



UTC THEATRE COMPANY

**HANDBOOK FOR THEATRE STUDIES
and
PRODUCTION AND PERFORMANCE LABS**

The University of Tennessee at Chattanooga

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DEPARTMENT OF PERFORMING ARTS

DIVISION OF THEATRE

CONTENTS

Unit One – The Department and The Company

Mission Statement.....	4
The Division of Theatre.....	4
The Company.....	5
Membership in The Company	
Types of Company Membership	
General Company Organization	
Faculty-Student Relationships	
Basic Company Practices and Procedures	
Company Communication	
Attendance and Punctuality	
Grades, Evaluations, Portfolios/Resumes, Second Year Evaluation	
Special Assignments, Awards, Etc.....	11
Student Assistantships	
Work Study	
Scholarships	
Production Passes and Admission to Workshops	
Reimbursement for Tickets to Outside Productions	
Lockers	
General Responsibilities and Requirements.....	12
Respect for All	
Attendance at Company Performances	
Acceptance of Assignments	
Participation in Strikes	
Performance in Non-Divisional Shows	
Make-Up Equipment	
Smoking and Beverages	
Furniture, Equipment and Facilities	
Public Reputation and Decorum	
Discipline Committee	
Summary of Regulations	

Unit Two – Production Company

Auditions and Casting.....	16
Production Company.....	16
Production Company Meetings.....	17
Workshops.....	17

Unit Three – Duties of the Production Company

Actors.....	19
Stage Manager.....	21
Assistant to the Director.....	25
Assistant Designer.....	25

Student Designer.....	26
Scenery Crew Head.....	28
Paint Crew Head.....	29
Light Crew Head	31
Sound Crew Head/Assistant Sound Designer.....	32
Costume Crew Head.....	33
Properties Crew Head	35
House and Publicity Crew Head	37
Usher Requirements.....	40
Safety/Emergency Protocol	40
 Unit Four – Miscellaneous Policies	
Lock-up Policy.....	42
Student Purchases	43
Borrowing Procedure.....	43
 Unit Five – Health and Safety	
Theatre and Shop Safety	44
General Safety: Plans, Policies and Actions.....	50
Unsafe Conditions.....	50
Injury or Illness.....	50
Non-Emergency “On the Job” Employee Injuries	50
Hazardous Waste Disposal Procedures.....	50
Chemical Release/Spill.....	51
Fire	51
Emergency Evacuation	52
Inclement Weather Operations	52
High Winds or Tornado	53
Bomb Threat	53
Acts of Violence	54
Student in Distress.....	55
Pets on Campus	56
Reporting a Crime.....	56
UTC ALERT.....	56
 Unit Six – Phone Numbers	
Important Phone Numbers	57

Unit One

The Department, Division and the Company

I. Mission Statement

The Division of Theatre, as part of the Department of Performing Arts, combines performance and production activities within a liberal arts environment to develop collaborative artists, while serving the community. By providing a strong foundation in the traditions and disciplines of theatre, the academic program encourages the artists to take risks, make compelling choices, and think independently. Our goal is to produce graduates who bring an informed awareness of the world to their art, while preparing them for a variety of career paths.

Department of Performing Arts, Division of Theatre Expectations (As outlined by National Association of Schools of Theatre.)

- The ability to think conceptually and critically about text, performance and production.
- An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.
- An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.
- The ability to develop and defend informed judgments about theatre.

II. The Department of Performing Arts, Division of Theatre

The Department of Performing Arts is a combined department comprised of both Theatre and Music. Both academic areas are broken down into two separate divisions, the Division of Theatre and the Division of Music. As a theatre student within the Department of Performing Arts you will study a curriculum that will lead to a Bachelor of Arts in Theatre. The Division of Theatre takes as its primary responsibility the nurturing of the intellectual, artistic, and personal development of its students. Consequently, faculty seek to instill an understanding of cultural history, a respect for and a facility with language, an appreciation of meaning and form, a feeling of responsibility for the larger human community, and a firm grounding in the discipline and the creative processes involved in the making of theatre.

The goal is to produce graduates capable of bringing an informed awareness of the contemporary world and their artistic heritage to the art and craft of the theatre. The faculty believes that the program not only prepares students for serious work in the theatre but also in a variety of career choices in and outside the arts.

Students may elect to take specified courses leading to state licensure to teach theatre at the primary and secondary level through our relationship with the Southeast Center for Education in the Arts and the UTC Education Department.

The core of the curriculum for Theatre majors and minors is the sequence of Production

and Performance labs (THSP 1000r, THSP 2000r, THSP 3000r, and THSP 4000r) that are intended to engage the student in the process of producing live theatre. Performance and Production practicums focus on applying theories studied in the classroom in practical, real world applications on our stages and in our shops. The production process has been organized in accord with the standards of the professional theatre adapted for the circumstances of an educational situation. It is the purpose of this *Handbook* to outline the standards and practices of the Division of Theatre.

III. The Company

In the theatre, a company is an ensemble of artists and technicians working collaborative together in the creation of our art. Through the ensemble approach to the theatre all jobs, and people doing those jobs, are of equal importance. All members of the company will take on as many varying positions within the company as possible giving you the broadest experience possible, which in the end, will make you a well-rounded theatre artist.

The producing company of the Division of Theatre is referred to as the UTC Theatre Company.

A. Membership in The Company

1. All students enrolled in THSP 2000r, 3000r, and 4000r will be full members of the company.
2. Theatre faculty are full members of the company.
3. Past company, members who remain in good standing, may be admitted as guest members at the invitation of the faculty.
4. Artists with a record of achievement in theatre may be named as guest members.
5. Students enrolled in THSP 1000r alone will be associate members of the Company.
6. Other University students or serious students of theatre from other institutions (i.e., Covenant College, Chattanooga State Community College or the Chattanooga Theatre Center) may be admitted to the Company as Associate or Guest Members as appropriate.
7. Students who are employed as assistants or on work-study assignments will be considered associate members of the company.
8. Students who have declared theatre as their major, but are not enrolled in THSP 2000r, THSP 3000r or THSP 4000r, are associate members of the company.

B. Types of Company Membership

1. *Full Members* are the core of the company and carry with their membership rights and responsibilities of the work within the company. All students taking THSP 2000r, THSP 3000R, THSP 4000R as well as faculty members are considered full members. As a company member progresses through their theatre education, assignments will be made on the basis of the student's capabilities and interests.
 - a. *Students enrolled in THSP 2000r*
Typical responsibilities: crew members, cast members, assistant crew heads, assistant stage manager, and casting pool for divisional productions and directing class projects.
 - b. *Students enrolled in THSP 3000r*

Typical responsibilities: crew heads, stage managers, assistant directors, assistant designers, cast members, and student directors.

- c. *Students enrolled in THSP 4000r*
Typical responsibilities: in addition to assignments made at the junior level, senior level students are expected to be able to conduct independent projects under faculty advice and supervision.
- d. Theatre Division Faculty perform duties as determined by the Production Committee and/or the Division Head.

Note: Efforts will be made to challenge the abilities of company members with assignments to production activities. If a student is unaware of how to perform in such a manner they should seek advice from a faculty supervisor. Students are encouraged to make their particular interests known to the faculty so that appropriate assignments can be made. **In no case should upper-class members engage in hazing initiate members. Violations of this rule may result in probation or expulsion from the company.**

2. *Associate members* are students enrolled in THSP1000r and interested serious students of the theatre will perform specific functions as individually contracted by a Faculty supervisor.
3. *Guest members* serve at the invitation of the Faculty and will perform specific tasks in furtherance of the work of the company. Since guest company members have been chosen because of their artistic achievement they will serve as models for student company members. Ordinarily they may be approached by members for artistic advice. Occasionally they will be delegated supervisory roles and serve in place of regular Faculty.

C. General Company Organization

1. *Purpose*

Company organization will have four main purposes:

- a. provide for the orderly conduct of company work
- b. introduce the student to the standard practice of the theatre profession
- c. provide students with graduated levels of responsibility in the functions of a theatre company
- d. support the passing of the craft from more to less experienced practitioners of the art.

2. *Faculty Supervisors*

Each project undertaken by the company will be assigned a faculty supervisor or advisor. In typical production projects this will be a faculty director. Each production department (including sets, lights, costumes, props and makeup/hair) will have a faculty or staff supervisor. These will be posted for each production.

3. *Student Supervisors*

Students will be delegated by faculty to supervise such specified duties as: student directors, assistant directors, assistant designers, stage managers, and crew heads. They represent their faculty supervisors and will receive the complete support of those

advisors. The positions they occupy have traditionally demanded the respect of all other members of the company. You will be expected to accept this tradition and to cooperate wholeheartedly with students who have been selected to fill these positions. These positions of authority held by students will be outlined elsewhere in this Handbook.

4. *Abuses of Responsibilities*

Student supervisors are responsible for a healthy, positive working environment, and the safety and welfare of students in their charge. Abuse of authority will not be tolerated. If a company member experiences or witnesses incidents of abuse, that company member is responsible for protecting the abused. Such incidents should be reported to faculty supervisors and/or the Theatre Division head for the purpose of correcting the situation.

D. Faculty-Student Relationships

The primary function of the faculty of this division is to assist the individual student as he/she studies the art of theatre. Each member of the faculty invites each of his/her students to discuss with him/her matters pertaining to course content, grades, performance, and any other matters concerning divisional affairs. No student need feel the slightest hesitancy in seeking appointments with staff members to discuss such matters.

E. Basic Company Practices and Procedures

1. Company Communication

a. *Calls*

A "call" is the term used in the theatre for a callboard notice that reveals the time, place, persons and function required to perform Company business. All Company Members specified by the call are required to attend. Calls will be posted on the Callboard no later than 11:30 AM of the day of the call. If your name (or the name of a character that you are playing) appears on the call you should write your initials by your (or your character's) name.

b. *Callboard*

In our theatre these are bulletin boards situated outside the green room on the basement floor of the Fine Arts Center, outside of the Dorothy Hackett Ward theatre. Calls must be legible and clearly and efficiently written. Calls must be posted in the appropriate area as designated by the labeling on the board. Even though calls are sometimes sent electronically, it is the company member's responsibility to still check the callboard daily. Failure to read the call is not an excuse to miss a call or failure to complete or begin an assignment.

c. *Faculty Communication*

It is usually preferable that communication between faculty and student members of the company be made in person. However, there are times when phone or email communications are appropriate. Please always use your UTC email when contacting faculty.

d. *Company Meetings*

Company meetings will be called as necessary. Calls for meetings will be posted on the Callboard. All company members are required to attend. Please note that there will always be a company meeting held the first week of a semester, usually on

Tuesdays at 3:30 p.m.

e. *Production Meetings*

Meetings will be held each week for shows during the production process in the divisional conference room which can be found in the main office. Student stage managers are required to attend production meeting, and selected students may be invited to attend facility meetings on occasion. Personnel matters are sometimes discussed, therefore access to portions of these meetings are restricted from student participation.

f. *Design Meetings*

Student designers must attend meetings with faculty and other designers. Students are expected to meet deadlines and supply drawings, sketches, plots, cue sheets, etc. in appropriate formats and information.

2. Attendance and Punctuality

a. *Basic Policy*

A fundamental rule of virtually all theatre companies is the respect company members must extend regarding the time of their colleagues. Collaborative work depends on the contributions of each member of the group. Obviously one cannot contribute if one is not there, and an absent member can inhibit the progress of the rest of the group. Furthermore, an ill-prepared participant can stifle the development of creative work. It is a custom of the theatre and this division that participants are always on time and ready to work for all calls. Cast members are expected to “practice” on their own time, thus allowing them to “rehearse” with the rest of the cast.

Please always remember the adage **“To be early is to be on time and to be one time is late.”**

b. *Emergencies*

In the extraordinary event that a company member must miss a call, he/she MUST notify their faculty supervisor. If the missed call is a rehearsal or performance, the company member must notify the stage manager as soon as possible. If the stage manager cannot be contacted, the company member should contact the director of the production.

c. *Leaves and Excused Absences*

Requests for leaves from company duties must be presented in writing to the Divisional Head no later than three calendar days prior to the start of the leave. Emergency leaves may be expedited. Do not assume that a leave will automatically be granted except in the case of an emergency. Absences cannot be excused by crew heads or other student supervisors.

d. *Notification in Case of Absence*

In the case of a missed call, company members should notify their faculty supervisor a minimum of 3 hours in advance of a call for your absence to be considered excused.

e. *Penalties*

It is customary in the theatre to penalize members who are late or missed calls using the guidelines found in the *Performance and Production Syllabus*

which is handed out at the beginning of every semester. These penalties range from the lowering of your Performance and Production grade to failing Performance and Production all together. Students who are cast or have other major production assignment can lose their assignments all together.

Company members who are cast in a play may be replaced for missing rehearsals or for being tardy. As we observe a process calendar that cannot change, the director may decide that it is better for the production as a whole to replace a member whose contribution is negligent or non-existent.

F. Grades, Evaluations, Portfolios/Resumes, Second Year Evaluation

1. Grades

A = represents exceptional and significant achievement and progress

B = represents commendable achievement and progress

C = represents acceptable achievement and progress

D = represents deficient achievement and progress

F = represents unsatisfactory achievement and progress

2. Each student will be evaluated by a faculty committee made up of Faculty who supervise the work of the company in the context of progress made by the student during the semester. Students should expect an escalating standard for the evaluation of their work each semester.

3. *Individual Evaluation*

Each student has a right and an obligation to seek individual evaluation from supervising Faculty throughout the year but especially after completion of significant assignments (e.g., auditions, production assignments, directing class scenes).

See the current syllabus for THSP 1000r-4000r for more information regarding expectations and penalties.

G. Portfolio / Resume

As a student in the UTC Department of Performing Arts, Division of Theatre, you are required to continually compile and maintain a portfolio and a resume of all theatre work you do. UTC's theatre program affords you the opportunity to collect a wide array of portfolio and resume materials. Your resume should include every significant theatre activity that you have done, including community theatre. This includes performances, construction, management, design, etc., both inside and outside the division. If you intend to pursue an acting career, you will need a separate acting resume. It is recommended that actors have an 8x10 headshot as well.

Portfolio material will include items such as: class design projects, directing projects (including photos when available), photos of any construction or painting project to which you made a significant contribution, writing samples (both research papers and any playwriting exercises or plays), a stage manager's prompt book, production photos from performances, etc. Do not claim another person's work as your own. This will be considered academic dishonesty. These resumes and portfolios will help you evaluate your progress and, eventually, find employment, enter contests or apply for graduate schools.

Each semester, you will bring your resume and portfolio with you to your academic advisement session. Your faculty advisor will review your portfolio and resume and help you evaluate your progress and plan your academic schedule. Failure to do so will

adversely affect your Performance and Production Lab grade. You are encouraged to update your portfolio and resume every semester, whether you are taking a Performance and Production Lab or not. Your advisor will also make copies of relevant materials from your portfolio and resume putting them in your student file.

H. Second Year Review

At the end of each theatre major's second year, you will be evaluated regarding recommendation for continuance as a theatre major. The theatre faculty will schedule a meeting at which you will be asked to present an oral summary of your work within the division to date. This will include grades within divisional classes, participation in various crews and casts, and positions of leadership within productions.

You should be prepared to discuss your portfolio/resume materials. You will also fill out and bring to the meeting with you a self-evaluation form reflecting on your accomplishments, challenges, and future plans. The faculty will carefully consider and evaluate your capacity to complete the theatre degree. A recommendation will be made either for continuance or for discontinuance toward a BA in Theatre. You will be asked to sign a paper copy of this recommendation, which will be placed in your student file. For students who have been recommended not to continue within the division, other academic options will be discussed and encouraged.

I. Exit Interviews

Students will be required to participate in exit interviews before graduating from the Division of Theatre. These interviews will be an opportunity for discussion about your time here in the division, what you think you learned and how you think your time at UTC went. Students will be asked to bring their completed resume and portfolio.

IV. Special Assignments, Awards, Etc.

A. Student Assistantships

Each semester the faculty selects a number of paid student assistants chosen from applicants with demonstrated abilities and/or potential to develop advanced skills. The number of positions available in any given semester is dependent on budgets and the needs of the company and/or the division. Students should regard assistantships as a valuable means of attaining additional and specialized theatre training, as well as a paid job. All students interested in such a position must complete an application available from the Divisional Administrative Assistant at the beginning of a semester. (Watch the Call Board for deadlines.) Applicants must check on their eligibility for work-study positions with the Financial Aid Office. Company members are given priority consideration for assistantships. Financial need may also be used as a factor in awarding these positions.

In addition to regular student assistantships there may be a limited amount of assistantships available from the assistantship pool for students to take on leadership roles in each shop. These assistantships will provide more money and hours for qualified students.

B. Work Study

Students who are eligible for work-study programs can be given work assignments in our division's shops. This money is separate from student assistantships and students should check on their eligibility for work-study positions with the Financial Aid Office.

C. Scholarships

The division will award scholarships on the basis of merit and need. Watch the callboard for application deadlines. Only theatre majors who are following the Clear Path, and progressing toward a degree, will be award scholarships.

D. Production Passes and Admission to Workshops

All Company Members, past and inactive members in good standing and graduates of the division are entitled to complimentary tickets to any of UTC Theatre's primary productions. Admission to work shops and master classes will be given on a priority basis to current company members then to past, inactive and graduate members as space permits.

E. Reimbursement for Tickets to Outside Productions

Company members are encouraged to attend as much theatre as possible. Therefore, the division will reimburse theatre majors and active company members for tickets purchased for theatre productions up to \$100 per student per academic year. If there is a question about an event's being a "theatre production," you must consult the division head and obtain permission to be reimbursed. You must provide a receipt along with verification of attendance (ticket, program, etc.) in order to be reimbursed. Reimbursements are filed with the Division's Administrative Assistant.

F. Lockers

Student company members may obtain a locker for their personal use. Lockers are located in the callboard hallway. Students must provide their own lock. At the end of every semester, you must vacate your locker. If not, the locker will be opened, emptied, and assigned to someone else at the start of the next semester. Seniors, juniors, and

sophomores (in that order) are given preference for the large lockers. Freshmen may use any lockers not being used by upperclassmen. Small lockers near the rear exit are usually available to freshmen.

V. General Responsibilities and Requirements

A. Respect for All

Never jeopardize the physical or emotional safety of yourself or others. **Harassment, including (but not limited to) sexual, religious or political, will not be tolerated. Language that belittles mocks, denigrates, or is critical of others is not productive to a healthy creative environment. Comments or actions that intimidate or disparage women, members of the LGBTQ community, or other marginalized groups are not welcome in the theaters or in the shops. Be respectful.**

B. Attendance at Company Performances

Company Members must attend at least one performance of all company productions when not performing in a cast or serving on a running crew. Unless excused by the Divisional Head, members should attend all public activities of the Division and other specified events (Friday Focuses, guest lectures or performances, resume workshops etc.).

C. Acceptance of Assignments

Theatre majors accept as a matter of course any company assignment. Of course, students are encouraged to make known crew preferences to the appropriate faculty supervisors. Changes, however, are made only in the best interests of the student and the production.

Special Note: **Because the division seeks to expose students and audiences to a wide spectrum of theatre styles and contents, material that might be objectionable to individual company members may be produced by the company. When or if this is the case for you, contact the Division Head as soon as you recognize you have a concern about the material.**

D. Participation in Strikes

All majors and company members are required to attend and work the strikes for each production. Students will sign in at the beginning of the strike and sign out at the end of the strike with the stage manager or with the person designated by faculty supervisor. No strike credit will be given to you unless you follow this procedure.

E. Performance in Non-Divisional Shows

During the academic year, company members must seek special permission of the Division Chair to participate in productions that are not produced by the company. This permission must be given before the student accepts the position in a non-UTC Theatre show. Work outside the division is encouraged if it does not limit the student's participation in UTC Theatre or interfere with the student's studies and progression toward a degree.

F. Make-Up Equipment

All actors will provide their own make-up kits. UTC Theatre will supply only unusual items

of make-up. Consult the make-up designer for information relative to the purchase of kits.

G. Smoking and Beverages and Furniture

1. *Smoking*

Smoking is not allowed in the Fine Arts Center. There is to be no off-stage smoking in costume.

2. *Beverages*

Open beverage containers are allowed only in restricted areas or as specified by faculty/staff supervisors. Only water is allowed in the Ward Theatre and Studio except as required by stage business. **No liquids of any kind are allowed near sound and lighting control equipment.**

H. Furniture, Equipment and Facilities

1. *Facility Maintenance*

It is the company members' responsibility to **restore facilities to an orderly condition after each use.** If a room has been left in disorder by previous users, this should be reported to a Faculty supervisor at the earliest opportunity.

2. *Furniture*

No furniture is to be moved from a room without the approval of a faculty supervisor.

3. *Equipment Use and Abuse*

Assume a personal responsibility for the property that you use as a member of a company. Report lost, broken, or damaged property to the appropriate faculty or staff supervisor. **All students who check out company equipment are responsible for its return to an appropriate storage space.** Tools, equipment, props, costumes or furniture can only be borrowed with the permission of the appropriate faculty or staff supervisor. Borrowing without permission will be considered theft.

I. Public Reputation and Decorum

a. *General*

UTC Theatre cast members will not appear in the lobby or in public either before or after a performance in their costume. Costumes are to be take off before greeting audience members.

When company members work at public events (either sponsored by the UTC Theatre or as free agents) they represent the company. It is each member's responsibility to perform their tasks in a professional manner. The reputation that is forged by individual Members becomes the legacy of the company as a whole.

b. *House Management and Backstage Decorum*

Unless specifically directed by a supervisor, company members will not go through the house to the stage or backstage, nor from backstage or the stage to the house after the house is opened for a performance. Cast members and crews are to remain out of sightlines of the audience except as a rehearsed function of a performance.

c. *Audience Etiquette*

When attending public performances, company members are expected to abide by certain understood rules of etiquette. Below are a few widely accepted guidelines that will help you enjoy live theatre:

- While many people enjoy “dressing up” for the theatre, that is not necessary in today’s casual society. Theatre, in general, is less elitist than it was 20 or 30 years ago. Audience members should feel welcomed no matter how casually dressed.
- For performances that are open to the general public, the audience member should arrive early. Late seating is not often permitted because of the distraction it causes to the actors and the audience. Even if the theatre allows late seating, latecomers usually will have to wait until an appropriate time to enter the theatre late. This is usually during a scene change or some other time that will be of minimum distraction to the actors and audience.
- Audience members should be aware that if they leave during the middle of a performance, they may not be allowed to return to their seats. Avoid leaving in the middle of a show, if at all possible. Theatre audiences rarely sit for more than an hour and fifteen minutes before there is an intermission. During the intermission, they will have access to the rest rooms and water fountains.
- At the beginning of most performances, most theatres will remind audience members to turn off their cell phones, pagers, beepers or any other devices that could be disruptive. Because of flashing lights and buzzing, these devices can still be distracting if not turned completely off, but left on “silence.” Text messaging is particularly distracting to fellow audience members because of the light emanating from the phone. This little blue light, when lit in the dark of the theatre, can command a great deal of attention from those seated behind the texter.
- Actors get a lot of energy from the audience. Non-verbal responses (such as laughter or gasps or smiles) to the play are always appreciated. The way the audience responds to the performances can determine the success of the play.
- While non-verbal responses to the performance can give life to a play, chatter among audience members is deadly to the show. This is extremely distracting and annoying to the stage actor, not to mention to fellow audience members who typically pay more for live theatre than for a movie. By avoiding chatting with your friend, you give respect to the actor and to those seated around you, allowing everyone to enjoy the show.
- Do not talk to the actors, unless they are obviously asking you to do so. The actors have worked hard to bring you a memorable show, respect them and let them present the show without distractions. NEVER HECKLE (harass or interrupt) the actor. The other audience members have come to the show to see the actors perform, not you.
- Do not let inside jokes, or private knowledge of the actor color your response to the point of annoying the actor or the other audience members. If the actor is a friend/acquaintance, respect their craft by responding to their work without commenting on the fact that you know them. For example, do not laugh at an actor because the character’s behavior is opposite to or comical because of the actor’s temperament/personality. Laugh because the *character* is funny, not because it’s your friend that’s on stage. This can be very annoying to the actor and to other audience members who feel excluded because they’re not “in” on the joke.
- Many theatres have a no “babes in arms” policy. Infants may be frightened

by the sound effects, emotional states of the actors or the theatrical lighting. Small children may not have the patience to sit in a dark theatre for a two-and-a-half-hour performance without becoming fidgety or loud.

- Theatre audiences are encouraged to remain “active-minded.” Unlike film, which is often designed to lull the audience into a dream state, theatre should be observed carefully and thought about in the moment that it is happening. Instead of just getting lost in the story, theatre is often best enjoyed by thinking about the story, the design, the direction, and the words.
- Applause is always welcomed, especially at the end of the show during the curtain call when the actors enter and bow. This is the time for the actors to show the audience their appreciation and for the audience to show the actors their appreciation. If you have really enjoyed the show and/or the performances, you should stand and applaud at the end. A “standing ovation” means a lot to the actors.

J. Discipline

On occasion, it is necessary that students be disciplined for failure to observe established regulations. In such instances the student involved may present any relevant facts to the faculty. The faculty will discuss any findings regarding the situation and a plan for final action will be delivered to the student. The faculty may assess the following penalties: general probation, dismissal from the company, disqualification for further production activity for one or more semesters, course failure or lowering grade in the appropriate combinations of several of these penalties.

K. Summary of Regulations

Students will be called before a Faculty Discipline Committee for failure to comply with any of the following divisional regulations or policies, or for such other reasons as the faculty shall deem appropriate:

1. Theatre majors must accept any divisional production company assignment made officially by the division.
2. Students must be present for all officially called auditions, rehearsals, crew meetings, dress parades, costume fittings, and performances except when specifically excused by their Faculty Supervisor, or in accordance with procedures described herein for obtaining excuses.

Unit Two

Auditions and Casting

Selection of the Production Company

Production Company Meeting

I. Auditions and Casting

- A. It is the obligation of all theatre majors to audition for each production unless excused in accordance with the procedure described below. Students primarily interested in non-acting disciplines (including management, design, construction, directing, etc.) may be excused from auditions at the discretion of the faculty.
- B. Company auditions are open to any student enrolled in the University. However, preference in casting is given to students enrolled in theatre courses.
- C. When possible, scripts for each production are made available for reading in advance of the audition period and may be checked out from the theatre office. Students should familiarize themselves with the script and attend as many auditions as are open to them.
- D. Auditions generally will consist of open auditions followed by callbacks. Audition notices will be posted on the callboard by the director.

II. Production Company

A production company is made up of the cast, crew, and other production staff for a particular production. In some cases, this will be a subset of the whole company. Participants will ordinarily remain with the production to which they have been assigned until strike has been completed.

- A. Selection of production staff is based upon the number of persons needed for the crews, the ability of the students available, and the variety of experience they have had in production and/or need.
- B. Selection of the cast is at the discretion of the director. The director's casting is usually based on the character demands of the play, the perceived needs of individual students in their training, and the trust earned by individual actors.
- C. The names of the entire production company are posted.
 - 1. All company assignments are subject to change and any member may be reassigned at any time by the director or the appropriate faculty supervisor.
 - 2. All company members will initial the cast and crew lists posted on the callboard.

III. Production Company Meetings

All members of the company may be called to meet as a group by the director of a production or the division chair. Attendance is mandatory and takes precedence over all other activities. The agenda of such meetings will vary depending on the type of company activity. The company may be called for an initial production meeting and a post-production evaluation meeting.

A. Initial Production Company Meeting

At the beginning of every semester, the Theatre Division will call a meeting of all Production and Performance students and other Theatre and Speech majors. Productions, approaches and expectations will be discussed at this time.

B. Post-Production Company Meeting

The purpose of this meeting will be to evaluate the work of the Company on a project just completed; to correct problems for future work; and to set new goals for the Company. This may be done on a semester basis.

C. Called Meetings

Meetings may be called by the division chair to address problems or opportunities for the Company as they arise.

IV. Workshops

Workshops may be scheduled for individual and/or group development. These may be optional or mandatory as specified by the division chair.

Unit Three

Duties of the Production Company

Descriptions of duties are in the following order:

- I. Actors
- II. Rehearsal Stage Manager / Assistant to the Director
- III. Stage Manager
- IV. Assistant Designer
- V. Student Designer
- VI. Scenery Crew Head
- VII. Paint Crew Head
- VIII. Light Crew Head
- IX. Sound Crew Head
- X. Costume Crew Head
- XI. Properties Crew Head
- XII. House and Publicity Crew Head

All crew members should check with their Crew Head for their specific assignments.

I. Actors

A. In this division, the actor is first a member of a company. Because the actor represents to the public the combined activity of all backstage members of the company, the good actor bears especially significant responsibilities and obligations, including the following:

1. There is no "small" part for the actor. Company members accept all roles gratefully and with full intent to play them with all of the skill at their command.
2. Consideration for other members of the company and a genuine humility are characteristics that the actor must possess. The actor recognizes that she/he cannot appear effectively upon the stage without the cooperation and support of the backstage members of the company. Therefore, the actor treats the assistant director, the stage manager, crew heads and all members of the production staff with the courtesy and respect due them as representatives of the faculty and responsible fellow workers. Always acknowledge calls made by the stage manager/assistant stage manager by repeating the call and saying "Thank you."
3. The actor realizes that the best way to learn the craft of theatre is to practice it at every opportunity. The actor will attend auditions in the hope of securing a role but should understand that an audition is itself an experience that has to be learned in order to be done effectively. The actor will observe the efforts of his/her fellow actors in order to perfect skills of observation, imagination and expression.

B. Specific Characteristics of the Professional Actor

REHEARSALS

- NEVER miss rehearsal, unless very ill or an emergency situation arises. Hangovers are not an excuse for illness.
- Check the Call Board daily.
- Be on time. Early is on time as scenes scheduled before your scene may finish early.
- No food or beverage on stage or in the theatre.
- Do not waste time with a bad attitude.
- Avoid gossip, which spreads like the plague.
- Do not handle or move props or costumes until they are used in rehearsal.
- Never play with props or costumes.
- If there is a problem/conflict tell the stage manager immediately.
- Be aware that rehearsal time is rehearsal time. Be prepared to work.
- Follow instructions. Do not argue with the director, stage manager, or other fellow actors.
- While off stage, be quiet.
- Pay attention to cues. Follow on book. Write your blocking in your book.
- Use a pencil, not a pen, to write blocking and notes in script.
- Do not miss entrances or distract others causing them to miss entrances.
- While off stage, be aware of sightlines.
- "Practice" during your own time, so that you can "rehearse" during rehearsals.
- Be off book by the off book date.
- Learn your lines word for word. The playwright wrote each work specifically. Do not change his/her work by being lazy and not learning lines as written.
- Warm up before a rehearsal.

- Always have a pencil and paper for notes.
- Do not correct or attempt to direct fellow actors unless your personal safety is involved. This is the director or stage manager's job.
- Do not break the "fourth wall" before, during or after a performance without the permission/instruction of the director. This includes being seen in public areas of the theatre in costume before a show or during intermission.
- Be sure the stage manager always knows where you are.

DRESS REHEARSALS /PERFORMANCES

- Be on time.
- Plan ahead. If you need more time to get ready, arrive at the theatre early.
- Be considerate to everyone involved in the production: actors, assistant stage managers, dressers, prop crew, and anyone else that is involved.
- Warm up before rehearsals/performances.
- Do not eat in costume. Only water to drink.
- Do not smoke in costume.
- Get enough sleep and eat right. Good health is necessary for performance.
- Do not add cute new additions to blocking or attempt to improve lines or lyrics.
- Remember we are here because we love what we do. Have fun and enjoy the hard work you have done.

C. In addition to a sincerely cooperative attitude, a good actor brings to rehearsal the well-sharpened tools of his/her craft, which are a trained voice and body along with a rich and alert imagination. The actor should remember that a Director is fundamentally interested in trying to release every actor's imagination. An actor does not wait to be "directed." Rather, he/she constantly contributes to rehearsal with intelligence and sensitivity, adding to a director's interpretation his/her own contribution to the fullest possible realization of character.

D. Actors and Their Costumes

An actor quickly learns that his/her costume is a vital part of his/her performance, since it determines a major portion of his/her appearance and is joined with the work of the actor as an expression of character. A costume has no separate life of its own. It is designed as part of the actor's performance, not as an arbitrary thing, and the good actor seeks ways in which he/she understands the costume's relationship to character and seeks ways in which to integrate, benefit and extend it into performance choices. The actor should note special features such as trains, capes, and corsets, which will require special attention.

1. Each actor should devise rehearsal clothing similar to what he/she will wear in performance. Shoes and tights are especially important to assimilate early in the rehearsal period – long before dress rehearsals. Some items are available from the costume stock: corsets, rehearsal skirts, trains, gowns. If the actor encounters special costume problems in a fitting, he/she may arrange special time to practice with costume prior to dress parade and/or first dress rehearsal.
2. On-stage, costumes are to be treated as the character would treat them. Offstage, however, they are handled with special care. Long skirts, and trains are lifted off the floor immediately after exiting and are carried in a way that will not wrinkle them. Skirts and capes are lifted before sitting. There is to be no eating, drinking (except water), or smoking in costume unless you are involved in on-stage

business. Careful treatment of the costume is the hallmark of a good actor.

3. *Costume Fittings*

A costume fitting is a conference between the costume designer and the actor, and a mutual exchange of ideas is essential to its success. The actor should use the fitting as a time to learn how the costume relates to his/her performance, and to discuss with the costume designer any specific needs or requests relating to the costume. A fitting demands the concentration of a rehearsal, and is no time for frivolity. The actor should recognize that an incomplete costume can be ludicrous, and should learn to visualize the finished product.

4. A good actor makes certain that the costume is completely and properly worn, and spends time before a mirror checking his/her costume.
 - a. Items worn as costumes never leave the theatre during the dress rehearsal and performance period, except when taken for cleaning or repairs by the wardrobe staff. The actor never takes any part of a costume away from the theatre, even if it is his/her own property.
 - b. The actor will replace his/her own costume on hangers in the manner in which he found it. All costumes should be hung together for ease in locating items for needed repairs.
 - c. If costume items need to be repaired or laundered, the actor should tell the wardrobe manager during or following the rehearsal or performance and write a note indicating the problem on a list provided in the dressing room.
 - d. The actor should anticipate problems and therefore check all costumes upon arrival at the theatre. Should a costume problem or emergency arise, the actor should report it to the wardrobe managers soon as possible?
 - e. Professional actors are not seen in their costumes when they are not on the stage or in the backstage area. Please do not go to the lobby in your costume and make-up.

II. STAGE MANAGER

The duties of the Stage Manager are numerous. They often change from one production to the next and from one director to the next. Thomas A. Kelly defines a Stage Manager this way:

“Stage managers are responsible and adaptable communicators who have the ability to handle and coordinate diverse groups of artistic personalities with tactful discipline and a sense of humor. They establish a creative environment by combining the ability to prioritize and anticipate and solve problems, with calm sensitivity and grace under pressure. Their ability to do the above stems from organizational ability, acquired technical knowledge (sound, music, lights, design and construction, typing, use of computers, and so on), familiarity with union requirements, and an inspirational personality that creates positive energy.”

It is often the case in our company that the stage manager also performs the role of the assistant to the director both in rehearsal and performance.

PLANNING PERIOD

1. Become thoroughly acquainted with the play.

2. Prepare a prompt script. (Consult your faculty advisor.)
3. As developed through the production process, mark all warnings and actual cues for sound, lights, costume changes, and scenery shifts on outside margin of your script.
4. Obtain a ground plan from the scenic designer.
5. In consultation with the scenic designer or his/her delegate, lay out ground plan on the rehearsal floor with the assistance of the Assistant Director.
6. In collaboration with the property crew head, technical director, and assistant director, arrange placement of props on and off stage for each scene.
7. In collaboration with the lighting designer check the exact location of all light cues to be given by you.
8. Develop a checklist with the following:
 - a. All doors that need to be locked or unlocked.
 - b. All lights and circuit breakers that need to be switched on or off.
 - c. All stage preparations in the order that they need to be performed.
 - d. All the various supervisors (stage crew head, property manager, light and sound console operators, wardrobe manager, house manager, and assistant stage managers) in order to periodically check the progress and to ascertain that all performance checklists are complete at least 15 minutes before the house is scheduled to open. Recheck with all personnel immediately before opening the house and announce the opening of the house.
 - e. Other specific items as identified during tech and dress rehearsals.
9. Obtain copies of all checklists from all crew heads and managers. Observe, and where necessary supervise set-up activities. Remember that the final responsibility for all activities on stage belongs to the stage manager.
10. Obtain necessary keys from the technical director.

REHEARSAL PERIOD

1. Attend all rehearsals specified in order to become familiar with the progress of the play.
2. Take notes on matters dealing with the technical aspects of the production. After rehearsal check with director as to notes to be given to the technicians and designers. Include these in the daily rehearsal report, which should be sent out via email to all production units as soon as rehearsal concludes for the night.
3. Protect the physical, psychological and emotional safety of the actors. This includes having a knowledge of the contents of the backstage first aid kit, making sure the set and stage floor is free of trip hazards or other potentially harmful arrangements, making sure actor's treat each other with respect, being familiar with the locations of fire extinguishers, knowing evacuation routes and emergency procedures, keeping fight calls safe, and being an advocate for the actor with the director.

4. Be “on book” or assign someone else to be once actors have started calling “line.” (Prompt actors.)
5. Take line notes or assign someone else to do so.
6. With the director, set the rehearsal schedule.
7. Take blocking notes.
8. Post callboard notices.
9. Procure rehearsal props with the assistance of the designer or props crew head.
10. Secure rehearsal space (turning on/off lights, unlocking/locking doors, etc.).
11. Distributing scripts when needed. (Company members are expected to buy scripts when available from the campus bookstore.)

TECHNICAL REHEARSAL PERIOD

1. In consultation with the director and technical director make and post calls for:
 - a. Cast and crew sign-in
 - b. Prop check
 - c. Cast notes
 - d. Crew notes
 - e. Open house
2. Determine with the director, appropriate warning calls to indicate to the cast and crew the time until curtain. Assign an assistant stage manager with the duty of announcing these warnings.

Warning cues should be made in the following manner:

- a. Quietly but loud enough to be heard.
 - b. Efficiently and simply. Avoid irrelevant conversations and any activity that might disrupt backstage decorum.
 - c. Make sure that each cast member is contacted.
 - d. Make sure that your warnings are acknowledged. Cast members will be instructed to do so.
3. Determine with the director, costumer, and technical director areas to which the cast may have access and those which are off-limits during pre- performance preparations. Post these on the callboard.
4. If practicable, spike positions of set properties on stage floor with the assistance of property crew head.
5. In collaboration with the scenic designer, technical director, stage crew head, and the property manager, work out routines for shifting scenes.
6. Assign stage crew members to sweep or wet-mop the stage preceding each technical or dress rehearsal, and each performance.
7. After consultation with the director and technical director, make a “safety first” talk to the entire company warning them of possible dangers which might be encountered during dress rehearsals and the run. Be sure each member of the

company knows the locations of all fire extinguishers and how they operate. This talk will be made at the beginning of tech rehearsals for each production.

8. Notify cast at the beginning of dress rehearsal period that they will be responsible for keeping dressing rooms clean; crew members will not be assigned to clean up dressing rooms.

DRESS REHEARSAL AND PERFORMANCE PERIOD

1. Supervise all backstage operations. This duty may be performed with or by the assistant stage manager.
2. See that stage is in order before and after each performance and that stage crew members assigned to sweep perform that duty before each rehearsal and performance.
3. Do not allow visitors backstage at any time before final curtain. Post signs and, where appropriate, lock doors to restricted areas.
4. Enforce the "no smoking and no beverage" rule in every case for all members of the company in the dressing rooms, shops and studios, work stations, all backstage areas and whenever actors are in costumes unless involved in stage business. Water may be permitted unless specifically prohibited.
5. Keep company quiet backstage.
6. Routine for starting a performance:
 - a. Check with all managers and crew heads (including the house manager) 15 minute before the house is to open to ascertain that all are prepared for an audience.
 - b. Check in again with all managers immediately before opening the house and announce to cast and crew that the house is about to open.
 - c. Make a "black out" check to make sure that necessary operation lights and study lights are on and that all others are off. Check to make sure all masking is in place. This may be done by the light board operator prior to the opening of the House.
 - d. Pre-arrange with the house manager to check with you just before the five minute to curtain call to "places" to make sure that front of house operation is running on schedule. Call "places" (usually through an assistant stage manager) when cleared to do so from the house manager.
 - e. At the one minute to curtain mark make a final check with the house manager that front of house operations are prepared to start the performance.
 - f. Once cleared by the house manager, give warnings to all cues to start the performance. When ready, call cues to start the performance. Continue to call all cues throughout the performance.
 - g. Repeat this procedure to start each act after an intermission.
7. Record starting times and ending times for each act. When the director specifies, record times for sub-units of the performance. Use the Stage Manager's Report Form (see TD for forms)

8. Arrange to have all dressing rooms unlocked in time for actors to makeup and dress. (Note that this time is often before the call for actors. Pre-arrange with all cast members as to when dressing rooms will be open.) Lock dressing rooms after each rehearsal and performance.
9. Request that actors change out of costumes immediately after curtain call and announce post-performance instructions if necessary.
10. Check with technical director and designers for performance of duties pertaining to the strike. Make a list of all students reporting in for the strike, check them in and CHECK THEM OUT after the strike is completed, unless this is assigned to a faculty or staff member. No strike credit is allowed unless both check appear. Turn completed strike list in to the Office, the Monday following the strike.
11. Turn in keys to the Technical Director at the end of strike.

III. ASSISTANT TO THE DIRECTOR

PLANNING PERIOD

1. Become thoroughly acquainted with the play.
2. Assist in blocking out the play if desired by the Director.

AUDITION PERIOD (when applicable)

1. Prepare room for auditions.
2. Obtain names, addresses, and telephone numbers of all attending auditions as they arrive.
3. Assist in the manner desired by the Director. Take notes on casting.

REHEARSAL PERIOD

1. Along with stage manager, set stage for rehearsal ten minutes before rehearsal begins.
2. Write into script all direction, changes of direction, movement, business, points of interpretation, line changes cues for sound, light, curtain, etc.
3. Take notes for the actors as instructed by the director during rehearsals.
4. Check with the director before and following each rehearsal for any change in plans.
5. Be prepared to read each role at any time during rehearsals.
6. Consult with director regarding secondary rehearsals, for music, dance, or additional blocking. Research special topics as needed (dialects, dramaturgical research of the play, work with designers as instructed by director).

IV. ASSISTANT DESIGNER

PLANNING PERIOD

1. Become thoroughly acquainted with the play.
2. Assist designer in all preproduction work as assigned but not limited to:
 - a. Research
 - b. Drafting
 - c. Model building
 - d. Renderings
 - e. Light plots

- f. Specific design assignments if given

See Student Designer (Section V) for what is expected from a designer.

3. Attend scheduled design meetings if able.

REHEARSAL/BUILD PERIOD

1. Work alongside facility designer on props and paint.
 - a. Assistant designers must work a minimum of 6 hours a week in the shop with their designer.
2. Read daily rehearsal reports which will be sent via email.
3. Check in with facility designer daily.
4. Attend production meeting if able.

TECHNICAL REHEARSALS

1. Attend technical rehearsals and take notes with designer.

RUN OF SHOW

1. Check daily performance reports which will be sent via email.
2. Check-in with faculty designer to see if there are any notes.
3. Help with notes if needed.

STRIKE

1. Attend and participate with strike.

V. STUDENT DESIGNER

PLANNING PERIOD

1. Become thoroughly acquainted with the play.
2. Creation of all tools needed to communicate the design to director and shops. The following will be used in evaluating grades:
 - a. Analysis**
See the faculty mentor for the method they would like you to use.
 - b. Research**
Research should be presented in a collage that is clearly labeled and easy to see and understand
 - c. Thumbnail Sketches**
Sketches must be made of all design elements of the show. This includes but is not limited to:
 - Costumes for **ALL** characters.
 - **ALL** scenic elements.
 - Major custom built props or furniture.All sketches must be approved by the director, faculty mentor and/or technical director before any more progress is made in the design.
 - d. Drafting**

All drafting must conform to the USITT Graphic Standards which you should receive from faculty designer. Drafting may be done either by hand or in a CAD program depending on the skills of the student. All CAD drafting must be printed out on the company plotter and must be approved by faculty mentor **AND** technical director before anything is built.

e. Models

Models should be created in 1/4" scale and must include all elements of the design.

f. Renderings

Rendering styles and methods vary from discipline to discipline. See faculty mentor for what is expected.

g. Painter's Elevations

Painter's elevations should clearly represent the paint treatment for each element of the set.

h. Light Plots

All lighting plots and paper work must conform to USITT Graphic Standards. See mentor for more information

3. Attend scheduled design meetings prepared with all materials needed to convey your design to your design team and director.
4. **Meet with faculty crew heads to discuss the design**
 - a. Technical director
 - b. Costume shop manager
 - c. Props master
 - i. Work with props master in the creation of props list.
 - d. Scenic charge artist
 - i. Create painter's elevations.
 - e. Lighting designer

As stated above designs must be approved by all faculty involved in the production and deadlines must be met in order to keep your assignment.

REHEARSAL/BUILD PERIOD

1. Work with stage manager to provide all information needed for rehearsals.
 - a. Ground plans
 - b. Rehearsal furniture and props.
 - c. Rehearsal costumes and shoes.
2. Work alongside department heads in the creation of the design.
 - a. You must work a minimum of 10 hours a week in the shop building your design.
 - b. You must also be around to answer all question and issues that arise during the build of your design.
3. Attend all production meetings being prepared to answer and solve any problems or changes that need to be made to you design.
4. Check rehearsal reports daily which are sent via email.
5. Check in with department heads and faculty mentor on a daily basis.

6. Work with shops in the creation of the design a minimum of 10 hours a week.
7. A creation of all paperwork needed for technical rehearsals
 - a. Cue sheets
 - b. Costume changes

TECHNICAL REHEARSALS

1. Attend all technical rehearsals.
2. Work closely with director and faculty mentor to solve any issues that may arise.
2. Take detailed notes and provide your department heads and faculty mentor your list of notes on a daily basis.

RUN OF SHOW

4. Check daily performance reports
5. Check-in with faculty designer to see if there are any notes.
6. Help with notes if needed.

STRIKE

1. Attend and participate with strike.

VI. SCENERY CREW HEAD

PLANNING PERIOD

1. Become thoroughly acquainted with the play.
2. Become thoroughly acquainted with the design documentation
3. In conference with the technical director, determine the construction process.
4. In conference with the technical director and/or shop manager, plan your work of construction.

BUILDING PERIOD

1. Supervise the work of the building crew. Have their work schedule outlined in detail. Familiarize crew with work to be accomplished and caution them to help prevent accidents.
2. Make sure that crew members are appropriately and safely dressed for jobs that they are assigned.
3. **Crew heads must not permit crew members to use power machines at any time** except when approved by a Faculty Supervisor or Shop Manager.
4. Check all finished work against the plans and specifications to insure accuracy in construction.
5. Keep track of all progress on construction and assembly of the set and be attentive to moving each piece to its next step towards completion. Monitor the construction schedule to make sure that deadlines are kept. If construction gets behind schedule, work with the technical director and shop manager to make adjustments. Keep the rehearsal stage manager/assistant director informed about

progress on the set.

6. Schedule work sessions so that an appropriate cleanup can be accomplished each day. Consult with the shop manager in regard to this matter.
7. Make a list of any person, company or organization that loaned items to the production and give this list to the house manager to include in the "Special Thanks" section of the program.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCE

1. Work out the routine of scene shifts in consultation with technical director, shop manager, stage manager, and the property crew head.
2. With the technical director, assign specific duties to your stage crew. Appoint grips and fly persons. They will take their cues from the stage manager.
3. In consultation with the technical director, rehearse your stage crew in the routine of shifts.
4. Check in with the stage manager at a time designated by a call.
5. Check after each performance and again at the start of preshow preparations to make sure that all functional parts of the set are in order. Check doors, windows, platforms, railings, and make any necessary repairs or adjustments.
6. Keep your crew members quiet.
7. Enforce smoking and beverage rules.

STRIKE

1. With the technical director and shop manager, plan and supervise the strike.
2. Return all scenic units to the scene studio.
3. Store the scenery as directed by the technical director or shop manager.
4. Your work is not finished until all scenery is stored and the shop is cleaned up.
5. Wet-mop the stage. Leave a bare stage with all rigging and materials stored neatly away.

VII. PAINT CREW HEAD

PLANNING PERIOD

1. Become thoroughly acquainted with the play.
2. Study the designs and painter's elevations in conference with the designer.
3. After consultation with the scenic designer, decide on the methods of painting to be used to achieve the desired effects.
4. In conference with the scenic designer, technical director, lighting designer, and shop manager, and the set construction crew head (when separate), prepare a

time schedule of work: deadlines for receiving scenery units, deadlines for moving of scenery to the stage. Determine distribution of time and space needed.

5. Check with assistant director or stage manager regarding the time when you should attend rehearsals of the play.
6. Consult with the scenic designer to determine paint colors to be used and painting techniques necessary for execution of the design. Never make any changes in design without receiving prior approval from the scenic designer.
7. With the technical director and/or shop manager develop a work schedule outlined in detail.

WORK PERIOD

1. Supervise the work of the paint crew. Familiarize crew with main work. Instruct them in the painting techniques to be used.
2. Prepare any stencils that are to be used in painting prior to receiving the scenery.
3. To obtain the greatest efficiency of work during any one period, prepare your paints prior to the meeting of the crew. Keep properly labeled quantities of paint for use on touchup painting.
4. Crew members are not to use spray gun unless permitted by the scenic designer.
5. Be prepared to paint properties. Get specific instructions from the scenic designer.
6. Reserve sufficient time at the end each crew period to clean all brushes and rollers thoroughly, clean spray gun if used, clean buckets, return materials to their places, save all paint that can be used again, clean the paint area in the Scene Shop.
7. Make a list of any person, company or organization that loaned items to the production and give this list to the faculty publicity supervisor to include in the "Special Thanks" section of the program.

TECHNICAL AND DRESS REHEARSALS

1. Assist the building and stage crews in moving the scenery to the stage.
2. Be prepared to do any retouching or repainting when scenery is on stage. Save for that purpose enough paint mixed in the original tones.

CLEAN UP PERIOD

1. As soon as the paint area is cleared of scenery, scrub the floors of all paint and put everything in order.
2. At strike of show have the paint crew assist the stage crew.

VIII. LIGHT CREW HEAD

PLANNING PERIOD

1. Become thoroughly acquainted with the play.
2. In conference with the lighting designer, review and become familiar with the design.
3. Become familiar with the set design and determine, with the technical director and the set crew head, how the hanging of lights and set construction should be coordinated.

WORK PERIOD

1. Supervise the work of the light crew. Have their work scheduled in detail.
2. Become familiar with the cues for the production. Attend designated rehearsals if possible.
3. Keep track of the schedule and deadlines. If work gets behind schedule, work with the technical director and lighting designer to make the necessary adjustments.
4. Be available to the lighting designer during the process of programming the lighting console. Become familiar with all the functions of the light console.
5. Supervised by the shop manager, set up any running light necessary for backstage operations.
6. It is especially important that you prohibit eating and drinking around electrical equipment including lighting and sound consoles.
7. Make a list of any person, company or organization that loaned items to the production and give this list to the faculty publicity supervisor to include in the "Special Thanks" section of the program.

TECHNICAL AND DRESS REHEARSALS (Board Operator only)

1. Check in with stage manager at a time designated.
2. With the console operator, check all lighting instruments, lamps, special effects, etc., to see that they are in working order, in proper focus, and that gels are intact.
3. Maintain regular contact with the lighting designer, technical director, and stage manager so that changes and additions to the schedule can be made.

STRIKE

1. At strike of show, all lights are your responsibility unless otherwise directed.
2. Return cable, gels, etc., to the light storage room. Dispose of unusable gels unless otherwise directed.
3. Strike and place in light storage only those instruments specified by the technical director.
4. Clean up and put in order all areas in the theatre which in any way pertain to lighting the show.

IX. SOUND CREW HEAD/ASSISTANT SOUND DESIGNER

In our theatre the work of this crew is typically the responsibility of a light/sound crew.

PLANNING PERIOD

1. Become thoroughly acquainted with the play.
2. Consult with the director on the treatment of sound and music in the play. Develop a plot and cue sheet for all sound and music. Classify as follows:
 - a. Live sound effects
 - b. Recorded sound
 - c. Live music
 - d. Recorded music

For each, note the type and quality desired.

3. If musicians are to be used, plan arrangements in consultation with the director.
4. If a conductor is to be used, serve as contact person between director and conductor as desired by the director.
5. Become familiar with division-owned equipment, material and recordings.
6. In conference with the director and technical director, plan the construction of any sound, the use of music equipment and the budgets for any purchases.
7. In conference with the director prepare a time schedule of work, including sound and music rehearsal dates with the crew and special rehearsals with the cast.

DESIGN EXECUTION PERIOD

1. Supervise the work of the sound crew.
2. Before ordering, purchasing, renting, or borrowing recorded or printed material, check material filed or stored in the company. After this, list your needs. Classify as follows:
 - a. Material from division stock
 - b. Material to be bought in town
 - c. Material to be ordered
 - d. Material to be rented
 - e. Material to be borrowed
 - f. Material to be constructed

Buying, ordering, and rental will be handled by the technical director or lighting designer.

3. Do not consider any sound effect, recording, sheet music, or song, etc., as correct until it has been checked by the director. Judge all borrowings, rentals, construction, etc., accordingly.
4. With the sound designer, technical director or a designated assistant, plot the location of any speakers or microphones to be used. When installed, test all equipment. Make sure that all cables are gaffed so that cast and crew will be

safe from tripping on them and that scenery will not foul them. Where possible keep sound cables clear of lighting cables because this can cause unwanted noise.

5. Make complete and detailed sound and music cue sheets on forms provided for all crew members and for the stage manager.
6. In consultation with the stage manager, list placement of preset or movable sound and music material on and off stage.
7. Obtain for the stage manager any effect or substitute effect needed for rehearsals.
8. Create back up media for all sounds, if possible.
9. Make a list of any person, company or organization that loaned items to the production and give this list to the faculty publicity supervisor to include in the "Special Thanks" section of the program.

DRESS REHEARSALS AND PERFORMANCE

1. Be responsible for all sound and music effects and cues.
2. Check accurately cues that will be taken by the sound crew and cues that will be given by the stage manager.
3. Check in with stage manager one hour before curtain time.
4. At least one hour before curtain time, check that all sound and music equipment is in running order. When possible, have backup media/ equipment ready.
5. After each performance, store all sound and music equipment in the sound booth or other designated area. Lock sound booth or equipment.
6. Keep your crew members quiet.

STRIKE

1. At strike of show, all sound and music equipment is your responsibility.
2. Return all company equipment to its proper storage place.
3. Return all borrowed equipment the first week-day following the final performance.
4. Check with the Technical Director for the return of all rented equipment.
5. Labeled media should be returned to the division media library.

X. COSTUME CREW HEAD

PLANNING PERIOD

1. Become thoroughly acquainted with the play.

WORK PERIOD

1. Post crew calls before 11:30 AM on the day of the call.
2. Check with the costume designer for crew assignments.
3. Check with the costume designer each afternoon for actors needed for fittings

on the following day, and post a standard costume fitting call on the "Casts" portion of the callboard before 11:30 a.m. on the day of the fittings.

4. Attend rehearsals as specified by the costume designer to familiarize yourself with the production.
5. The last ten minutes of crew calls are spent cleaning up. All costumes are put away, tables cleaned off, machines closed. The laundry room and the work room must be cleaned daily in the same manner as the costume shop.
6. Make a list of any person, company or organization that loaned items to the production and give this list to the faculty publicity supervisor to include in the "Special Thanks" section of the program.
7. Fill out crew reports.

DRESS PARADE, DRESS REHEARSALS, AND PERFORMANCES

1. *Dress Parade*
Have all costumes ready in the dressing rooms before the hour actors are called. Have dressing cards posted where actors and dressers can see them easily. It is the responsibility of the dresser to have all the parts of the costume ready and to assist the cast members to whom they are assigned. When the actor is called on-stage, the dresser will also come on-stage. Dressers do not take ANY requests for costume changes or repairs at dress parade.
2. Actors will return all costumes to their places in the dressing room following rehearsals and performances, and costume crew members will check dressing cards to be sure all pieces are there. Cooperation on the part of actors is expected and should be enforced by the Stage Manager. Any difficulty with an actor must be reported IMMEDIATELY, not at the end of rehearsal, to the stage manager, to the director, and to the costume designer.
3. Check in with the stage manager as called.
4. Check at least one hour before curtain time that all costumes are ready for use, even if actors bring their own things.
5. Keep your crew members quiet.
6. Enforce smoking and beverage rules.

STRIKE

1. At strike of show, all costumes are your responsibility. Crew will check against dressing cards to be sure all items are returned.
2. Return all costumes to costume shop for sorting.
3. Under supervision of the costume designer, sort and list the costumes that need to be sent to the cleaners. Arrange for laundry of remaining items. **NO COSTUME ITEM WHATSOEVER IS TO BE REPLACED IN STORAGE EXCEPT UNDER THE DIRECT SUPERVISION OF THE COSTUMER.**

XI. PROPERTIES CREW HEAD

PLANNING PERIOD

1. Become thoroughly acquainted with the play.
2. Make a complete list of properties: set props including furniture and props for set decor, hand props, food props. Check this list with the designer, technical director, and then with the director.
3. Before purchasing any property or materials for making any property see whether there is anything suitable in the property storage.
4. In conference with the designer, set deadlines for obtaining and building the properties. See that these deadlines are met.
5. Make a careful list of consumable properties as cigarettes, food, paper props etc. (The property crew head is responsible for keeping these expenditures at a minimum).
6. Make a detailed budget for purchase of properties. Check this budget with the designer. Make no purchase not included in the approved budget without the permission of the designer or technical director.

WORK PERIOD

1. Assist the stage manager in securing any essential rehearsal properties. Once stored in the props cabinet or backstage, the stage manager assumes responsibility for this inventory.
2. At a meeting of the property crew, assign each of the members specific properties to secure or construct with a detailed description of each property. However make sure that all crew members have a complete props list so that they can alert you to the location of any prop they might find while searching for items on their own list.
3. When construction of properties is necessary, check with the designer or shop manager for use of shop. Do not permit crew members to use power machines unless they are supervised by a faculty or staff member.
4. Check with assistant director/stage manager for the time when you should attend rehearsals of the play.
5. In consultation with the stage manager, list props and characters handling these in each scene.
6. Stay in daily contact with the assistant director/stage manager to account for any props that are added during the rehearsal process. Alert the technical director about any additions that impact the prop budget.
7. At least a week before the first technical rehearsal put a form on the call-board for the actors to make a list of props that they use in rehearsal and the location (i.e.. off stage right, or from the center stage table, etc.) from which they obtain the prop. Reconcile this list with those that you have previously developed. Report discrepancies with the technical director.

8. Make a list of any person, company or organization that loaned items to the production and give this list to the faculty publicity supervisor to include in the "Special Thanks" section of the program.

TECHNICAL REHEARSALS

1. In consultation with the assistant director/rehearsal stage manager and technical director work out the routine of props shifts.
2. Plan the following and make appropriate lists and diagrams with your crew.
 - a. Assign each running crew member responsibilities for placing specific props during dress rehearsals and performances.
 - b. Diagram pre-show props set-up (props pre-set) for both on and off stage positions. For off stage positions assemble prop tables covered with paper with each prop labeled and diagrammed.

DRESS REHEARSALS AND PERFORMANCES

1. Check in with the stage manager at the time you have been called. Check posted calls on the callboard.
2. Check with the stage manager after each performance for breakage, damage or loss of any prop.
3. Have all properties in place for props check at the time designated by the stage manager's call.
4. See that all properties are clean, in order, and returned to designated storage positions following rehearsals and performances. Take special note of properties that might inadvertently be carried off by actors during fast changes.
5. Keep crew members quiet.
6. Enforce smoking and beverage rules.

STRIKE

1. At strike of set, all props are your responsibility.
2. Return all props to be stored to appropriate storage rooms.
3. Return all borrowed props the first weekday following the final performance. Have the loan sheet signed by the owner and return loan sheet to faculty supervisor.
4. Your work is not finished until all borrowed props have been returned and all company props stored in an orderly manner.
5. Send thank you notes to all sources of borrowed props over yours and the technical director's signatures.

XII.HOUSE AND PUBLICITY CREW

- A. Students assigned to the house and publicity crew report to the faculty publicity supervisor. Individual crew members will report progress to the student who is head of house and publicity who in turn will report progress to the faculty supervisor. Work assignments on this crew are varied, consisting of different projects related to promotion of the UTC Theatre productions.
- B. HOUSE AND PUBLICITY CREW DUTIES PRIOR TO OPENING NIGHT
 1. Check with the house manager concerning what work should be done to prepare the theatre in advance of opening night.
 2. Check to be sure that all materials needed for managing the house (flashlights and batteries, ticket boxes, etc.,) are available, in working order, and are transferred to the theatre for use. Store programs in an out of the way location and make sure an ample supply is available.
 3. Check to see what signs are to be placed in theatre in which you are working (aisle signs, etc.) and see that they are in place.
 4. Learn the procedure for lobby lights during the performance and intermissions. Consult the technical director for instructions.
 5. Crew head will see that all equipment issued to ushers (flashlights, etc.) are checked out and in at each performance. Head should check each night after performance to see that all equipment is returned to its proper storage place.
 6. Rigidly enforce rules that forbid cameras, recording devices, smoking, beverages, or the use of cell phones in the theatre.
 7. Check with the box office manager to make sure the ticket scanners are plugged in and charging for opening night
- C. GUIDES FOR FRONT OF HOUSE STAFF BEFORE THE START OF A PERFORMANCE
 1. Report for calls at the time posted by the house manager. This will usually be forty-five minutes before curtain.
 - a. Front of house should check with box office manager to get pre-show numbers.
 - b. Rope off the last ten rows (this can be done the night before). Be sure you know how to attach and remove the barrier used to mark-off seats.
 - c. Check to see that the flashlights are in the hutch just inside the lobby doors. Check to see that they are working properly and that you have fresh batteries.
 - d. Locate the bell for intermission – also in hutch.
 - e. Check to see headsets are in place (in follow spot room).
 - f. Check in with stage manager and clarify pre-show and intermission procedures.

- g. At 30 minutes to curtain check with stage manager before opening house. The house is usually opened 20 minutes before curtain. The house is not to be opened without a “go ahead” from the SM or their assigned agent.
 - h. Develop a procedure for seating latecomers (usually seating latecomers in the empty rows in the rear) and notify all crew members of that procedure.
 - i. Make sure the front of house is neat and clean. Have as little as possible on the hutch.
 - j. Make sure you have programs.
 - k. Synchronize time pieces with the stage manager.
 - l. The front doors should remain closed until the house is open. Use the side door to house left for coming and going. Prop it open with the “door mouse.”
 - m. Get the number of sold ticket/reservations from the box office. The box office usually opens one hour before the start of show.
 - n. Assign ushers for ticket taking and program handout.
 - o. Assign all duties so that you may remain available for communication with the box office and the stage manager.
 - p. If you have too many ushers, you may excuse some. It is permissible for them to remain in the auditorium.
 - q. Before opening the house, make sure you have the OK from the Stage Manager.
 - r. Give a yell into the house “Opening the House” before opening the doors to the theatre.
2. Organize the volunteer ushers, who should arrive no later than 45 minutes until curtain.
- a. One or two ushers takes ticket, scan tickets at the entry (if for some reason the scanners do not work then tear off perforated end and puts it in ticket cylinder.
 - b. One or two ushers takes ticket, tears off perforated end and puts it in ticket cylinder.
 - c. Two ushers stand on either side of the theatre (top of the stairs) to seat the audience.
 - d. An additional ushers may pass out programs behind ticket taker.
 - e. At least one usher should remain after the show to pick up programs, and reset the front of house space for the next performance.
 - f. Instruct ushers how to remove and attach the barrier that ropes off seats so that they may make adjustments as needed. Take barrier all the way to the back when the show begins.
 - g. All ushers should have a flashlight and use it when latecomers come in. The steps are steep and dangerous for those unfamiliar with them.

3. After the house opens, check with crew working to see that everything is on schedule.
 - a. At 15 minutes to curtain, tell stage manager the lobby situation and audience flow.
 - b. At 10 minutes to curtain, advise stage manager if a hold is necessary or whether to open on schedule. Make a final determination of a possible hold at 5 minutes to curtain before the stage manager calls places. Communicate any holds necessary to the stage manager. Usually 2-3 minute holds are common. Sometimes, a 5 minute hold is appropriate, if audience members are still arriving or the box office has a line. Once everyone is seated, inform the stage manager that the House is closed.
 - c. As the house lights begin to fade turn out any vestibule lights not controlled at the light console. The track lights are on a separate light control switch beside the main doors.
 - d. Prop open all lobby doors with the "door mice" to ensure quiet entrances and exits during the show.
 - e. When show has started, post a crew member at the door to tear tickets for latecomers, and one at the head of each stair/aisle to seat them. Release ushers who will not be used for late seating. All ushers should have working flashlights and assist late comers
 - f. 15 minutes after the performance starts return scanners to box office to start charging for the next show.
 - g. 20 minutes after show opens get the total show numbers from the box office manager. If the scanners do not work then count the number of tickets stubs.
 - h. As house lights come up to start an intermission or at the end of a performance. Turn on vestibule lights assigned to you and prop open the front doors of the theatre.
 - i. At two minutes until intermission ends, the bell should be sounded to return audience to their seats.
 - j. After the play ends, the house manager guides ushers through nightly strike procedures, makes an equipment check (flashlights, etc.) and checks on the availability of programs for the next performance.
 - k. Count the ticket stubs for the night.
 - l. Write a House Manager Report. Include: date, attendance, name of ushers, names of any ushers/house assistants who did not show up, any problems or other event of note.
 - m. House Manager reports should be put in faculty house manager supervisor's box at the end of each performance.

D. USHER REQUIREMENTS

1. All ushers should follow explicitly the instructions of the house manager.
2. Ushers appearance should be neat and clean. No flip-flops or shorts.
3. All items left by patrons in the Ward Theatre should be turned in to the Fine Arts Center office.
4. Clean lobby of all foreign materials and return company equipment to its proper storage place. Place equipment that has been used in the theatre by the house crew for the performances back in proper places.
5. Return all unused programs to the House Manager.
6. As ushers take tickets they should clearly instruct people to turn off cell phones and messaging devices.
7. When tearing the ticket, the patron gets the large part.
8. When seating latecomers, USE A FLASHLIGHT. The steps are steep and dangerous for those unfamiliar with them. Ushers should light the path of the patron, NOT the usher's path. Holding the flashlight behind you, in front of the patron usually works well.
9. Latecomers are seated in the back of the house.
10. Ushers may take a seat and watch the show after 10 minutes or so, but someone needs to be ready for any additional latecomers.

E. STRIKE

1. After the last performance, house/publicity crew shall strike and return to storage designated publicity materials and lobby displays.

F. SAFETY/EMERGENCY PROTOCOL

Emergencies

If there is an emergency during rehearsal or performance, notify the faculty/staff performance supervisor (who is usually the scene shop supervisor or technical director), then call campus police at (423) 425-4357 (HELP). Inform campus police of the emergency and if they deem necessary, they will call the fire department (911).

Emergencies During Performance

It is the house manager's responsibility to notify audience members, cast, and crew of any emergency situation and to take charge of an evacuation. During potentially dangerous weather, the house manager and the faculty/staff on duty will monitor the division's emergency weather radio for severe weather announcements. Anyone in the cast or crew who notices a dangerous situation such as smoke or fire should notify the stage manager or the house manager. The stage manager notifies the house manager of the situation. The house manager (or stage manager if the house manager is unavailable) will initiate the emergency procedures described above by calling campus police and following their instructions.

If evacuation is necessary, the house manager will contact the stage manager to halt the performance. The stage manager will contact the ASM to notify cast and crew

members who are backstage. The stage manager will have the house lights brought to full and the house manager will step out onstage from the wings to announce the emergency and the evacuation procedure. If the House Manager is not available, the stage manager will make the announcement. Those on stage should stop their performance when they see the house lights come up and the house manager appear on stage or hear the stage manager's announcement. The performers should calmly leave the stage from the nearest exit.

Panic should be avoided at all costs. The cast and crew should assist the house manager or stage manager in evacuating the audience by holding doors, helping elderly or physically challenged patrons, and maintaining a sense of calm professionalism.

If a fire breaks out onstage during a performance, the ASM (or another designated crew member stationed stage right) should make sure performers and scenery are clear and lower the fire curtain immediately.

If a patron suffers an apparent heart attack, has a seizure, or undergoes any similar medical emergency, the house manager should quickly go to that patron and assess the situation. If the patron desires and is able to leave the auditorium, the house manager should assist him or her out and then initiate the emergency procedures described above by calling campus police and following their instruction. If the patron is unable or unwilling to leave the theatre, the house manager should contact the stage manager to stop the performance and initiate the emergency procedures. The stage manager follows the steps outlined above of notifying cast and crew, bringing house lights up, and so on. Cast members on stage should calmly leave the stage via the nearest exit. The house manager should make a very brief announcement when the house lights come up that there will be a slight delay in the performance.

If the emergency situation is rectified within a reasonable amount of time, the performance may continue. The house manager should contact the stage manager and restart the performance as if it were the beginning of the show or after intermission. The stage manager chooses an appropriate moment prior to the point where the performance was halted and notifies the cast and crew. The Stage Manager makes sure all cast and crew members are set for restarting the performance and notifies the house manager. After getting the go-ahead from the stage manager, the house manager should step onto the stage from the wings and announce that the performance will begin in three minutes. The Stage Manager gives the cast and crew a three-minute call followed by a two minute places call and the performance begins again. The stage manager should follow the typical house to half, house out, lights up pattern used at the beginning of the show.

Again, panic should be avoided. In the unfortunate instance that a performance must be stopped, the cast and crew should remain calm and focused in order to be ready to recommence on short notice.

Unit Four

Miscellaneous Policies and Information

I. LOCK-UP POLICY

Lock-up is a vital concern to the company for reasons of safety and security. Both faculty and students should be conscious of the need for security and be responsible for seeing that Lock-Up policies are implemented. Following is a Lock-Up Checklist for each area of the theatre division's space. The last person leaving a space, either faculty or student, is responsible for seeing that each item for that area is checked.

1. Scene Shop
 - a. All tools put away
 - b. The tool cage locked
 - c. Paint cabinet closed.
 - d. Outside exit door locked
 - e. Roll-up doors down
 - f. Exit door to Green Room area locked
 - g. Lights off

2. Jim G. Lewis Studio Theatre
 - a. Outside exit door locked
 - b. Roll-up door down
 - c. Exit door to Ward Theatre locked
 - d. Exit door to stairs locked
 - e. All lights off

3. Dorothy Hackett Ward Theatre
 - a. Doors to lobby area locked
 - b. Doors to stairways locked
 - c. Side exit doors locked
 - d. Door to Studio locked
 - e. Upstage doors locked
 - f. Ghost light on
 - g. All other lights off

4. Light/Sound Control Booth
 - a. North and South doors closed and locked
 - b. Control boards turned off
 - c. Exit door at stair bottom locked
 - d. Lights off
5. Costume Shop
 - a. Irons off
 - b. Machines covered
 - c. Doors to storage closed
 - d. Tools put away
 - e. All exit doors locked
 - f. Lights off
6. Office Area (except during regular office hours)
 - a. Exit doors locked
 - b. Lights off
 - c. Office doors closed

II. STUDENT PURCHASES

All purchases made by students must receive prior approval in order to be reimbursed. When such purchases are made, the following steps must be taken:

- a. Obtain proper receipt with the name of the vender printed on it. A proper receipt will contain date, name of seller and an itemized list of items purchased.
- b. Obtain a tax exempt form from your faculty supervisor or the Division's Administrative Assistant and present it at the time of purchase. However, if the vendor persists in charging tax, note this on the back of the receipt.
- c. Take receipts to the division's administrative assistant who will complete reimbursement forms.

III. BORROWING PROCEDURE

1. Permission for borrowing a high value prop, costume or set piece from an individual or company, must be obtained from a faculty member prior to the borrowing transaction.
2. Obtain from shop manager a copy of the "Loan Agreement" form; fill it out completely, with all appropriate signatures. Turn this in to the division's administrative assistant.

Unit Five

Health and Safety

THEATRE AND SHOP SAFETY

Shop and Stage Notes

The shop and the stages/theatres are intended to be safe, non-hazardous places to work, perform or be an audience member. We all must work together to insure our safety within these spaces. Violation of safe practices may create hazards not only for that individual, but also for others, either when a violation occurs or at some later time. We must practice safe working habits not only for our own health and safety but also as a responsibility to one another.

- Visitors are not allowed in the production areas during work calls.
- Book bags may be stored on the floor near the filing cabinet in the shop. Do not block the passageway.
- Food and drinks must be stored in the purple shelves near the filing cabinet. No food or drink in the production area. Remove your trash! Do not use the shop trashcans for food or beverages, use the hallway trash cans for these items.
- No food in the theatres. Only water in the Theatres!
- Smoking is not permitted anywhere in the building.
- Drugs (both prescription and most non-prescription), alcohol, or any other potential mind altering substances are not tolerated prior or during any work call or production call.
- MSDS sheets (Material Safety Data Sheets) are in a notebook near the filing cabinet. Use them for safety concern about specific materials used in the shop and what to do if an accident occurs while using them.

Attire for Work Calls

- Wear clothes you could throw away without remorse, as they may get dirty, abraded or get paint on them.
- Footwear must completely cover the foot. Steel toed, hard-soled shoes offer the best personal protection.
- Loose or floppy clothing must not be worn.
- Jewelry should be removed before working. Loose or hanging jewelry must be removed or secured.
- Long hair must be tied back when using any power tool or any machinery.

General Shop and Stage Safety

Many potential hazards are present in the shop and theatres. The hazards include, but are not limited to: overhead wires, cables and scenery, flexible work areas, temporary storage of scenery, materials and settings, and various floor obstructions. Extreme caution should be exercised in all work areas.

- For all emergencies on campus (fire, police, ambulance) call HELP (4357) or, from non-campus phone (423) 425-4357.
- Call the shop (425-4405) if you have problems meeting your production responsibilities.
- Never enter a dark stage or shop. Equipment, materials, scenery and props are often in different positions/locations. Look down AND up – a batten or flown piece can be at a dangerous height.
- When working in the shop or stage, beware of the activities of others around you.
- Know the location of fire extinguishers and first aid supplies.
- Sound off before going to black (“Going to black”) to alert others.
- Stop all hazardous activity during low light levels.
- If a blackout occurs and you can’t see, stop and remain where you are until you can see.
- Notify a supervisor of any unsafe condition or of any accident promptly.
- If working overhead, alert those below you so they can move safely out of the way.
- Sound off when moving large scenic pieces or when moving ANY flown item.
- Practice “good housekeeping” during work period and by cleaning up at the end of each work period.

Power Tools

Power tools include large, permanent machine tools as well as portable hand operated power tools. These tools can be dangerous, as they have electrically powered blades and cutting surfaces. Extreme caution should be used when operating or adjusting these tools. You must have received training prior to using them.

- Students are NOT required to operate power tools.
- Never carry a power tool by its cord.
- Never yank the cord from an outlet, disconnect it by pulling on the plug.
- Keep cords away from heat, oil, water and sharp edges.
- Keep cords, body parts and clothing away from moving parts of the tool.
- Disconnect tool when not in use and before changing blades/bits or adjusting the tool.
- Avoid accidental starting by not carrying the tools with a finger on the switch/trigger.
- Inspect cords and tools for damage and/or problems when setting up.

- Do NOT use a damaged tool. Return it to a supervisor; do not attempt to repair it yourself.
- Do not remove, alter or disable ANY guard or safety device on any power tool.
- Wear eye protection when using any power tool.
- Wear ear protection when using or working around any loud tools.
- Wear dust protection when using power tools that produce fine particulate matter.
- Allow the power tool to reach full speed before use. Stay with it until it stops. DO NOT leave a running machine!
- Do not re-start a power tool until it has come to a complete stop.
- Inspect materials before use. Remove all nails, screws, staples or other material before cutting.
- Do not stand in line with a saw blade or other moving device when starting up a tool.
- Observe safety space; only the operator should be in the working space around tools.
- Keep the power tool and related work area clean.

Pneumatic Tools

Pneumatic tools are powered by compressed air. Our pneumatic tools consist of staple guns, nailers, air nozzles and sprayers. You must have received training prior to using them.

- Eye protection is required when using any pneumatic tool.
- Never point a pneumatic tool towards yourself or another person.
- Never carry a pneumatic tool by the hose.
- Disconnect tool when not in use and before loading or unloading staples, nails or paint.
- Avoid accidental firing by not carrying the staplers or nailers with a finger on the switch/trigger.
- Inspect the tool and hose before each use.
- Remove any damaged tool from service and inform a supervisor of its condition.
- DO NOT disable the safety mechanism on any pneumatic tool.
- Compressed air shall not exceed 100 PSI for staplers or nailers.
- Compressed air shall not exceed 30 PSI using a constricting nozzle.
- Compressed air shall not exceed 10 PSI for cleaning or blowing of clothing.
- Determine where dust is likely to go before blowing off a surface. Avoid “dusting” others.

Rigging

Overhead rigging includes counterweighted lines as well as dead-hung items. Only authorized and trained personnel are to work with the rigging equipment.

- Prior to working overhead, empty pockets of all loose objects, and tools are to be tethered.
- Sound off prior to moving ANY flown items (battens, drops, curtains, scenery, etc.) to alert others (except during show conditions).
- Loading and unloading of battens must be done under direct supervision of UTC staff/faculty.
- Be sure that the load/batten is balanced.
- Do not leave a line set while it is unlocked.
- The attachment of flown items to a batten, and the changing of weights shall be done under the supervision of trained staff.
- When changing weights above floor level, the floor must be cleared of people to mid stage before any weight is moved. Sound off when starting and when finished.
- When loading a batten, always load the batten first, the arbor second.
- When unloading a batten, always unload the arbor first, the batten second.
- If a line set runs away and is too heavy to stop safely, warn all present and take cover.
- The locking rail should be labeled with what is on each line set and what line set is NOT to move (if any).
- Test all running lines before each performance.
- Use spike tape for spike marks. Remove spike tape when load is struck.
- If you are unsure about ANY aspect of the rigging system, ask a supervisor before attempting any system operation.

Lighting

With the use of stage lighting equipment in the theatre comes the risk of electrical shock and burns from touching hot metal and glass. Additionally, there is the potential of falling or dropping items. Do not use or handle any lighting equipment without proper training and authorization.

- The rigging of lighting equipment is to be done only under supervision.
- Unplug lighting instruments before changing lamps.
- Safety cables are required on all stage lighting equipment and accessories.
- Wear gloves when handling hot lighting equipment.
- Replace unused gel, cable, lights and accessories to proper storage areas when work is finished.
- Make sure your body is in a safe and secure location and position before working on any lighting equipment.
- When working in the cats or other overhead area, no one is allowed to be below you.

- Watch for obstructions such as cables, guide wires or battens which may be located at levels ranging from foot level to head level when working in the cats or other overhead areas.
- Report any damaged equipment to your supervisor, tag it and return it to the control booth.

Lifts and Ladders

The personnel lift (Herman) and ladders can be dangerous without proper training. Extreme caution should be used with Herman as damage to property as well as to self and others can occur. Students are NOT required to use Herman or ladders.

Genie Lift

- The unit must be used only on a flat and level floor surface, and lowered to the ground.
- Do not exceed the maximum load rating of 300 lbs. This includes the operator and all equipment in the basket.
- Do not climb, stand or sit on the basket railings.
- Do not lean ladders against the lift.
- Do not attempt to move the Genie with anyone in the basket.
- Never use the lift without someone else present in the area.

Ladders

- Check ladders for broken or damaged parts before use. Never use a damaged or painted ladder. Report a damaged ladder to your supervisor and remove it from service.
- Only one person on a ladder at a time.
- Do not place a ladder in front of a door that opens into the ladder unless the door is blocked open, locked from access or guarded.
- Always face the ladder when ascending or descending.
- Do not stand on the top two rungs of a ladder.
- Never leave anything on the top of a ladder or on the steps of a ladder.
- Do not lean or overreach from a ladder. Stay within the base.
- Do not straddle the space between a ladder and another object.
- Make sure the ladder is fully open and the spreader locked.

Welding (Arc welding includes both stick/arc and MIG welding)

Only those who have been specifically trained/approved by the Technical Director may use any of the welding and/or torch cutting equipment.

- All welding must stop 1/2 hour prior to the end of the work session/work period.
- Arc welding must be shielded from others in the area.
- DO NOT WATCH ARC WELDING! Shield your eyes (turn your back to the welding operation), should any welding occur near you, or if walking past such activity.

- Contact lenses may NOT be worn when arc welding.
- Proper eye wear and gloves must be worn when welding or assisting a welder.
- Arc welding produces ultraviolet light. Make sure all exposed skin is covered.

This list of Hazards and Safe Working Practices is by no means the limit to which one should be careful. Think safety at all times. If you are in doubt of something, ASK! Report any hazardous incident or hazardous equipment to your supervisor. Safety is our main concern for a safe and productive shop and theatre.

GENERAL SAFETY: PLANS, POLICIES AND ACTIONS

Unsafe Conditions

If you observe an unsafe condition that poses a threat of injury or property damage, you should contact the Department of Safety & Risk Management at extension 5741 or via email at: Safety@utc.edu.

If the situation is critical and needs immediate attention, call the campus police at 4357. All unsafe conditions should be reported to avoid injury or property damage.

Injury or Illness

If you become aware of a seriously ill or injured person, you should:

- Call the campus police at 4357.
- Give the police as much information as possible about the injury or illness and the location of the victim.
- Do not attempt to move a seriously injured person.
- Remain with the person until the police or emergency medical personnel arrive.

If the injured person is an employee, contact their supervisor as soon as possible.

Non-Emergency ‘On the Job’ Employee Injuries

Any employee, regular or term, or a student worker while “on the clock” for UTC, who sustains a job-related injury or illness in the course of employment with the University, should call Kathy Taylor at 425-4452 or the Office of Human Resources at 425-4221 before seeking medical treatment.

Go to the following website to review procedures, find a provider in the network (phone Prime Health Services network at 1-866-348-3887 or Sedgwick CMS at 1-800-526-2305), and all the forms (Accident Report, Medical Provider Appointment Time Sheet, Supervisor’s Report, and Supervisor/Department checklist) necessary for completion to be returned to the Office of Human Resources within 48 hours:

<https://www.utc.edu/human-resources/#WorkersComp>

Hazardous Waste Disposal Procedures

All hazardous material should remain in appropriate storage containers. All flammable materials should be stored in the “Flammables” cabinet in the Scene Shop when not in use.

If you generate hazardous waste that needs disposing, report this to the Scene Shop Supervisor. Hazardous waste includes paints, stains, solvents, and other chemicals.

The waste is to remain properly stored until arrangements have been made by the Safety Office for the disposal. Under no circumstances should hazardous waste be placed in any hallway or un-secured portions of any campus building.

If you generate a waste product but are unsure if it is hazardous, ask the Scene Shop Supervisor.

Chemical Release/Spill

If the identity of a spilled chemical is unknown, treat it as a hazardous / toxic material. Do not attempt to clean it up. Contact campus police immediately (911).

If the material presents any danger to you or other building occupants, you must follow these steps:

- Call campus police at 911. Give your name, department and location of the spill.
- Pull a fire alarm pull station to begin building evacuation.
- If you know it is safe to do so, try to contain the spill by using any absorbent materials available. Close the door to the area and leave the building.
- If flammable liquids are spilled, extinguish all sources of ignition (i.e. Bunsen burners) but **DO NOT** turn off or on any light switches or electrical equipment. Such an action could cause an ignition.
- Evacuate to a safe distance away from the building. Do not return to the building until told it is safe to do so by authorized personnel.
- Do not walk through or stand near any smoke, vapors or fumes.
- If you have first-hand knowledge of the spill, notify emergency responders once you are outside of the building.
- Once you have evacuated, stay with co-workers so that it can be determined if all personnel have left the building.

Fire

If you smell smoke or other unusual odors suggesting a possible fire, immediately call the campus police at 4357.

If you discover an actual fire situation, you should:

- Alert other building occupants by immediately sounding the building fire alarm. To do this pull a wall-mounted fire alarm pull station, located near all exit ways.
- Contact campus police by dialing 4357 and give them the location of the fire.
- Evacuate the building. Do not use the elevators. Most stairways are protected from smoke and are the safest way out of the building.
- If needed, fire extinguishers are located in all public corridors approximately every 75 feet.
- Never assume a fire alarm is false. If you hear a fire alarm sounding, exit the building immediately.
- Do not re-enter the building until told it is safe to do so by either the police or the fire department.

Emergency Evacuation

In the event of an emergency situation it may be necessary to evacuate the building. Causes for evacuation may be fire, hazardous chemical incidents, explosion, severe weather or other conditions.

UTC campus buildings are equipped with fire evacuation alarm systems that include smoke and heat alarms, sprinkler water-flow alarms and wall-mounted pull stations. If you hear a fire / evacuation alarm, you should evacuate the building immediately.

Physically impaired individuals should be identified for assistance by fellow building occupants. Mobility impaired individuals on upper floors should proceed to the nearest exit stairwell or designated area of refuge for assistance by emergency response personnel. Once outside the building, co-workers should immediately notify emergency response personnel of the location of mobility impaired individuals.

Anyone discovering a fire, witnessing an explosion or being made aware of a hazardous chemical incident should immediately activate the building evacuation alarm by pulling a pull station located at the exit ways and then notifying the Campus Police by dialing 911.

Any questions concerning this evacuation procedure should be referred to the UTC Office of Safety & Risk Management at extension 5741.

Inclement Weather Operations

The University will maintain normal operating hours during inclement weather unless a public notice is made to "close the University." Notice will be given to the appropriate news media early on days of inclement weather. A skeleton force has been charged with coming to the University to perform required functions during inclement weather.

Should the University be "closed," the operational status of the University will be given clearly regarding: total closure of the University; opening and closing of morning and evening classes; or classes cancelled, but staff report. All employees, except those designated in the skeleton force, shall be guided by the Personnel Policy and Procedure on Emergency Administrative Closings.

On days of inclement weather when the University is still open, employees may determine that travel may be too risky for them. If this be the case, they may take annual leave and notify their supervisor of their situation. Non-notification of the employee's supervisor will result, except in extremely extenuating circumstances, in a day of leave without pay.

If you do not have access to the local media, you may obtain closing information by calling 425-4SNO(4766). DO NOT try to contact the campus police department as this will tie up necessary emergency communication lines.

Campus police shall make a reasonable effort to notify building occupants of the decision to close the University, or impending unsafe/risk situations, should the inclement weather occur during normal hours of operation. Personnel from campus police and Facilities Planning and Management will be utilized to make the notification.

High Winds or Tornado

In the event of high winds or tornado related weather conditions, the following safety procedures are recommended:

- Avoid upper floors and especially the top floor of a multi-story building whenever possible. The upper floors receive the full force of the winds.
- Spaces in basement areas are better than locations on any other floor.
- Interior spaces – seek out spaces that form a part of a protected interior core, if possible.
- Avoid rooms with exterior walls, especially those facing south and west. Rooms facing north usually receive the least damage of all exterior rooms.
- A room that is completely interior protects against flying debris.
- Avoid interior partitions that contain glass.
- Avoid rooms containing windows.
- Avoid rooms with wide roofs that could collapse easily, such as the gym and auditoriums.

For high winds or tornado related weather conditions that occur during a performance, students and faculty should instruct, without panic, the audience to proceed immediately out of the theatre and into either the Art Department Hallway on the first floor or the Music Department's Rehearsal Cubicle hallway. EVERYONE should exit the Ward Theatre and the Studio Theatre.

For high winds or tornado related weather conditions that happen during the day or during rehearsal, EVERYONE should exit the theatres and remain in the same locations listed above OR in the dressing rooms.

If you are outside and you cannot get inside, crouch for protection beside a strong structure, or lie flat in a ditch or low-lying area and cover your head and neck with your arms or a piece of clothing.

Bomb Threat

Bomb threats usually occur by telephone. Try to keep the caller on the line as long as possible. Try to stay calm and obtain as much information as possible by using the checklist on the next page.

Contact the campus police immediately and give them any information you were able to obtain from the caller, as well as what time you received the call and where you are calling from.

Inform your supervisor or department head.

The police will be responsible for building evacuation.

If you are instructed to evacuate the building, move a safe distance away from the building. Do not re-enter the building until told that it is safe to do so by authorized personnel.

If you should see a suspicious object or package, report it to the campus police. DO NOT TOUCH it or move it in any way.

Acts of Violence

If an act of violence is taking place outside your building:

- Proceed to a room that can be locked or barricaded.
- Lock all doors and windows, turn out the lights and close the blinds if time and safety permit, and stay away from and below the window. Barricade the door if you cannot lock it.
- Position yourself out of sight and behind items that might offer additional protection or stay low in a corner in the room away from the door.
- Dial 4375 and advise the dispatcher of what is taking place and your location.
- Remain on the line to give the dispatcher any further information that may be needed.
- Remain in the room until the police or a campus administrator give the “all clear.”
- Be sure it is the police or a campus administrator who is giving the “all clear” and not the shooter attempting to gain entry into the room.

If an act of violence is taking place inside the building you are in:

- If the room can be locked, lock it and stay away from the door.
- If the room cannot be locked, determine if there is a nearby room that you could safely get to that can be locked. Consider barricading the door if you cannot lock it.
- Follow the other procedures listed above.

If an act of violence is taking place in your office or classroom:

- Dial 4375 on your office, classroom or cell phone if possible.
- If it is possible to talk, give the offender’s location and description.
- If it is not safe to speak, just leave the line open so the dispatcher can hear what is taking place.
- If possible, attempt to engage the offender in conversation to allow time for emergency response.
- Attempting to overpower the offender with force should be considered as the last resort after all other options have been exhausted.
- If the offender leaves the area, attempt to lock the door or barricade the door or proceed to a safe location.

If you aren’t able to barricade and decide to flee a violent situation:

- Have a route of escape in mind.
- Leave everything behind except your cell phone (do not worry about purses or book bags – those will only slow you down).
- Keep your hands visible and follow the instructions of the police. You must remember, the police may not have an accurate description of the offender, so for everyone’s safety, you may be detained by the police.
- Do not stop to assist wounded victims or attempt to move them. Do tell the police where these victims are located.

What you should expect from the law enforcement responding to an active shooter or act of violence:

- Police are trained to proceed as quickly as possible to the sound of the gunfire. Their purpose is to stop the shooter(s)/offender(s). Officers may be in plainclothes, patrol uniforms or SWAT uniforms armed with rifles, shotguns or handguns.
- Do as the officers direct you and keep your hands visible at all times.
- If possible, tell the officers where the shooter(s)/offender(s) was last seen and a description of the shooter(s)/offender(s).
- Also, be aware that the first responding police officers will not stop to assist injured people. Others will follow to treat the injured. First responding officers are trained to proceed as quickly as possible to stop the threat.
- Keep in mind that once you are in a safe location, the entire scene is a crime scene. The police usually will not let anyone leave until the situation is completely under control. Police may ask for your statement of what you heard and observed. Please cooperate with the police.

For more information about this policy, please contact UTC campus police at (423) 425- 4357.

Student in Distress

If you observe a student who you believe is in distress, you should contact the counseling center (University Center 338) at 425-4438 or inform the student about the counseling center walk in hours from 9:00 a.m. to noon and 1:00p.m. to 3:00p.m.

Counseling staff will make arrangements to see students in crisis anytime, please call ahead so that we can make arrangements for a staff member to be available.

Contact the counseling center to consult about other ways to get the person to counseling if the above measures do not work or do not feel appropriate for the situation. If a situation occurs after business hours, a counselor is available on call and may be reached by contacting campus police at 425- HELP (4357).

If you have consulted with the counseling staff and the student refuses counseling and continues to exhibit troubling behavior than contact the Dean of Students Office, 425- 4761, to discuss whether or not the student can be required to participate in a mental health assessment given the behaviors exhibited.

How do you know a student is in distress?

- withdrawal or lack of emotion
- a heightened level of anxiety
- change in affect, appearance or behavior
- lack of logical flow of speech or ideas
- increase in substance use
- sleepy or drowsy in class
- anger or irritation beyond the level appropriate for a given situation
- emails or writing which include violent, destructive, or illogical content
- inappropriate conduct in a classroom or office setting such as numerous emails, questions in class, etc.
- preoccupied with death or violence

- talking about suicide or violence frequently
- giving away objects of value
- angry outbursts that appear to be beyond the person's control
- saying goodbye either literally or figuratively

If at any time you feel that you, the student, or other students are in immediate danger, contact the campus police at 425 – HELP (4357).

Pets on Campus

For reasons of safety, health and sanitation, pets of any type are not allowed in any University owned or leased building under any circumstances. This policy includes University residence halls. Exceptions are:

- Service animals as defined by the Americans with Disabilities Act of 1990.
- Approved research animals as used in accordance with the UTC Department of Biological and Environmental Sciences' Animal Care and Use Policy.
- Animals professionally trained for theatrical purposes and directly supervised by show personnel within a controlled environment.

Any dogs or other domestic animals on University grounds must be in the control of their owners in accord with the City of Chattanooga ordinance Sec. 7-15. Under no circumstances should animals be allowed to run loose or be tied to buildings, handrails, trees, bicycle racks, or other objects. Any infractions or complaints should be brought to the attention of Campus Police, 425-4357.

Reporting a Crime

If you are a victim or have knowledge of a crime, the UTC Campus Police should be contacted immediately. If you are calling from a campus phone, dial 911. If you are calling from a cellular phone or any other non-campus phone, the number is 425-4357(HELP).

UTC ALERT

The new UTC ALERT system is designed to enhance and improve communication so that all members of The University of Tennessee at Chattanooga campus community can stay informed in the event of an emergency. The system will add another immediate mechanism to the existing methods that the University has in place to alert the community to an emergency situation. The system will be used only for emergency contact purposes. UTC has contracted with Rave Wireless Inc. to provide the service, which will allow students, faculty and staff to "opt in" to be notified via text message in the event of an emergency. As well as text messages, the system allows students to receive messages to a designated e-mail address, PDA or pager.

UTC ALERT messages will contain critical instructions in the event of an emergency on campus. Follow the directions in the UTC Alert messages immediately and await further instructions.

UTC ALERT will be used on a very limited basis—only when an immediate threat exists. These might include a shooting on campus, a severe weather threat, or a chemical spill. UTC ALERT will not be used to announce delayed openings due to inclement weather when the decision is made prior to the beginning of the school day.

To sign up for UTC ALERT, go to: <http://www.utc.edu/TakingPrecautions/>

Unit Six

Phone Numbers

V. Important Phone Numbers

Theatre Division Office:	(423) 425-4374
Scene Shop:	(423) 425-4405
FAC Box Office:	(423) 425-4269
UTC Police:	Non-Emergency: (423) 425-4269 Emergency: (423) 425-4357 (HELP)

Important Contacts - Faculty/Staff

Name	Title	Phone/Email
Steve Ray	Division Head, Associate Professor of Theatre Director 316 Fine Arts Center	(423) 425-4245 Steve-Ray@utc.edu
Gaye Jeffers	Associate Professor of Theatre Director 317 Fine Arts Center	(423) 425-4302 Gaye-Jeffers@utc.edu
Anne Swedberg	Assistant Professor of Theatre Acting 210 Guerry Center	(423) 425-2382 Anne-Swedberg@utc.edu
Adam Micielica	Assistant Professor of Theatre Set Designer, Props & Paint 219 Fine Arts Center	(423) 425-5537 Adam-Micielica@utc.edu
Kim Davis	Lecturer Costume Designer 218 Fine Arts Center	(423) 425-2280 Kimberly-M-Davis@utc.edu
Larry Brick	Scene Shop Forman 150 Fine Arts Center	(423) 425-4405 Larry-Brick@utc.edu
Jessie Wright-Rudez	Administrative Assistant 323 Fine Arts Center	(423) 425-4374 Jessie-Wright-Rudez@utc.edu