2004 and directing the first scholarship benefit production of *The Darker Face of the Earth* in 2005, Ricardo Khan came to grace our faculty in 2006-2007. Erika Bailey teaches voice and speech and Stephanie Roberts teaches mask and clown physical theatre.

In 2001, after a national search, Tom Mardikes was unanimously chosen by the theatre faculty to head the UMKC Department of Theatre as we move into a new era of opportunity for achieving pre-eminence in university-level professional theatre training. Our graduates have gone on to act, design, and stage manage for leading professional theatres all over the country as well as for film and television. Much of the talent has also enriched the Kansas City theatre scene, continuing Patricia McIlrath's vision of cooperation and mutual support among artists of the greater Kansas City theatre community. Although the name of Missouri Repertory Theatre was changed to Kansas City Repertory Theatre in October 2004, her spirit continues to infuse professional theatre here. It was her inspiration and devotion to theatre as a necessary art form that inspired the founding of other theatre companies, including the Unicorn, the Coterie, the New Theatre (Dinner Playhouses, Inc.), Gorilla Theatre, American Heartland Theatre, Heart of America Shakespeare Festival, Starlight Theatre, Martin City Melodrama, Kansas City Actors Theatre and others. We welcome all our new and continuing students who are joining us in our tradition of greatness in theatre in the heart of America.

Performance History

Compiled by Raymond R. Gould and Jan Waller

Before the 1989-90 season only individual programs were printed; most did not indicate the year of the production, although there were season brochures for 1979-80, 1981-82.

Some of the titles, in no particular order, were:

HAY FEVER by Noel Coward, THE TROJAN WOMEN by Euripides (1970), WAITING FOR GODOT by Samuel Beckett (approximately 1983). TROUBLE IN CHIOGGIA by Carlo Goldoni (1982?), THE LADY'S NOT FOR BURNING by Christopher Fry (1980?), THE FAMILY by Cao Yu, AS YOU LIKE IT by Shakespeare (before 1979), YERMA by Federico Garcia Lorca, A LOVELY SUNDAY FOR CREVE COEUR by Tennessee Williams (before 1979), THE MERCHANT OF VENICE by Shakespeare (mid-1980's), THE TROJAN WOMEN by Euripides, OUR TOWN by Thornton Wilder (1981), LU ANN HAMPTON LAVERTY OBERLANDER by Preston Jones (1983?), HEDDA GABLER by Henrik Ibsen (1982-3?), DIVISION STREET by Steve Tesich (1982-3?), ANOTHER PART OF THE FOREST by Lillian Hellman (1982-3?), SEXUAL PERVERSITY IN CHICAGO by Mamet (1984), THE PHILANTHROPIST by Hampton (1984), TARTUFFE (1984), WOYZECK by Georg Buchner (1985?), LIVING TOGETHER by Alan Ayckbourn (1986?), THE ROGUE'S TRIAL by Ariano Suassuna (1986?), ACCIDENTAL DEATH OF AN ANARCHIST by Dario Fo (early to mid-1980's), THE RUNNER STUMBLES by Milan Stitt (1985?), THE FIREBUGS by Max Frisch (mid-1980's), THE SHADOW OF A GUNMAN, by Sean O'Casey (mid-1980's), A MIDSUMMER NIGHT'S DREAM by Shakespeare (mid-1980's), UNDER THE GASLIGHT by Augustin Daly (mid-1980's), THE DUCHESS OF MALFI by John Webster (mid-1980's), THE BIRTHDAY PARTY by Harold Pinter (mid-1980's), HEKABE by Euripides (app. 1985), THE COUNTRY WIFE by William Wycherley (1985), THE FATHER by August Strindberg 1984?), AESCHYLUS: THE HOUSE OF ATREUS by John Lewin (1985?).

1989-90:

AGNES OF GOD by John Pielmeier

TWELFTH NIGHT by Shakespeare and TONIGHT AT 8:30 by Noel Coward

--in repertory

ZASTROZZI by George F. Walker

THE BAKKHAI by Euripides

THE BIG KNIFE by Clifford Odets

INDEPENDENCE by Lee Blessing

TBA in Spencer

1990-91:

THE CRUCIBLE by Arthur Miller

THE COMEDY OF ERRORS and THE MARRIAGE OF BETTE AND BOO

--in repertory

WHAT THE BUTLER SAW

OLD TIMES

VINEGAR TOM

THE MISANTHROPE

THE ROVER

1991-92:

THE HOSTAGE by Brendan Behan
MACBETH and OUR COUNTRY'S GOOD by Timberlake Wetenbaker
--in repertory
THE SECRET RAPTURE
TIS PITY SHE'S A WHORE
GOING DOWN TO MARRAKECH
THE INSPECTOR GENERAL by Gogol

1992-93:

A DOLL HOUSE by Henrik Ibsen
THE WINTER'S TALE by Shakespeare and ROOM SERVICE by John Murray and
Allen Boretz -- in repertory
STREAMERS by David Rabe
THE RELAPSE by Sir John Vanbrugh
Three contemporary plays:
L'AMANTE ANGLAISE by Marguerite Duras,
MY CHILDREN, MY AFRICA by Athol Fugard and
IN THE BELLY OF THE BEAST by Jack Henry Abbott
BURIED CHILD by Sam Shepard
THE CAUCASIAN CHALK CIRCLE by Bertolt Brecht

1993-94:

TRANSLATIONS by Brian Friel
MARY STUART by Friedrich Schiller and SEARCH AND DESTROY by Howard
Korder -- in repertory
SMALL CRAFT WARNINGS by Tennessee Williams
THE SCHOOL FOR SCANDAL by Richard B. Sheridan
BETRAYAL by Harold Pinter
LOVE'S LABOUR'S LOST by William Shakespeare

1994-95:

THE NORMAL HEART by Larry Kramer
MISALLIANCE by George Bernard Shaw and THE TAMING OF THE SHREW by
Shakespeare -- in repertory
IN PERTETUITY THROUGHOUT THE UNIVERSE by Eric Overmyer
THE CHANGELING by Thomas Middleton and William Rowley
SPEED THE PLOW by David Mamet
THE RESISTABLE RISE OF ARTURO UI by Bertolt Brecht

1995-96:

FIFTH OF JULY by Lanford Wilson
RECKLESS by Craig Lucas and TWO GENTLEMEN OF VERONA by Shakespeare
--in repertory
THE COMMON PURSUIT by Simon Gray
TARTUFFE by Molière
WAITING FOR GODOT by Samuel Beckett
THREE SISTERS by Anton Chekhov

1996-97:

THE COMMUNICATION CORD, by Brian Friel
ARCADIA by Tom Stoppard and DIARY OF A SCOUNDREL by Alexander Ostrovsky
--in repertory
THE HOLY GHOST by Romulus Linney
THE BEAUX' STRATEGEM by Farquhar
LIE OF THE MIND by Sam Shepard
TWELFTH NIGHT by William Shakespeare

1997-98:

BLOOD KNOT by Athol Fugard
HAPPY END by Bertolt Brecht and Kurt Weill and AN ABSOLUTE TURKEY by
Georges Feydeau --in repertory
DOES A TIGER WEAR A NECKTIE? by Don Petersen
SERVANT OF TWO MASTERS by Goldoni
BLOODY POETRY by Howard Brenton
RICHARD III by William Shakespeare

1998-99:

SLAB BOYS, by John Byrne
THE LUSTY AND COMICAL HISTORY OF TOM JONES, adapted from the Fielding novel
by John Morrison and TITUS ANDRONICUS by William Shakespeare
--in repertory
THE PAINTER OF DISHONOUR by Calderon
ELECTRA by Euripides
DURANG DURANG by Christopher Durang
RED NOSES by Peter Barnes

1999-2000:

BOSEMAN AND LENA by Athol Fugard
AS YOU LIKE IT by Shakespeare and MERRILY WE ROLL ALONG Sondheim and
Furth --in repertory
LA RONDE by Arthur Schnitzler
THE MISER by Molière
THE ELEPHANT MAN by Bernard Pomerance
THE SEA by Edward Bond

Compiled by Cynthia Stofiel

2000-2001:

ECSTASY by Mike Leigh
directed by Dale AJ Rose
9/27-10/01/00 Grant Hall Theatre, UMKC

AN ENEMY OF THE PEOPLE by Henrik Ibsen
translated by Brian Johnston and Rick Davis
directed by Theodore Swetz
11/3-5 - 11/18/2000 Studio 116, UMKC Performing Arts Center

A MIDSUMMER NIGHT'S DREAM by William Shakespeare
directed by Jael Weisman
11/15- 11/18 /2000 Spencer Theatre, UMKC Performing Arts Center

MAD FOREST by Caryl Churchill
directed by Joseph Price
12/5-10/2000 Studio 116, UMKC Performing Arts Center

OFF TO THE COUNTRY by Carlo Goldoni
translated by Anthony Oldcorn
directed by Stefan Golux
2/14-18/2001 Grant Hall Theatre, UMKC

THREE DAYS OF RAIN by Richard Greenberg
directed by Ron Schaeffer
3/28-4/1/2001 Studio 116, UMKC Performing Arts Center

THE GRAPES OF WRATH adapted for the stage by Frank Galati, from John Steinbeck's
Pulitzer Prize-winning novel.
directed by Risa Brainin
4/12-15/2001 Spencer Theatre, UMKC Performing Arts Center

2001-2002

THIN AIR: TALES FROM A REVOLUTION by Lynne Alvarez
directed by Elaine Vaan Hogue
9/26-9/30/2001 Studio 116, UMKC Performing Arts Center

ANOTHER PART OF THE FOREST by Lillian Hellman
directed by Joseph Price
10/3-10/7/2002 Grant Hall Theatre, UMKC

ANYTHING TO DECLARE? by Maurice Hennequin and Pierre Veber
Translated by Laurence Senelick
directed by Sari Ketter
11/13-11/17/2002 Spencer Theatre, UMKC Performing Arts Center

MOONCHILDREN by Michael Weller
directed by Ron Schaeffer
12/5-12/9/2002 Studio 116, UMKC Performing Arts Center

LE CID by Corneille
directed by Miles Potter
2/13-2/17/2002 Grant Hall Theatre, UMKC

MY MOTHER SAID I NEVER SHOULD by Charlotte Keatley
directed by Cynthia Levin
3/27-3/31/2002 Studio 116, UMKC Performing Arts Center

HAMLET, PRINCE OF DENMARK by William Shakespeare
directed by Dale A.J. Rose
4/10-4/14/2002 Spencer Theatre, UMKC Performing Arts Center

2002-2003:

POLAROID STORIES by Naomi Iizuka
directed by Joseph Price
9/25-10/6/2002 Studio 116, UMKC Performing Arts Center

THE MISANTHROPE by Molière
translated by Richard Wilbur
directed by Art Manke
10/9-10/13/2002 Spencer Theatre, UMKC Performing Arts Center

ANTIGONE by Bertolt Brecht
translated by Judith Malina
directed by Dale AJ Rose
10/30-11/3/2003 Grant Hall Theatre, UMKC

LEAVES FROM THE GREAT BHARATA written and directed by Dennis Rosa
directed by Dennis Rosa
12/4-12/15/2002 Studio 116, UMKC Performing Arts Center

HOT L BALTIMORE by Lanford Wilson
directed by Ron Schaeffer
2/12-2/22/2003 Grant Hall Theatre, UMKC

TRUST by Steven Dietz--Undergraduate Production
directed by Kara Armstrong
2/28-3/2/2003 Studio 116, UMKC Performing Arts Center

DANCING AT LUGHNASA by Brian Friel
directed by Ina Marlowe
3/27-4/6/2003 Studio 116, UMKC Performing Arts Center

MACBETH by William Shakespeare
directed by Paul Mullins
4/9-4/13/2003 Spencer Theatre, UMKC Performing Arts Center

2003-2004:

TAKING SIDES by Ronald Harwood
directed by Ron Schaeffer
9/25-10/5/2003 Studio 116, UMKC Performing Arts Center

PLAYING DOCTOR A Farce by Georges Feydeau
directed by Ina Marlowe
10/8-12/2003 Spencer Theatre, UMKC Performing Arts Center

TALKING WITH by Jane Martin--Undergraduate Production
directed by Denise Hastings
10/29-11/2/03 Grant Hall Theatre, UMKC

ANGEL STREET- A Victorian Thriller by Patrick Hamilton
directed by Susan Gregg
11/6-23/2003 H&R Block City Stage Theatre in Union Station, Kansas City

MERRY WIVES OF WINDSOR by William Shakespeare
directed by Sari Ketter
12/4-31/2003 H&R Block City Stage Theatre in Union Station, Kansas City

THE ILLUSION by Pierre Corneille, adapted by Tony Kushner
directed by Risa Brainin
2/12-29/2004 H&R Block City Stage Theatre in Union Station, Kansas City

SUBURBIA by Eric Bogosian-- Undergraduate Production
directed by Kara Armstrong
2/19-29/2004 Grant Hall Theatre, UMKC

CRUMBS FROM THE TABLE OF JOY by Lynn Nottage
directed by Shirley Jo Finney
3/25-4/4/2004 Studio 116, Performing Arts Center

HENRY V by William Shakespeare
directed by Barry Kyle
4/8 -18/2004 Spencer Theatre, Performing Arts Center

Compiled by Kristi (McKee) Lewczenko

2004-2005:

BURN THIS by Lanford Wilson
directed by Mark Robbins
9/24-10/2004 Grant Hall Theatre, UMKC

GOOD by C.P.Taylor
directed by Barry Kyle
10/8-10/24/2004 Studio 116, UMKC Performing Arts Center

FIFTEEN MINUTE WINDOW conceived and directed by Barry Kyle
10/15, 10/22, 10/29/2004 Retail Theatre, Jenkins Music Space, Downtown KC

HOUSE OF YES by Cynthia McCleod-- Undergraduate Production
directed by Kara Armstrong
10/27-31/2004 Grant Hall Theater, UMKC

PICASSO AT THE LAPIN AGILE by Steve Martin
directed by David Colacci
11/5-14/2004 Spencer Theater, UMKC Performing Arts Center

THE CIRCUS SHOW *UMKC Theatre Festival of N.O.W (New Original Work)* crafted by the company of student actors and designers, the Mask/Clown faculty and the director directed by Joseph Price
12/3-17/2004 Studio 116, UMKC Performing Arts

SCHOOL FOR HUSBANDS
and SGANARELLE, THE IMAGINARY CUCKOLD by Molière
directed by Douglas Mercer
1/28-2/12/2004 H & R Block City Stage Theatre at Union Station, Kansas City

RECKLESS by Craig Lucas- Undergraduate Production
directed by Ron Schaeffer
2/25 -3/12/2004 H&R Block City Stage Theatre in Union Station, Kansas City

SMOKING KILLS *UMKC Theatre Festival of N.O.W (New Original Work)*
by Dominic Leggett
directed by Rosemary Andress
3/18-4/10/2004 Studio 116, UMKC Performing Arts Center

MEASURE FOR MEASURE by William Shakespeare
directed by Kathleen Powers
4/8-17/2004 Spencer Theater, UMKC Performing Arts Center

2005-2006

THE IMPORTANCE OF BEING EARNEST by Oscar Wilde
directed by Joseph Price
9/29 -10/2/2005 Studio 116, UMKC Performing Arts Center

OUR TOWN by Thornton Wilder (Undergraduate Production)
directed by Gary Holcombe
10/26 – 10/30/2005 Grant Hall Theatre, UMKC

THE DARKER FACE OF THE EARTH* by Rita Dove
directed by Ricardo Khan
11/5-13/2005 Spencer Theatre, UMKC Performing Arts Center
*Special Benefit Reception Nov 10

THE MAIDS' TRAGEDY by Francis Beaumont & John Fletcher
directed by Barry Kyle
12/3 -11/2005 Studio 116, UMKC Performing Arts Center

THE TRIAL by Franz Kafka
Adapted & Directed by Ken Albers
2/2 – 18/2006 H&R Block City Stage Theatre in Union Station, Kansas City

AMERICAN CLOCK by Arthur Miller (Undergraduate Production)
directed by Ron Schaeffer
2/24 – 3/2/2006 Grant Hall Theatre, UMKC

TAPE by Richard Belbar
directed by Joseph Price
3/17 – 4/2/2006 Studio 116, UMKC Performing Arts Center

BLACK SNOW by Keith Dewhurst
Adapted from the novel by Mikhail Bulgakov
directed by Barry Kyle
4/7 – 16/2006 Spencer Theatre, UMKC Performing Arts Center

RETAIL THEATRE, *UMKC Theatre Festival of N.O.W.*
directed by Joe Krienke
4/21/2006

2006-2007

CLOUD 9 by Caryl Churchill
directed by Mark Robbins
9/16-10/1/2006 Studio 116, UMKC Performing Arts Center

THREE SISTERS* by Anton Chekhov
directed by Barry Kyle
11/4-11/12/2006 Spencer Theatre, UMKC Performing Arts Center
*Special Benefit Reception Nov 9

BOESMAN AND LENA by Athol Fugard
directed by Joseph Price
11/25-12/10/2006 Studio 116, UMKC Performing Arts Center

THE TROJAN WOMEN by Euripides (Undergraduate Production)
directed by Ron Schaeffer
2/21-2/25/2007 Grant Hall Theatre, UMKC

THE SECRET LIVES OF LOSERS (New Original Work) by Meghan Mostyn-Brown
directed by Meredith McDonough
4/10-4/24-2007 Union Station Theatre, at Union Station

PRESENT LAUGHTER by Noel Coward
directed by Joe Price
3/24-4/7/2007 Studio 116, UMKC Performing Arts Center

TWELFTH NIGHT by William Shakespeare
directed by Theodore Swetz
4/14-4/22/2007

2007-2008

NOISES OFF* by Michael Frayn
directed by John Renshouse
9/29-10/7/2007 Spencer Theatre, UMKC Performing Arts Center
*Special Benefit Reception Oct 6

THE LIEUTENANT OF INISHMORE by Martin McDonagh
(co-production with the Unicorn Theatre)
directed by Joseph Price
10/17-11/11/2007 Unicorn Theatre, Main Street

ALL IN THE TIMING by David Ives (Undergraduate Production)
directed by Gary Holcombe
10/24-10/28/2007 Grant Hall Theatre, UMKC Campus

GOODNIGHT CHILDREN EVERYWHERE by Richard Nelson
directed by Ron Schaeffer
11/30-12/9/2007 Studio 116, UMKC Performing Arts Center

QUINDARO by Kathleen McGhee-Anderson
directed by Ricardo Khan
2/9-2/24/2008 Union Station Theatre, at Union Station

THE MOST FABULOUS STORY EVER TOLD by Paul Rudnick (Undergraduate Production)
directed by Tony Bernal
2/20-2/24/2008 Grant Hall Theatre, UMKC Campus

THE COUNTRY WIFE by William Wycherley
directed by Theodore Swetz
3/29-4/13/2008 Studio 116, UMKC Performing Arts Center

THE CURE AT TROY by Seamus Heaney, a version of Sophocles' *Philoctetes*
directed by Barry Kyle
4/19-4/27/2008 Spencer Theatre, UMKC Performing Arts Center

2008-2009

THE HEIDI CHRONICLES by Wendy Wasserstein
directed by Donna Thomason
Sept 20-Oct 3, 2008 Studio 116, UMKC Performing Arts Center
*Special Benefit Reception Oct 6

TARTUFFE* by Molière
directed by Theodore Swetz
Sept 27-Oct 5, 2008 Spencer Theatre, UMKC Performing Arts Center
*Special Benefit Reception Oct 4

NADYA by Tom Mardikes (Undergraduate Production)
directed by Tom Mardikes and Johnny Wolfe
10/22-26/2008 Grant Hall Theatre, UMKC Campus

FIVE BY TEN (+ONE) by Tennessee Williams
directed by Gary Holcombe, Theodore Swetz, Johnny Wolfe, Jess Akin, and Ron Schaeffer
11/29-12/14/2008 Studio 116, UMKC Performing Arts Center

OUR TOWN by Thornton Wilder (co-production with Coterie Theatre)
directed by Jeff Church
1/27-2/22/2009 Coterie Theatre, Crown Center

GREAT EXPECTATIONS by Charles Dickens, adapted by Neil Bartlett
directed by Lucy Maycock
2/7-22/2009 Studio 116, UMKC Performing Arts Center

WAITING FOR LEFTY by Clifford Odets (Undergraduate Production)
directed by Ron Schaeffer
2/25-3/1, 2009 Grant Hall Theatre, UMKC Campus

THE MASTER AND MARGARITA by Mikhail Bulgakov, adapted by Ron Hutchinson
directed by Barry Kyle
4/24-5/3/2009 Spencer Theatre, UMKC Performing Arts Center

Our Vision

To maintain and enhance our national reputation as a leading professional theatre training program that serves the Kansas City area, the State of Missouri and the nation at large. To infuse our students in the highest level of professionalism through an on-going symbiotic relationship with Kansas City Repertory Theatre, a relationship founded on respect, admiration and empathy.

Position Statement

The history of theatre – classic and contemporary – is one of an art form examining the breadth and depth of human experience. The UMKC Department of Theatre is dedicated to its responsibility of preparing students for professional participation in a full range of theatre arts. In the context of the history of the art form, preparation, process, production and performance may include expressions that some people could find profane or morally objectionable, for example nudity*, strong language, controversial moral and political themes (examples can be found in both classic and contemporary plays – TROJAN WOMEN, OEDIPUS, EQUUS). UMKC Theatre works to preserve the social critique aspects of the theatre arts in both the classics and as the art form evolves. For all matters regarding the propriety of interactions with actors and stage managers, the Actor's Equity Association Rule Books** are taken as reference and found at the AEA website***. The expectation is for the student's academic and artistic performance to meet standards in a manner deemed by the faculty appropriate to professional theatre and indicative of student progress toward that end.

*for instance, in the case of figure drawing as well as in performance

**LORT Rulebook 05-08 (Extended thru 2/22/09)

<http://www.actorsequity.org/docs/rulebooks/LORT_Rulebook_05-08.pdf

Production Rulebook (League) 04-08

<http://www.actorsequity.org/docs/rulebooks/Production_Rulebook_League_04-08.pdf

***<http://www.actorsequity.org/>

Kansas City Repertory Theatre

(Formerly MISSOURI REPERTORY THEATRE)

Founded in 1964, the Kansas City Repertory Theatre (formerly Missouri Repertory Theatre), is Kansas City's oldest professional theatre company and one of the nation's leading regional theatres. Actors, directors and designers are drawn from across the nation and around the world. The Rep and UMKC Theatre are tied together in a unique, integral structure. Many of the Rep's administrative and production staff also serve similar roles with UMKC Theatre.

THEATRE DEPARTMENT INFORMATION

The Department is housed in three buildings. The Performing Arts Center (PAC) is located on the north end of campus (4949 Cherry) and includes three performance spaces, The Rep's offices, a scene shop, a costume shop, rehearsal studios and classrooms. Grant Hall is located on the south end of campus and houses a theatre, costume shop, scene shop, faculty offices and classrooms.

The offices of administration are located on the first floor of 5317/5319 Holmes.

Professor Gary Holcombe is the **Undergraduate Director**. His office is located 5319 Holmes, First Floor South. If you have questions regarding the BA in Theatre please contact him.

Dr. Gary Holcombe
Undergraduate Director
(816) 235-2544
holcombeg@umkc.edu

Important Locations

PAC

Spencer Theatre

RM 118- Mia Ramsey Business Office 816-235-6686

RM 120- Cindy Stofiel Student Affairs Representative 816-235-6683

RM 116- Black Box Theatre

RM 119-Rehearsal Studio

RM 115-Production Office

RM 109-Design Classroom

White Recital Hall

Central Ticket Office

Scene Shop-PAC 321

Grant Hall

GH 105-Classroom/lighting lab

GH 107-Costume shop

GH 108- Classroom

GH 306- Classroom

Grant Hall Theatre

FACULTY AND STAFF**Undergraduate Director**

Dr. Gary Holcombe holcombeg@umkc.edu 5319 Holmes, 1st fl. 235-2544
Acting and singing voice

Department Chair

Tom Mardikes - Chair, Department Of Theatre 5319 Holmes, 1st fl. 235-2784
Head of Sound Design
Summer undergraduate adviser

Performance Faculty

Erika Bailey-Voice	GH 102	235-6253
Dr. Jennifer Martin-Movement	GH 311	235-2269
Carla Noack-Acting	GH 104	235-2858
Stephanie Roberts-Clown, Dell'Arte, Mask	GH 103	235-2268
Theodore Swetz-Acting	GH 309	235-5207

Dr. Felicia Londre-History/Dramaturgy PAC 408 235-2781

Design and Technical Faculty

John Ezell-Head of Scenic Design	GH	235-2773
Gene Friedman-Scene Design	GH 307	235-2773
Chuck Hayes-Head of Technical Direction	PAC 430	235-2772
Don Hovis-Technical Director, Academic	PAC 428	235-2711
Tom Mardikes-Sound Design- CHAIR	5319 Holmes, 1 st fl.	235-2784
Lindsay W. Davis-Costumes	GH 107/109	235-6249
Sarah M. Oliver-Costume Technolgy	GH 107/109	235-6249
Ron Schaeffer- Production Mgr/Stage Management	PAC 121	235-2783
Victor Tan-Lighting	PAC 530	235-2767

Lecturers

Frank Higgins
Mindy McCrary
Howard Martin
Bruce Roach

mailboxes in 404 PAC

higginsf@umkc.edu
mccrarym@kcrep.org
martinh@umkc.edu
roachb@umkc.edu

Administrative Staff

Cindy Stofiel - Student Affairs Representative	PAC 120	235-6683
Kristi Lewczenko - Marketing Director (UMKC Theatre ID cards)	5317 Holmes, 1 st fl.	235-2702
Mia Ramsey - Human Resources/Payroll Manager	PAC 118	235-6686

THE UNDERGRADUATE THEATRE MAJOR

Bachelor of Arts in Theatre

The main objective of the B.A. in Theatre is to give students a broad education. The degree requirements for the B.A. in Theatre furnish our majors with a well-rounded education in all aspects of theatre. While the program is broad in its scope it allows students the opportunity to develop specific areas of interest by choosing from one of three tracks.

The GENERAL THEATRE TRACK is for students who want the flexibility to explore all areas of theatre. They can choose from a wide variety of courses including stage management, design, performance and playwriting.

PERFORMANCE TRACK: Courses are geared toward students who want a professional career as an actor or want to prepare for placement in a top graduate program. Students receive instruction in voice, movement, acting, Shakespeare and specialty areas such as stage combat or physical theatre.

DESIGN/TECHNICAL TRACK: Students, interested in areas of technical theatre and design, have the opportunity to develop the skills necessary to work in the professional theatre or attend a top graduate school. Within this track students might choose to emphasize a particular area of design. Students can focus their studies in scenic design, costume design, lighting design, sound design or stage management.

Production experience as well as internship opportunities give undergraduate theatre majors the chance to apply classroom theory to practical situations. Taking part as a crewmember, designer or performer in one of the departmental productions is an integral part of the theatre experience at UMKC. In a typical year there are two undergraduate productions in addition to as many as seven department productions, providing plenty of opportunity. The department also has relationships with many professional theatres. Internships and job opportunities frequently occur from these relationships.

PHYSICAL CONTACT POLICY--A Statement of Understanding

Standard actor training includes physical contact between teacher and student, student and student, and student and the self. Touch may be used to facilitate:

- Breathing and sound production
- Improved alignment
- Identification and release of habitual holding patterns and areas of tension
- Increased flexibility, mobility and strength
- Deepening of an emotional, physical or vocal response

If you have an injury, chronic condition, or an area of sensitivity or pain, please notify the instructor at the conclusion of the first class meeting. If the student is uncomfortable with any physical contact, he or she should immediately inform the instructor, or wait until after class, whichever the student prefers. In the case where a student feels uncomfortable with any physical contact, the student may say "STOP", or move away from the contact in order to end it. A REQUEST TO CEASE ANY PHYSICAL CONTACT WILL HAVE NO EFFECT ON THE STUDENTS GRADE.

ADVISEMENT AND REGISTRATION

Undergraduate Theatre majors should be advised EVERY SEMESTER. All freshmen (students with fewer than 30 acceptable credits) must be advised and released before registering on Pathways. Transfer students should make appointments with the Arts & Sciences Advising office (235-1148) and the Undergraduate Director Gary Holcombe (holcombeg@umkc.edu, 235-2544) before the start of their first semester at UMKC.

IS ADVISING IMPORTANT?

YES! Advising is important for many reasons. First, it helps the student to make informed decisions regarding their course of study at UMKC. In addition to that, advising is the best way to stay on track toward graduation. It is also a useful way to clarify career objectives. Through advising, both student and advisor stay informed about the student's progress.

GETTING ADVISED

You can make an appointment to see your advisor at any time. To prepare for registration for an upcoming semester the procedure is as follows:

THEATRE—Undergraduate Contact Sheet

Use this sheet to refer undergraduate theatre majors to the correct person.

Gary Holcombe

Undergraduate Director

(mentoring, coaching, SO/SR advising, Graduation Audits, Transfer Credits)

Office: 5319 Holmes

Office Phone: 816-235-2544

Call cell for appointment 816-678-7572

Email: holcombeg@umkc.edu

Dr. Holcombe's office hours are sporadic due to classes and rehearsals. Call for an appointment at anytime during the semester, as needed. Wednesday or Fridays are best.

Tom Mardikes

Chair – UMKC Theatre, Head of MFA Sound Design Program

Summer Undergraduate Advising

Office: 5319 Holmes

Office Phone: 816-235-2784

Email: mardikest@umkc.edu

BY APPOINTMENT

Cindy Stofiel

Student Affairs Representative

Office: PAC 120

Office Phone: 816-235-6683

Email: stofielc@umkc.edu

Natalie Magill

Undergraduate Advising Assistant 2009-2010

(Freshmen & Junior Semester Registration Advising, Thea 100)

Office: 5319 Holmes (with Gary Holcombe)

Office hours

Advising by appointment only – contact by e-mail

Fridays before 12:30 pm or after 2 pm

Email: nrlyb4@umkc.edu

Advising for Fall Semester

Usually begins during the first week of April

E-mail or phone for an advising appointment

Fill out a Pre-advising form available at www.umkc.edu/theatre, click on “undergraduate info”

Have your SSO and PIN ready to access Pathways during appointment

Show up to your advising session at least 5 minutes early.

Advising for Spring Semester

Usually begins during the first week of November

E-mail or phone for an advising appointment

Fill out a Pre-advising form available at www.umkc.edu/theatre, click on “undergraduate info”

Have your SSO and PIN ready to access Pathways during appointment

Show up to your advising session at least 5 minutes early.

Advising for Summer Session

Usually begins during the first week of April

Get advised for both Fall and Summer

E-mail or phone for an advising appointment

Fill out a Pre-advising form available at www.umkc.edu/theatre, click on “undergraduate info”

Have your SSO and PIN ready to access Pathways during appointment

Show up to your advising session at least 5 minutes early.

ADVISING OVER THE SUMMER

If you need to get advised over the summer please contact:

Tom Mardikes

Chair – UMKC Theatre, Head of MFA Sound Design Program

Summer Undergraduate Advising

Office: 5319 Holmes

Office Phone: 816-235-2784

Email: mardikest@umkc.edu

BY APPOINTMENT

TRANSFER STUDENTS

If you are transferring to UMKC as a theatre major please make an appointment with the Arts and Sciences advising office (1148) to check your status regarding general education requirements. Then, make an appointment to see the Undergraduate Director Gary Holcombe (816-235-2544, holcombeg@umkc.edu). Please bring the General Education Worksheet you received from the advising office. Transfer credits for the major are determined by the department. If you are transferring in over the summer, please see the Undergraduate Director before the start of the semester to make sure you are enrolled in the right classes.

SAMPLE ADVISING FORM

Available under Undergraduate Information at www.umkc.edu/theatre

Student Number 00000000 Term FS99 UMKC Theatre Dept.
 Advance Advising Form
 Name Jan Smith

Department	Course NO.	Credit HRS	Reference #	Sec	Aud?	
Phil	222	3.0	26225	0001		
Theatre	315	3.0	29600	0001		
Theatre	380A	1.0	29670	0001		
Psychology	210	3.0	27665	0002		
Phys Scnce	120	4.0	26435	VCA		
		14 .0 TTL				

Alternate Courses

Polital Snc	210	3.0	27490	0004		

MajorMaps for each track are available at www.umkc.edu/registrar/majormaps .

THEATRE BA (2004) General Track

Required Courses

	<u>Hrs</u>	<u>Grade</u>
113 Intro. to Tech Production	3	_____
210 Intro to Design for the Theatre	3	_____
350 Theatre History I	3	_____
351 Theatre History II (*Writing Intensive)	3	_____
378 Stage Management	3	_____
415 Beginning Directing (Capstone)	3	_____
180 Theatre Production	1	_____
380 Theatre Production	1	_____

***Due to the number of shop/lab hours required, 113, 180, 380 and 378 should be taken in different semesters. A student interested in Design/Technology might double up in a semester.

TH 497 or TH 400

*Theatre Outreach / Internship	3	_____
--------------------------------	---	-------

Non-departmental requirements:

Music	3	_____
Art	3	_____

General Theatre Track Distribution

TH 300 Acting I	3	_____
180/380	1	_____
180/380	1	_____

ONE course chosen from the following 6 courses:

317 Scene Design		
352 History of Costuming		
371 Stage Lighting		
432 Costume Design		
473 Intermediate Technical Production		
476 Theatre and Sound Electronics	3	_____

Theatre Electives: (12 Hours)

_____	3	_____
_____	3	_____
_____	3	_____
_____	3	_____

Total Hours: 49

THEATRE B. A.(2004) Performance Track

Required Courses

		<u>Hrs</u>	<u>Grade</u>
113	Intro. to Tech Production	3	_____
210	Intro to Design for the Theatre	3	_____
350	Theatre History I	3	_____
351	Theatre History II (*Writing Intensive)	3	_____
378	Stage Management	3	_____
415	Beginning Directing (Capstone)	3	_____
180	Theatre Production	1	_____
380	Theatre Production	1	_____

***Due to the number of shop/lab hours required, 113, 180, 380 and 378 should be taken in different semesters. A student interested in Design/Technology might double up in a semester.

TH 497 or TH 400

*Theatre Outreach / Internship	3	_____
--------------------------------	---	-------

Non-departmental requirements:

Music	3	_____
Art	3	_____

Performance Track Total Hours: 20

*Theatre Practice (TH 100)	1	_____
TH 295 Voice and Speech	3	_____
TH 298 Movement	3	_____
TH 300 Acting I (200 level)	3	_____

Choose 6 Hours of Performance Electives plus 4 hours of theatre electives

Total Hours: 49

THEATRE B. A. (2004) Design/Tech Track

Required Courses

	<u>Hrs</u>	<u>Grade</u>
113 Intro. to Tech Production	3	_____
210 Intro to Design for the Theatre	3	_____
350 Theatre History I	3	_____
351 Theatre History II (*Writing Intensive)	3	_____
378 Stage Management	3	_____
415 Beginning Directing (Capstone)	3	_____
180 Theatre Production	1	_____
380 Theatre Production	1	_____

***Due to the number of shop/lab hours required, 113, 180, 380 and 378 should be taken in different semesters. A student interested in Design/Technology might double up in a semester.

TH 497 or TH 400

*Theatre Outreach / Internship 3 _____

Non-departmental requirements:

Music 3 _____
 Art 3 _____

Design/Tech

Choose from one performance class:

TH 101
 TH 300
 TH 300 (Non-Majors Section)
 TH 295 or 298 Voice and Movement 3 _____

Choose three courses from two design/tech areas (9 Hours)

1. _____ 2. _____
 3. _____

TH 180/380 1 _____
 TH 180/380 1 _____
 Design/Tech Electives(6 Hours)
 _____ _____
 _____ _____

Total Hours: 49

GENERAL EDUCATION REQUIREMENTS

- A. Communication
 - English 110,225, WEPT, 300/400 “Writing Intensive” (TH351)
 - Oral Argumentation (TH121, COM110)
- B. Mathematical, Symbolic & Logical Reasoning
 - Two 3 Hour courses (math 116,110)
 - (Math 160,200 or above, phil222)
- C. Foreign Language and Culture
 - Three semesters of the same language
 - One cultural Perspectives course
 - (Hist 102,202,206,208 GEO200,202)
- D. Computer & Information Technology
 - (Comp Sci 100,101,105, art 114)
- E. Literature & Philosophy - One course in each area
 - (Eng 211,213,214,215,221,311,321,323,331,333
 - LIT 210,220 FRENCH301,303,304 GERM 301,350,351
 - SPAN 301,303,304 401,402, HUMN 203p)
- F. Distribution Requirement (see Gen ED Worksheet)
 - Behavioral & Social Sciences
 - Three courses 9 HRS 2 Depts.-including Constitution
 - Physical & Biological Sciences 2 Courses
 - 8-10 HRS, one with a lab
 - Humanities-THEATRE EXEMPT
 - Cluster Course
- G. Capstone Course- Theatre 415- Beginning Directing

120 Hours required

36 Junior/Senior Level hours (300-400 level)

12 min. UMKC departmental hours

Final 30 hour residence hours required

Minimum 60 hours at a four year college

Minimum 2.0 GPA

INTERNSHIPS

Internships are available for undergraduate theatre majors with approval of the department. Past students have gained valuable experience working with casting directors, professional theatre companies and talent agents. Interested students can make an appointment with the Undergraduate Director Gary Holcombe (holcombeg@umkc.edu, 816-235-2544).

INDEPENDENT STUDY

Students may enroll in Independent Study courses as Undergraduate Theatre Majors. With departmental approval majors can enroll in Theatre 400: Special Problems in Theatre. This class allows the student to work independently in areas such as acting, lighting and costumes. For more information see your advisor.

THE WEPT

The Written English Proficiency Test (WEPT) is required for graduation and enrollment in Theatre History II – Writing Intensive. All Theatre Majors must take the WEPT. You should take the WEPT after you've completed English 225 (or its equivalent) and after you've accumulated 45 credit hours. **You must pass the WEPT before taking your Writing Intensive Class (TH 351).** For further information search for WEPT at www.umkc.edu.

GRADUATION PROCEDURE

Two semesters before anticipated graduation (or at 90 Hours), students should file an application for bachelor's degree in the Advising Office, Room 16, Scofield Hall.

When the application is processed, a degree requirement and program plan is prepared and the student is notified to go to 16 Scofield to review it with an advisor.

The student then takes the plan to the major department (Gary Holcombe, GH 103) for an audit of work completed in the major. Once all parties have signed the plan - advisor, 16 Scofield, student, and theatre major advisor - the plan is filed with Records, in the students Arts and Science Advising Office file and with the department.

Theatre Minor

UMKC Theatre offers a minor in Theatre. A minor consists of 18 credits. Theatre 130 Foundations of Fine Arts Theatre is the only required course in the Theatre Minor. Please contact Undergraduate Director Gary Holcombe (816-235-2544) for more information.

UNDERGRADUATE PRODUCTIONS

The UMKC Department of Theatre produces two Undergraduate Productions a year; one in the fall semester, one in the winter semester.

THEATRE PRODUCTION 180/380

Theatre Production 180/380 is a practicum. Students are assigned to work on a crew for one show and usher for a second. Students are graded on the quality of their participation. Plan to be tied up for about ten days to crew a show. Students should clear their schedules during this time. If you have any questions regarding this class contact the instructor (Ron Schaeffer, PAC 121, 235-2783).

WORKSHOPS

Undergraduate workshops are held throughout the year. Past workshops included topics such as the Alexander Technique, auditioning, Shakespeare texting and acting resumes.

POLICIES AND PROCEDURE FOR PRODUCTION

Rehearsal Space

Students have access to rehearsal space for classroom scene work, UTA projects, or for other academic needs. Rooms in Grant Hall and the Performing Arts Center (PAC) are available whenever classes or rehearsals are not scheduled in them. These spaces can be reserved for student use by scheduling times through the production office, room 120 PAC, 235-2782. The maintenance of these spaces is the responsibility of the people using them. Anybody who does not adhere to the cleanliness and orderliness of these spaces will be denied use of these spaces.

Class and Production Related Injury

Generally, if a student is participating in a production as a requirement for academic credit, the student is not covered by any university insurance or worker's compensation. In the event of an injury students must file a Student/General Public form. This form must be returned to the Theatre Business Office (PAC 404) within 24 hours of the incident.

General Information regarding accidents:

1. Report forms are filled out by the stage manager, supervisor or crew chief of the production.
2. There is a Referral for Medical Care form to be used for any employee of UMKC.
3. If the injury requires medical attention or an ambulance, call the UMKC Campus Police immediately (235-1515.) It is their responsibility to evaluate the situation and assist in getting the injured person to medical treatment. It is not their responsibility to offer medical assistance.

REHEARSAL AND PERFORMANCE

The rehearsal period for one academic production will not exceed six weeks. At auditions and again at the start of the rehearsal process you will be asked to fill out a Conflict Sheet. You must state any conflicts you will have during the rehearsal period. Rehearsals will be scheduled based on these forms. List class conflicts as well. You should not miss class in order to attend rehearsal unless special circumstances (Rotating Rep) exist and the absence has been cleared by your instructor and the department in advance.

Actors and crew must be prompt to all calls, to appear at the theatre when they are called, to pay strict regard to makeup and dress, to perform services as reasonably directed and sustained by the stage manager, to care for costumes, props and rehearsal spaces and to abide by all rules and regulations of UMKC. Repeated lateness or other infractions of the rules will lead to disciplinary proceedings.

Rehearsals for academic productions are demanding and will require a significant amount of your time and energy. Students are encouraged to manage their time well throughout the rehearsal process.

ALL STUDENTS THAT PERFORM IN UNDERGRADUATE PRODUCTIONS ARE REQUIRED TO ASSIST IN LIGHT HANGS, SET CONSTRUCTION AND STRIKE.

AUDITIONS

Auditions are open to all UMKC students. Fall semester auditions will be held in April and during the week prior to the beginning of fall semester. Auditions for winter semester productions are held at the end of fall semester. The season is posted outside the production office (PAC 115). The sign-up sheet will be posted outside PAC 115 or across from GH 103 on week prior to the auditions. In general, students will be asked to prepare a short monologue for the initial audition and should be prepared to read from the script at call-backs. Scripts for the Academic season can be checked out from the Production Office (PAC 115).

TICKET POLICY

UMKC Theatre and Kansas City Repertory student ticket policies are updated annually.

Students receive a copy of both policies with their UMKC Theatre ID card. The policies are also posted on department call boards across from GH 103 and outside PAC 120.

UTA (University Theatre Association)

The University Theatre Association (UTA) is a great way for students to meet others who have an interest in theatre. The organization produces a number of shows throughout the year. During scheduled meetings, students gather to discuss and plan UTA productions. Students are allowed to explore areas such as directing, acting, playwriting and technical theatre. UTA usually produces one act plays that are chosen by the student members. Officers are elected once each year. For more information, click on the UTA icon on the Undergraduate program web page at www.umkc.edu/theatre.

Mail Boxes and Call Boards

As a member of the UMKC Theatre Department you should do your part to remain connected to your community. Each undergraduate Theatre Major has an assigned mailbox located on the first floor of the PAC between offices 118 and 120. Check your box frequently.

Call boards are located outside the Production office (PAC 115) and across from GH 103. Important information regarding casting, rehearsal schedules and auditions is located on the PAC 115 call board. The Undergraduate Theatre Major Bulletin board across from GH 103 has information about auditions, UTA, graduate schools, internships and other undergraduate related materials.

CHECK THEM OFTEN!

An undergraduate e-mail distribution list is maintained by Cindy Stofiel, Student Affairs Representative, 120 PAC, 816-235-6683, stofielc@umkc.edu. Contact her to be added to the list.

CAMPUS SERVICES AND INFORMATION

BOOKSTORE

The University Bookstore is located at the University center (235-1401). Normal hours are Monday through Thursday 8AM-7PM, Friday 8AM-5PM and Saturday 10AM-3PM. Books are brought back during finals week. Other assorted items such as notebooks, paper, pencils art supplies, t-shirts, mugs, pennants, stickers and greeting cards are available.

LIBRARY SERVICES

The Miller Nichols General Library is located at 51st and Rockhill Road and provides facilities, resources, and services to all UMKC students. Hours may change during vacation or exam times so call to confirm, Reference Library 235-1534. In addition, the Music Library 235-1675 is located on the ground floor of the General Library. The media center contains a good collection of audio/visual materials for acting and design/technology students.
Phone: 816-235-1671 for hours

POLICE DEPARTMENT

The police department is open 24 hours a day, seven days a week and is located in the Student Services Building. 816-235-1515. Blue emergency phone boxes which dial straight to the campus police are located around campus. There is one along the front walk to the west of the PAC lobby and one inside the first floor parking structure to the east of Grant Hall.

PARKING

Students with motor vehicles need the minimum amount of liability insurance required by Missouri law. There is no free parking at UMKC, day or night. Students must park and pay at the meters or purchase a parking permit. Parking is available in the metered areas located throughout the campus. Anytime a vehicle is parked in a metered space the meter **MUST** be paid, even if a University parking permit has been purchased and is displayed on the vehicle.

The Parking Control Office is located in Room 221 of the Administrative Center. Office hours are 8 a.m. to 5 p.m. Monday through Friday.

TRAFFIC VIOLATIONS

Tickets or traffic-violation notices are issued whenever someone fails to abide by UMKC's traffic regulations. Detailed information on exact regulations is available at www.umkc.edu.

MISSOURI VEHICLE LICENSING

Please consult a local DVM office or <http://www.dor.mo.gov/mvdl/motorv/faq.htm> for information regarding deadlines and procedure for licensing your vehicle in Missouri. In the past, students have reported receiving tickets for being beyond deadline.

IMPORTANT PHONE NUMBERS

Emergency/POLICE	816-235-1515
Undergraduate Director Gary Holcombe 5319 Holmes	816-235-2544
MA student adviser Natalie Magill	Email: nrlyb4@umkc.edu
ADD/Drop INFO Cindy Stofiel 120 PAC	your advisor or 816-235-6683
Theatre Department Kristi Lewczenko	816-235-2702 5319 Holmes
Production Office Stage Managers/ASMs	816-235-2782
Business Office Mia Ramsey 118 PAC	816-235-6686

CAMPUS MAP

A campus map can be found at <http://www.umkc.edu/maps/>