

Department of Theatre

Murray State University

Department Handbook

and

Production Procedure Manual

Revised Spring 2015

Department handbooks are revised at the beginning of each academic year. If you would like to propose a revision, please compose a letter to the Chair. Outline in your letter the change(s) you propose and the reason(s) for the requested revisions.

This manual dictates production procedures for all department functions, classroom situations, and productions. This includes student-directed and designed productions. The procedures included in this manual are based on professional theatre standards and are to be followed by all production team members. The endorsement of and use of the procedures in this manual will be considered as important criteria in annual evaluations and the tenure and promotion process.

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**Section One: General Information**

**1. Mission of the Department of Theatre**

Department of Theatre mission statement: The Department of Theatre will provide: excellence in theatre instruction through classroom and production events; an outlet for our regional community to experience excellent theatre productions and theatrical support; and, innovative approaches to promote life-long, creative ventures for our students after graduation.

Department Vision Statement: The Department of Theatre at Murray State University will offer a high-quality liberal arts degree in theatre for our students.

Learning Outcomes and Objectives

LO#1: Students will understand fundamental concepts of theatre, which includes: basic performance and design genres, styles and techniques; theatre history; and, dramatic literature.

LO#2: Students will contribute to performances and other theatrical events within and outside the Department of Theatre.

LO#3: Students will understand the value of theatre as a cultural event through: career development techniques; study abroad experiences; and, their own creation of dramatic work.

**2. A Code of Ethics for Theatre Professionals**

Please review the **Code of Ethics** section in the College *Resource Manual*. The code can also be found in the *Kentucky School Personnel Code of Ethics* on the official Kentucky website. The *Faculty Handbook* also contains a section on our code of ethics.

The Department of Theatre endorses the published codes and adheres to those standards. Failure to do so will mean disciplinary action initiated by the chair of the department.

We all should strive to make the theatre a better place. We want to learn and have fun learning. Here are some ways to contribute to a positive learning environment:

1. Meet all deadlines and responsibilities as assigned. Be on time for all work calls, rehearsals, performance calls and classes. If, for any reason, you are not able to come to a scheduled class or production session, email and call your instructor, supervisor, or stage manager to let them know in advance that you will be absent or late. Work to keep ahead of schedule. Communicate daily with your advisor, as well as faculty and student collaborators to keep them appraised of your work progress.

2. Come to all classes, rehearsal, and performance sessions fully prepared and ready to participate.

3. Be generous in your participation, support the efforts of others, and be polite and courteous to your fellow collaborators. When one succeeds, we all succeed.

4. Accept artistic responsibility and do not blame other cast members, co-workers, or inanimate objects for your failures. Accept that you will not always succeed the first time but will learn so that you will succeed the next.

5. Because theatre is created in a public forum, understand that public criticism of your work is part of your education as an artist and a professional. Accordingly, understand that a note from a director (or faculty member) is not a personal criticism.

6. Be patient and avoid temperamental outburst and defensive or argumentative behavior. Give and take criticism in a positive manner. Do not engage in caustic criticism of another’s work in order to increase your own prestige. Bringing others down in order to raise you up is not appropriate. You will earn respect for your craft, and your self, through gracious acceptance of both praise and constructive criticism.

7. Observe backstage courtesy and adhere to and support the rules of the theatre in which you work. Observe all safety rules onstage and backstage. When you don’t understand something, ask for guidance or direction.

8. Understand that the most respectful way to deal with problems is by direct communication with your faculty and student colleagues. Accordingly, keep your advisor and your faculty and student colleagues apprised of the progress of your work, and notify your advisor as soon as you encounter problems completing assigned tasks.

9. Avoid behavior that is detrimental to the well-being and reputation of yourself and others, and forego social activities that interfere with or compromise your ability to participate in rehearsals and work calls. Use “social media” (Facebook/Myspace/Twitter/Instagram) for sharing positive experiences and refrain from negative comments about a production, the faculty, or your classmates.

10. Accept the director’s vision of the production as a whole and understand the director is responsible for creating a cohesive production. Understand your role as a portion of that whole and the your vision is subordinate to the director’s. Look upon the production as a collective effort that demands your utmost cooperation and support that effort with your artistry. Forego the gratification of your ego for the demands of the play.

11. Seize the opportunity to learn everything you can. Observe when you are not “doing.” Volunteer to learn extra skills. Look for additional challenges.

12. Direct your efforts so that the theatre will be a better place for you having worked there.

Additionally, it is important for faculty, staff and students in the Department of Theatre to understand and maintain certain basic obligations that we must recognize in order to have true access to certain guarantees at our work place. The basic “rights and responsibilities” of everyone in this program are below.

* Everyone involved in classes and productions in the Department must have respect for persons and their surroundings.
* Everyone has the right to learn safely.
* All of us have the right to learn and faculty have the right to teach.
* We all have the responsibility to be polite.
* We all have a responsibility to be honest.
* We have theresponsibility to use time wisely**.**
* Rights and privileges are not the same thing. For example, students have the right to learn, but the privilege to have special access to those places to learn is earned.
* Faculty and students in the department should not assume privileges.

**3. Faculty-Student Relationships**

The primary function of the faculty of this department 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 departmental affairs. No student should feel the slightest hesitancy in seeking appointments with faculty members to discuss such matters.

Personal issues, legal concerns, and other non-academic affairs might be better served if the student were to search out other on-campus offices that are equipped to discuss such matters. IT MUST BE UNDERSTOOD BY STUDENTS THAT FAUCLTY AND STAFF MEMBERS AT THE UNIVERSITY ARE REQUIRED, BY LAW, TO INFORM THE PROPER AUTHORITIES SHOULD THEY BE TOLD OF LEGAL BOUNDARIES WHICH HAVE BEEN CROSSED BY A STUDENT OR SHOULD SOMEONE BE ATTACKED, THREATENED, OR ABUSED ANOTHER PERSON.

Department Consensual Relationship Policy:

A. Policies regarding the employment of relatives, found at Policy II F of the *Personnel Policies and Procedures Manual* and Policy 2.3.4 of the *Faculty Handbook,* will be observed. The provisions of KRS 164.360(2) address the employment of the relative of a Regent by the University.

B. Faculty and staff members in the Department of Theatre shall not engage in relationships of an amorous or intimate nature with individuals such as subordinates or students whom they currently supervise, have an instructional responsibility for, or have the responsibility to evaluate.

1. The fact that one individual may exercise authority or supervisory responsibilities over or be in a position to evaluate the other raises the question whether the relationship is, in fact, consensual.

2. If such a supervisory relationship develops, the employee in the supervisory position or the faculty member must give notice to his/her supervisor and the chair of the Theatre department. If the chair is involved in such a relationship, the dean of the College of Humanities and Fine Arts must be notified. Appropriate steps shall be implemented to ensure a fair evaluative process. *See 1. below.*

3. Because supervisory roles of faculty and staff can change over time, employees are strongly urged to avoid amorous or intimate relationships that may reasonably also become supervisory relationships later. *See 2. below.*

4. Murray State University reaffirms its condemnation of sexual harassment, and any employee who believes he or she is a victim of sexual harassment is encouraged to contact the IDEA Office.

5. Faculty and staff refers to all full- or part-time employees of the Department of Theatre.

1. Such steps include, but are not limited to, a student being advised to avoid enrolling in a course, a student being transferred to another section, removing the employee from a position of authority over the student, or transferring the student to a different advisor.

2. There are too many types of relationships to provide an exhaustive list of those than can be reasonably expected to become supervisory at a later date, but some examples are a student who is not currently in a specific professor’s class but is enrolled in a program in this department, a student who might request direction of a research project or thesis, students who are research or teaching assistants, and students who are employed by the department but are under a different supervisor.

**4. Department Practices and Procedures**

Communication

a. Calls

“Calls” are defined as: the time certain work groups should arrive at the theatre to be prepared to begin work for that day’s events. “Go” times are defined as: the time the rehearsal will actually begin.

Each production will set calls for actors, technicians, etc. Minimum calls for the department are as follows:

Rehearsals:

* Actors should report 10 minutes prior to a call time (i.e., if “go” is at 7pm and “call” is at 6:50, actors should be at the theatre by 6:40);
* Stage Managers should report 20 minutes prior to a call time (i.e., if “go” is at 7pm and “call” is at 6:50, Stage Managers should be at the theatre by 6:30);
* Assistant Stage Managers should report 15 minutes prior to a call time (i.e., if “go” is at 7pm and “call” is at 6:50, ASM’s should be at the theatre by 6:35);
* Other staff members should report as requested by the Technical Director or Stage Manager.

Tech rehearsals:

* Actors should report 20 minutes prior to a call time;
* Stage Managers should report 45 minutes prior to a call time;
* ASM’s should report 45 minutes prior to a call time;
* Crew members should report 30 minutes prior to a call time;
* Other staff members should report as requested by the Technical Director or Stage Manager.

Dress Rehearsals:

* Actors should report as requested by the costume/makeup demands
* Stage Managers should report no later than one-hour prior to call.
* ASM’s should report no later than 45-minutes prior to call.
* Other staff members should report as requested by the Technical Director or Stage Manager.

Performances:

* Actors should report as determined by warm-ups and costume/makeup requirements.
* Stage Managers should report no later than 30 minutes prior to actor and crew calls.
* ASM’s should report as prescribed by the Stage Manager.
* Crew should report as prescribed by the Technical Director or the Stage Manager.
* The House Manager should report one-hour prior to curtain.
* The Box Office Manager should report one-and-a-half-hours prior to curtain.

b. Call Board

The department callboard is to be used by faculty, staff, stage managers, and the main office only. No personal messaging may be left on the callboard. Any external group who would like to post on the callboard must have permission from the department administrative assistant to post. Sock and Buskin and Alpha Psi Omega are allowed to post materials if there is room on the side portions of the board.

c. Faculty to Student Communication

For all official communication for classroom and production situations, faculty and staff must communicate with students through valid MSU communication channels only. This includes a student’s MSU email address, a student’s phone, text messaging with a student, or mail via a student’s official campus address. All department students must complete a form to determine their preferred channel of communications.

Students may communicate with faculty and staff through their MSU email addresses, their office phone numbers, by submitting mail into the faculty member’s mail slot in the main office, or via cell communication (phone and text) if the faculty member has given the student permission to do so. STUDENTS SHOULD NOT PRESUME THEY CAN TEXT A FACULTY OR STAFF MEMBER OR CALL THEM ON THEIR PERSONAL CELL OR HOME PHONES.

Under no circumstances should official department business take place through social media sites.

d. Department Faculty Meetings

Faculty meetings are called monthly, or when items on an agenda need to be discussed. The Chair of the department can call faculty meetings. Faculty and staff are welcome to ask for items to be added to any agenda. The faculty vote on all items as deemed necessary by the Chair. Democracy rules once a vote is called.

e. Department Student Meetings

Meetings with students can happen weekly, monthly, but with a minimum of twice per semester. Student meetings can be with the Chair, the faculty and staff, or simply with other students. Should a meeting of only students be requested, the Chair will attend to answer questions and to be involved in the proceedings as necessary.

f. Production Meetings

* Production meetings occur weekly for each show produced by the department.
* Attendance by all faculty and staff members on the production team is mandatory.
* Production meetings are under the command of the Stage Manager for each show.
* Meetings should be limited to one hour when possible and must be scheduled during the normal work hours of the University (8am to 4:30pm CST).
* Faculty are not required to be absent from classroom or classroom lab situations to attend meetings.
* Meetings can be scheduled during afternoon work call hours and faculty should leave their shops under the watch of a qualified student while they attend meetings.
* The order of discussion in each meeting should be determined by the stage manager and that order is based on any parties that must exit the meeting due to teaching or other professional conflicts.
* Each production meeting should end with every production team member in attendance knowing what priorities have been established and how the team will proceed to the next level of work.

Attendance and Punctuality

As being punctual and available for work is a basic professional standard, the Department of Theatre considers attendance and punctuality to be of the upmost importance.

*Basic Policy*

A fundamental rule of virtually all theatre companies is the respect one should have and extend to others 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 in the theatre and in this department that participants are always on time and ready to work for all calls. For example, cast members are expected to arrive early to call and to “practice” on their own time so they may “rehearse” with the rest of the cast upon their arrival. Rehearsals are not where an actor learns his/her lines. And if they practice that model, they are wasting the time of others who are there to work but cannot due to the excessive calling of “Line.” with every other sentence.

a. Classes

Attending every scheduled class is a minimal expectation for the faculty and students in the Department. Failure to attend class will result in grades that are lower than they should be or are expected to be. While each faculty member may set his/her own limits on absences, the maximum number of absences allowed for a full semester course is three (3). After three absences, your grade may be affected. PLEASE NOTE THERE IS NO DIFFERENTIATION BETWEEN “EXCUSED” OR “UNEXCUSED” ABSENCES. Perpetual tardiness to class can also affect the grading system. Each faculty member will establish his/her own policy on a course-by-course basis. All tardy and absentee policies should be reflected in the syllabus for each individual course.

b. Production calls

If you are called to the theatre at 7pm and you arrive at 7pm, you are essentially late. Please adjust your personal schedule to arrive prior to your call time to allow for costume work, props check, warm ups (if not conducted as a group), focus, etc. As a production progresses, call times will change, as will the amount of time you need to allow yourself at the theatre to prepare. Plan accordingly.

c. Emergencies

If there is an emergency and you will miss a class or a call, you must contact the appropriate person right away. During the day, contact the main office at 270-809-4421, or your professor(s) via their phone or email. After hours, contact your stage manager if your absence/tardiness will relate to a production. Email your professor to warn them of a possible situation the next day.

d. Excused Absences

The following absences from a class or a production responsibility will not levy punitive action against a student.

* Contagious Illness (validated with a written doctor’s note)
* Death of an immediate family member (spouse, sibling, child, parent, grandparent)

Should the reason for an absence not be listed above, or should a student not inform his/her supervisor in advance of an absence, a student can be given a reprimand ranging from a lowered grade to removal from a production responsibility.

The following are also legitimate reasons for an absence, however they may also keep you from being utilized in department productions and should be avoided if possible.

* Work (validated with a written excuse from your immediate supervisor)
* Evening or late-afternoon classes

Only the Chair, or the direct supervisor of the student’s position, may grant an excuse for an absence. Under no circumstances can a student grant an excuse for another student. This includes Stage Managers. The Chair will not grant an excuse until he/she has conferred with the supervisor responsible for the student’s production position. Faculty have the only prerogative to determine excused absences from classes.

e. Notification in case of absence

Notify your direct supervisor/faculty member immediately should you miss a call or a class.

f. Penalties

The department utilizes the following system to penalize tardiness or absences from classes and production responsibilities. Faculty members may alter these outcomes when necessary as long as the penalty is not more harsh than listed below. PLAGARISM WILL RESULT IN AN AUTOMATIC FAILING GRADE FOR A COURSE.

100 level course or entry-level production responsibility

Students will receive warnings about the consequences of future infractions. After two warnings, or if progress to correct the problem is not evident, the final grade may be reduced by ½ of a full letter grade.

200 level course or entry-to-mid-level production responsibility

Students will receive one warning about the consequences of future infractions. After one warning, or if progress to correct the problem is not evident, the final grade may be reduced by ½ to a full letter grade.

300 level course or mid-level production responsibility

Students will receive one warning. After one warning, the final grade will be lowered by one full letter grade.

400 level or above course and a high-level production responsibility

Students may or may not receive a warning. A student can be given a failing grade or removed from a production without warning after the first offense.

General Policies

a. Grades and what they mean

Faculty are required to turn in grades for all courses. That schedule is determined by the Registrar’s office and published each semester on MyGate. Faculty and students should be aware of how grades are applied in the department’s classes.

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

E = represents unsatisfactory achievement and progress

“E” is a failing grade.

b. Faculty role with student portfolios/resumes

Faculty members are required to assist students with portfolios, resumes, head shots, letters of recommendation, and audition materials. Students are required to come prepared to meetings to discuss and review the above materials. If a student is not prepared, the faculty member will postpone the meeting.

c. Importance of mid-year reviews

Most students will be included in mid-year reviews annually. These reviews are meant to be one-on-one time with the department faculty to discuss all aspects of the student’s educational progress. These reviews are not punitive. Students should dress appropriately, be prepared to present monologues or portfolios, and take all constructive criticism given to them by the faculty members.

d. Scholarships

Students who are interested in department scholarships must:

* Apply for **all** scholarships via the STARS system which is administered by the MSU Scholarship Office
* Understand that scholarship funds go to the best, brightest, and most active students in the department
* Be a theatre major at the time of the award
* Understand that the scholarship award will be taken away if the student changes his/her major
* Give faculty members as much notice as possible for any letters or recommendations needed for the scholarships

e. Complimentary tickets

Each student serving as a member of a production team is allowed one (1) complimentary ticket for the show. To receive the ticket, the student must:

* Tell the box office manager the name of the person will use their free ticket
* Indicate the date the ticket will be used
* Indicate how many other tickets are needed along with the free ticket
* Do all of the above at least two days in advance of the use of the ticket

**Failure to request a ticket properly will result in the loss of the ticket. Under no circumstances can a comp ticket be reserved on the day of a performance.**

**5. General Responsibilities and Requirements**

a. Respect and Responsibilities

This is a repeat, but that is because it is vital to the success of the department!

It is important for faculty, staff and students in the Department of Theatre to understand and maintain certain basic obligations that we must recognize in order to have true access to certain guarantees at our work place. The basic “rights and responsibilities” of everyone in this program are below.

* Everyone involved in classes and productions in the Department must have respect for persons and their surroundings.
* Everyone has the right to learn safely.
* All of us have the right to learn and faculty have the right to teach.
* We all have the responsibility to be polite.
* We all have a responsibility to be honest.
* We have theresponsibility to use time wisely**.**
* Rights and privileges are not the same thing. For example, students have the right to learn, but the privilege to have special access to those places to learn is earned.

Faculty and students in the department should not assume privileges.

b. Attendance at Performances

It is expected that all faculty and students will attend at least one performance of each production staged at MSU. Theatre professionals engage not only in the practice of producing theatre, but also in the practice of supporting theatre. This should begin in our own theatre. Faculty and students should attend, when possible, other theatre performances in the region.

c. Acceptance of Assignments

Acceptance of roles and crew assignments is mandatory. Failure to accept an assignment, without proper discussion with the faculty and Chair of the department, will result in missed opportunities at a later date. The department does not “black ball” students under any circumstance. However, in theatre, you are only as good as your latest performance or assignment. It is unlikely that faculty will trust you or wish to work with you if you are perceived as someone who does not fulfill his/her responsibilities.

Accepting roles is done by initialing beside your name or in the spot indicated on a casting notice. All casting notices are posted on the callboard in the Johnson Theatre lobby.

Acceptance of crew positions may be initialed or you may be directed to discuss the assignment with the faculty supervisor of the position. Follow the directions as indicated on any postings on the department callboard.

d. Participation in Strikes

Students involved with a production are required to attend strike. Students who are theatre majors may be called to assist with strike under some circumstances. Failure to attend will result in a lowered final grade or a failing final grade in several different courses offered by the department or in which the student may be enrolled.

e. Performance in Non-Departmental Shows

Students should consider working on outside productions only after consultation with the department Chair. The priority should be the shows offered by the department as those are guaranteed teaching vehicles. Extra curricular productions not only do not guarantee any teaching element, most generally may teach a student very bad habits.

f. Make up outside of the Theatre facilities

Makeup for a production must be removed prior to departing the theatre following each performance. This harks back to the history of acting and the fact that the actor is not the character and the character should not leave the theatre with the actor. Failing to remove stage makeup prior to leaving a facility may result in a lowered final grade. Makeup applied for in-class exercises may be left on after class if the instructor approves.

One exception to this rule is for productions taking place in the Actor’s Studio Theatre. Due to the limited washing facilities at that space, actors may leave the theatre in makeup as long as it is removed prior to engaging in other activities after the show.

Another exception is during the children’s production. With back-to-back shows, it may be necessary for an actor to leave the theatre briefly in makeup. This is acceptable.

g. Smoking and Beverages in theatre facilities

The use of tobacco products by theatre professionals is an individual decision. However, there are rules for use of those products within the context of the department productions, classrooms, and spaces.

Overview: The Department does not condone the use of tobacco products and hopes it’s students will consider the many reasons for quitting the use of these products.

Productions: The Department of Theatre will utilize means other than tobacco-based products to represent smoking on stage. Electronic cigarettes, cigarettes based on products other than tobacco, and “chew” substitutes will be used in place of any tobacco based products.

Classrooms/Spaces: The Department of Theatre does not allow the use of any “lit” substances for classroom assignments or in the department spaces. Unlit cigarettes and other smoking substitutes are approved for classroom scenes, etc. “Chew” substitutes should be used in all classroom work and in department spaces.

Beverages (other than water) should not be taken into theatre spaces without the proper lids to protect from spillage. No beverage, other than water, can be drunk in costume. If a spill takes place, please inform the proper department representative.

Only water is allowed in FA2010, the Dance Studio.

h. Respect and Use of the Facilities

Use of theatre spaces is encouraged until signs of miss-use appear. At that time, the user will lose all privileges regarding reserving department spaces.

All rehearsal and performance activities must be scheduled. A key deposit is required at the time of use. The deposit is returned when the key is returned.

Theatre spaces must be requested in writing and scheduled through the main office. Once the request is approved, the reservation will be placed in the proper binder in the main office. The following spaces are available for reservation.

* Johnson Theatre
* FA2010 (Dance Studio)
* FA111 (classroom…but must have faculty present)
* WI310B (Studio Theatre)

All spaces are not available at all times. The priority list for all spaces is:

1. Classes and Mainstage Production work (Including Studio Shows)

2. Directing class presentations

3. Approved showcases/lab productions

4. Class-related rehearsals and activities outside of class time

5. Departmental use outside of production/classroom work

6. Internal constituent groups at MSU

7. External groups that are non-MSU related

Basic rules and policies for use of the space once it has been reserved:

1. No eating is allowed in theatre spaces.

2. Drinking is limited to water.

3. No smoking or tobacco use is allowed. This includes “chew” and/or “snuff.”

4. Use is allowed only by person who reserved the space and their immediate classmates.

5. The space must be left clean and all lights must be off when exiting the space.

6. The door should be locked during the use of the space and upon departure.

7. While MSU is a safe place, always leave and travel in pairs or greater. Remain vigilant when on campus and in theatre spaces after hours.

7. Return the key to the main office the next working day no later than 9am.

i. Public Reputation and Decorum

a. General

When faculty and students are at public events they represent the department. It is each of our responsibility to perform in a professional manner. The reputation that is forged by each individual member of the department becomes the legacy of the department as a whole.

b. House Management and backstage decorum

Unless directed to do so by a supervisor or in a state of emergency, no one will go through the house to the stage or backstage, nor from backstage or the stage to the house after the house is “open” for a performance. Cast and crew are to remain out of sightlines of the audience except as a rehearsed function of a performance.

c. Audience Etiquette

* While many enjoy dressing up for the theatre, that is no longer a necessity for attendance. Audience members are welcome in casual dress.
* Arrive early. Latecomers will have to wait until the proper time to be let into the theatre if the performance has begun.
* Avoid leaving your seat in the middle of a show. You may not be allowed back in the theatre.
* Turn off your cell phone. Placing the phone on “silent” does nothing to keep the phones from interfering with sound systems.
* Respond to the play! Actors love that energy they feel from gasps and laughter.
* Don’t chatter with other audience members. It is nothing but annoying.
* Don’t “talk” to the actors unless they specifically ask you to do so in the context of the play.
* Don’t let your emotional ties to an actor embellish or dismantle a performance. Laugh or cry *with the character….not the actor*.
* Always ask about bringing small children to the theatre. Many theatres have a “no babes in arms” policy and many children are frightened or bored in theatre performances.
* Stay “active minded.”
* The curtain call is a time for both actor and audience member to show their appreciation for the work completed. Applause is appreciated from both sides of the proscenium arch. If an audience has been exceptional, it is fine for the actors to acknowledge that behavior. The same holds true for the audience. If the actors were superb, feel free to stand and clap.

j. Social Events

The department strives to engage in social events and activities when appropriate. Generally, there are two extracurricular events each academic year. A holiday party is generally given before final exam week in December and an “end of the year” banquet is hosted by the department in late April or early May each academic year. Students are the reason for these events and are always welcome to attend. Due to university policies, no student can engage in drinking alcohol during these events unless they are 21 years of age or older. Any student who drinks alcohol at an event will not be allowed to drive away from the event. No alcohol is allowed on University property except in certain situations.

k. Summary of Regulations

Theatre students can be disciplined for failure to comply with the following. This list is representative. Other issues are sure to come up and will be handled as necessary.

1. Theatre majors must accept any departmental production assignment made officially by the department.

2. Students must participate in all officially called auditions, rehearsals, crew meetings, dress parades, costume fittings, and performances except when specifically excused by their supervisor.

3. Students are required to be professional in all aspects of their work, pursuit of that work, and in social interactions.

4. Turning in work other than your own will result in disciplinary action against a student.

5. Falsifying documents or lying to others about missed calls, etc., will result in disciplinary action against a student.

**Section Two: Classroom**

**1. Classroom Responsibilities of Faculty and Students**

Faculty are expected to meet classes or to insure other instructional events will take place during normal class times.

Faculty are expected to use a syllabus for each course and the syllabus must comply with the format designated by the Academic Council. This format can be found on the Provost’s web page.

Faculty are expected to engage professionally with students. This means criticism must be positive and utilized in such a way as to inspire students.

Faculty are expected to turn in grades as designated by the Office of the Registrar.

Students are expected to attend classes.

Students are expected to be prepared, functional, and ready to work in classes.

Students are expected to accept and utilize all criticism and realize that subjective criticism is natural in the teaching and learning processes within the fine arts.

Students are expected to do their work as assigned and turn it in on time.

Students are expected to understand and be sensitive to the various cultural differences of their peers in the classroom.

**2. Office Hours by Faculty members**

MSU requires that faculty keep office hours. A minimum of eight (8) hours per week must be set aside purely for consultation with students. While other activities will take place during a faculty member’s office hours, it is expected that students will have priority during those times.

Office hours must be designated and displayed on a faculty member’s door schedule each semester.

Office hours, when altered, must be reported to the Department Administrative Assistant immediately.

Using office hours for purposes that take you out of your office should be avoided when possible.

During office hours, it is best to keep the door open so students know you are available.

**3. Grading scale**

Each department faculty member must use the following as set minimums for his/her grading scale. Should a faculty member wish to alter the scale to “up the ante” and use, for example, 93-100 as an “A”, that is acceptable. The scale below indicates the lowest possible numerical score for “A’s”, “B’s”, etc.

90-100 A = represents exceptional and significant achievement and progress

80-89 B = represents commendable achievement and progress

70-79 C = represents acceptable achievement and progress

60-69 D = represents deficient achievement and progress

Below 60 E = represents unsatisfactory achievement and progress

“E” is a failing grade.

**Section Three: Productions**

**GENERAL OVERVIEW OF THE DESIGN AND PRODUCTION PROCESS**

The process of making theatre and dance can be divided into three broad categories: conceptualization, visualization, and execution. All members of the production “team” go through these processes both as individuals and as a group. Directors, designers, actors, dancers, choreographers, technicians and stage crew all participate in and contribute to the process--and on opening night, the audience begins to participate as well.

Each artist learns through an individual process; directors, actors, designers, choreographers, stage managers all have unique creative processes. The production process must assimilate all of these individual processes into one, unified creative process, which is the foundation of theatre as a collaborative art form. All individual processes must ultimately conform to the parameters (deadlines, budget, resources) of the production. The Department of Theatre utilizes the following processes:

***Selection of the Production Season***

The production of a play or dance is usually the decision of a producing company--in our case the Department of Theatre. Every fall, the Department initiates a democratic process to determine the Production Season. A list of production possibilities is formulated and passed out at a Production Committee meeting sometime mid-semester. This list includes the titles of plays and musicals seriously considered in previous years, as well as new submissions from faculty and students. (The student representatives to the Production Committee introduce Student submissions.)

A play selection subcommittee considers the particular needs of the upcoming season: diversity and gender issues, production capabilities, director and performer capabilities, budgetary concerns, and performance opportunities for students, etc. Upon meeting in the late fall, the Committee generates a narrowed-down list of possibilities, which is then distributed for final consideration by the Department Faculty as a whole. Shortly thereafter, the Chair determines and announces the Production Season for the following year. The discussion of the musical title will happen concurrently.

***The Conceptual Process***

Once the season selection process is complete, the Chair assigns directors and choreographers, who research the play/dance and begin to develop ideas regarding how they might present the play/dance to an audience. They ask questions such as “What is this play/dance about?” “What are the ideas presented by the author?” “How do I want to present those ideas to an audience?” The director then forms a Production Concept and presents this concept to the designers and, later, the cast and crew. This production concept is the guideline by which the play/dance is realized.

**Director's Concept Statement.** At the first production meeting for each show, the director presents a prepared, written concept statement to the production staff. This may include anything that he/she feels will aid in the understanding of the concept.

**Budget and Parameters Outlines.** The Chair of the Department notifies each faculty member in charge of a design/tech area of their budget no later than August 1 of each academic year. This budget figure is absolute and must be adhered to by each faculty member responsible for his/her budgeted area.

***The Design Process***

Set, Costume, Lighting, Sound and other designers are a part of a collaborative team. They each have their own individual processes but they also “share” their ideas along the way with other members of the design team. They ask themselves the question, “What is the visual and aural world of the play/dance?” The design process can be described as follows:

**Research and Analysis.** The play/dance is carefully analyzed for clues that would inform the visual/aural world of the play. Time period, location, clothing, furniture, and style are carefully researched. Designers also research the social, economic, political and historical background of the play/dance and its author. They share this research at design meetings with each other and the director. This information serves as a foundation for discussions about how the world of the play/dance looks, sounds, and feels.

**Preliminary Designs.** Each designer will then go on to sketch out a preliminary design for further discussion. For the Set Designer, these include thumbnail sketches or a rough sketch, a preliminary prop list, a ground plan and/or an unpainted “white” model. For the Costume Designer, these include sketches, some swatches, and/or a storyboard and costume plot. For the Lighting Designer, these include an angle/color design approach and some visual images. For the Sound Designer, these include a preliminary menu of sound effects and samples of sound cues and a sound plot. This information as well a sound cue samples are shared at a Design Meeting, where the Director and the Designers refine the details of each design. They also discuss other issues, such as how the designs might interact and support each other and the performers in color, timing, movement and flow. The Technical Director then begins to budget the production.

**Preliminary Set Design.** The following items are presented at the production meeting:

• A drafted floor plan and section

• Pencil sketches and/or white models of the set

• Color samples of the set and major props

• Sketches of any special or unusual units, either set props

• Designer's initial prop list (including set props and dressing)

• Other special items requested by the Technical Director to aid in the budgeting process

Student set designers must have their project adviser's signature on all drawings and related design material prior to submission to the production staff. No construction should proceed without the sign-off indicating that the student and the adviser have discussed the design and any changes made throughout the process.

**Preliminary Prop List.** The Properties Master for the production will make a preliminary prop list in conjunction with the Set Designer, Director and Stage Manager. This list includes:

• All props called for by the script, props the director envisions for blocking and action during the production (including the cutting of any props)

• Items that fall under the props department specified by the Set Designer.

• Consumables (such as food, cigarettes, etc.) are especially important to list at this time. This list should be distributed to the Stage Manager, Director, Scene Designer, and Technical Director at or before the production meeting it is due. Any cost issues should be raised at this time.

**Preliminary Costume Design:**

On this date, the costume designer presents:

• A concept board of his or her approach to the design

• Sketches of all costumes and costume pieces in the production, including personal props. Each sketch or board includes a note explaining whether the pieces will be pulled, rented, or built, as many color swatches as possible and any special craft related pieces like fat pads, prosthetics, etc.

• At this time, the designer will have a “Bible” in place that will contain:

a. X and O Chart or Character Scene Breakdown Line by Lines for each character

b. Character Analysis for each character

c. Research packet covering silhouette, etiquette, movement, music, architecture, etc.

**Preliminary Lighting Design:**

The preliminary lighting design shall include:

• A written paper outlining the designer's approach

• A floor plan showing the major acting areas as broken down into lighting areas

• An angle/color diagram

• Any visual images

• Scene Breakdown

• Discuss Special Effects with production team.

**Preliminary Sound Cue List.** This list should include the sound cues that the director feels are necessary for his/her action and concept. It should include a brief description of each cue and an approximate length needed. In the case of underscoring, pre-show, intermission, and post-show sound, the description may be as specific as individual songs or as general as the period which the sound should evoke.

**Preliminary Scenery Budget Deadline.** Following approval of a preliminary design, the Technical Director will prepare and submit the following:

• Preliminary materials estimate by scenic unit

• Preliminary labor estimate

• A list of stock items to be used

• A list of suggested materials and techniques to be used

If the design is within the allotted resources, the Technical Director will give approval for continued progress toward the final design stage. If the budget is not within the resources, the team of designers, director and technical director strategize possible solutions. Agreement will be reached among the director, designers and the Technical Director as to what changes are necessary before progressing to the final design stage.

In all design areas, to budget the productions accurately the design preliminaries must be on time and as complete and accurate as possible.

**Final Designs.** Each designer then submits final designs. Each design should be approved by the director and/or faculty advisor PRIOR to submission for budgeting and execution.

• For the Set Designer, these include a painted model or full color rendering, prop list including set dressing, ground plan, section and a full set of design drawings and painter’s elevations.

• For the Costume Designer, these include full color renderings of each costume, a costume plot, swatches and construction details.

• For the Lighting Designer, these include a light plot, hook up and other documentation, cue list and magic sheet.

• For the Sound Designer, these include a Sound Plot, a cue list, and a Digital File, or CD of the rough cues for rehearsal purposes.

It is important to note that each designer is responsible for supplying all of the information needed to execute the design. More information than the above may be required. The Technical Director completes the budgeting process, and recommends appropriate adjustments should the production exceed budget limitations.

The final designs are presented to the director and, once approved, the various crews and shops begin construction of the designs. Student designers must work closely with their advisors during the design process, meeting with them regularly and showing work in progress. Final designs require the approval of the design advisor as well as the director. .

**Final Set Design Drawing Deadline.** On this date the completed set design will be presented. It shall include as a minimum:

• Finished, drafted floor plan in 1⁄4” or 1⁄2” = 1'0" scale. Hand drafted or plotted CAD drawing.

• Rendering or Color Model (for students determined with design adviser)

• Drafted designers’ elevations of all scenic units

• Detailed drawings of any unusual units to be built

• Full furniture plots including notes on whether items are to built or found

• Hanging section (1/4" or 1/2" = 1'0")

• Final prop list, including director's updated list, sketches of all items, and notes as to whether items are to be built or found

• Cut sheets and/or drafted plans of all props

• Painter's elevations of all painted scenery.

• Other items as requested by the Technical Director.

**Set Technical/Construction Drawings Complete: The following are included:**

• Technical Ground Plan and Section in 1/2" = 1'-0" scale

• Rigging plot

• Technical elevations and construction details with pertinent cutting lists

• Shift plot

• Materials/Cost estimated budget

• Labor estimate

• Construction schedule

**Set Construction Begins.** The production technical director shall meet with the Scene Shop Supervisor and Assistant Technical Director and outline the production, make assignments, and assemble all needed materials. The first "to-do" list should be submitted to the supervisor at this time. Weekly updates and adjustments should take place each week following.

**Final Costume Design Complete.** The final costume design shall include full color renderings of each costume with appropriate fabric swatches, a written costume plot, and specific notes on unusual construction or fabrics, and other items as requested by the resident costume designer.

**Costume Construction Begins.** The production costume designer shall meet with the resident costume designer and costume shop supervisor to outline a calendar for the execution of the costume designs, crafts etc., make assignments, and assemble all needed materials. Weekly updates and adjustments should take place each week following in consultation with the resident costume designer and costume shop supervisor.

**Final Prop List.** This is the final list of properties; prepared by the Props Master in collaboration with the director, set designer and stage manager. It should be as complete as possible and include numbers as well as detailed descriptions of all items.

**Final Lighting Design:**

The design must include:

• A light plot with accurate line plot and trims indicated--1/2" = 1'0"

• A section plot—1/4” = 1’0”

• Complete Hook Up, and Instrument Schedule, and instrument count

• Weight Chart with instrument inventory per position

• Color and Template list

• Equipment List

• Rough magic sheet

• A preliminary cue list.

• Printed lighting plot, section plot and channel hook-up.

**Final Sound Plot:**

This shall include:

• A diagram indicating hook up of all equipment, and a sound plot that indicates physical placement of all equipment in the theatre and related areas.

• A Cue List that includes the cues from the director's sound cue list as well as additional cues that the sound designer envisions after discussions with the director.

• Written cue sheets indicating operation and placement should be completed.

**DESIGN PRESENTATIONS:**

Each Designer in the Production Team will make a design presentation to the cast during the first read- through of the play or musical or at the time called by the Chair on the Department calendar. These presentations must take place no later than the end of the first week of rehearsal.

**THE CONSTRUCTION/REALIZATION PROCESS**

Each design is realized by a group of technicians who will execute the design. The production staff communicates with each other during the process through a series of production meetings, daily rehearsal reports issued by the Stage Manager, and daily “check-ins” by the Stage Manager with every department.

***Set Design.*** The Technical Director oversees the engineering and construction of the set by the Scene Shop crew that is directly under the supervision of the Scene Shop Supervisor. The set construction process generally follows this outline:

1. The Technical Director provides construction drawings for the crew and develops a detailed construction calendar and a budget. This includes a paint and props schedule.

2. Daily communication among the Scene Designer, Technical Director, the Prop Master, Scenic Charge Artist and the Stage Manager is necessary in order that the work in the shop and theatre coincide properly with what is happening during the rehearsal process.

3. The Technical Director plans and engineers scene shifts based on information supplied by the set designer and stage manager. Moving scenery, props, special scenic effects are integrated into the rehearsal process during Technical Rehearsal.

***Prop Design and Build.*** The Prop Master will consult with the Stage Manager and provide rehearsal props. A locked cabinet is provided for each production. The Props Master will integrate the actual props into rehearsal as soon as they are ready. The Props Master must consult daily with the Stage Manager and frequently attend rehearsal.

***Prop Viewing.*** The director, stage manager, prop master, scenic designer and technical director will meet to look at all properties which have been pulled and or built based on the initial prop list. At this time specific choices will be made as to props for use in the production.

***Final Prop Viewing.*** The director, stage manager, prop master, scenic designer, and technical director will meet to look at all final properties prepared for the production. No additions are to be made following this viewing and cuts that prove to be necessary will be made at this time.

***Painting.*** The Technical Director, Set Designer and Scenic Charge will schedule paint calls. Painting takes place both during the construction process in the shop and after the set has moved into the theatre. It is important that painting and construction keep pace so as to keep the production on schedule. Painting of the theatre floor should be scheduled at a Production Meeting in collaboration with all design departments.

***Load-in.*** All scenic elements will be taken from the scene shop and placed in their proper location on stage. Once installation is complete and safe, the Technical Director will inform the director and stage manager and rehearsals may move onto the set. Prior to this date, no guarantee is made that the stage will be rehearsal ready. For our department, load-in happens on a daily basis. The stage manager must consult with the TD to insure that units on the stage are safe for use.

***Lighting Design.*** The Master Electrician oversees the engineering and execution of the lighting design and supervises a crew of electricians. The lighting process generally follows this outline:

1. The Master Electrician provides an equipment list and develops a plan for “hooking up” or “circuiting” the light plot, and develops a detailed calendar and budget.

2. The Master Electrician works closely with the Technical Director in scheduling the light hang and focus.

3. Once the light plot is hung, the Lighting Designer focuses the lights. This requires most, if not all, of the scenery to be in place and the theatre must be dark.

4. Daily communication among the Technical Director, the Master Electrician and Stage Management is necessary in order that the work in the shop and theatre coincide properly with what is happening during the rehearsal process.

5. The Lighting Designer develops a cue list after seeing rehearsal and then composes lighting cues.

6. The lighting cues are integrated into the rehearsal process during Technical Rehearsal.

***Light Cue Writing.*** The Lighting Designer writes the light cues (at least in rough form) prior to the paper tech. The Lighting Designer also arranges time in the theatre to set preliminary light cues.

***Sound Design.*** The Lighting and Sound Supervisor oversees the engineering and execution of the sound design and supervises a crew of technicians. The sound process generally follows this outline:

1. The Sound Designer provides a diagram that shows the hook-up of all the audio equipment, a sound plot that locates all equipment in the space and rack layout diagrams, and develops a detailed calendar and budget. The Sound Designer records all sounds for playback and determines the source of every sound, whether “live” or “recorded”.

2. The Sound Designer works closely with the Technical Director in scheduling the sound hang and hook-up.

3. Once the sound plot is hung, the Sound Designer “EQ’s” (Equalizes) the space. This requires a quiet time in the theatre.

4. Daily communication among the Technical Director, the Sound Designer and Stage Management is necessary in order that the work in the shop and theatre coincide properly with what is happening during the rehearsal process.

5. The Sound Designer develops a cue list and sets “sound levels” in the theatre. This requires a quiet time in the theatre.

6. The sound cues are integrated into the rehearsal process during Technical Rehearsal

***Sound Cue Writing.*** The Sound Design writes sound cues (at least in rough form, prior to the paper tech. The Sound Designer also arranges time in the theatre to set preliminary sound levels.

***Costume Design.*** The Costume Shop Supervisor oversees planning and execution of the costume designs and supervises a crew of costume shop technicians. The costume construction process generally follows this outline:

1. The Costume Shop Supervisor develops a detailed calendar for construction and a budget.

2. The Costume Shop provides period rehearsal costumes for use in the rehearsal process.

3. The Costume Shop will provide show specific rehearsal costumes as needed such as hats, coats, and accessories.

4. Each performer is expected to provide his or her own appropriate rehearsal shoes, socks or tights, and knee pads. For modern dress, women will provide an appropriate skirt or slacks, and men a jacket if necessary.

5. The Costume Designer, along with the Costume Shop Supervisor, schedules the actors for preliminary and final costume fittings.

6. The Costume Designer develops a detailed costume plot and, along with the Wardrobe Supervisor, determines if “quick changes” are necessary and makes dressing room assignments. The Costume Designer or Assistant Costume Designer develops all wardrobe (Costume Run Crew) related paperwork such as wardrobe check-in sheets and dresser track sheets.

7. Daily communication among the Costume Designer, the Costume Shop Supervisor and Stage Management is necessary in order that the work in the shop and theatre coincide properly with what is happening the rehearsal process.

8. The Costume Designer gives a make-up orientation to the cast prior to Technical Rehearsal. Quick changes are rehearsed.

9. A Dress Parade may be scheduled for several days prior to the first Technical Rehearsal. The Director, Costume Designer, and if the designer is a student, the student’s faculty advisor for the production, will view and discuss each costume.

**1. Auditions and Casting**

**a. Auditions**

Auditions for theatre productions take place at the beginning of the fall semester for fall productions and at the end of the fall semester or the beginning of the spring semester for spring productions. Auditions for dance productions generally take place the same semester of the dance concert.

The Audition process generally includes:

* The announcement of an open audition call for each production**.**
* Auditions for both dance and theatre productions are announced via social media and the Call Board.
* A sign-up sheet for audition times will be posted on the Call Board.
* Two weeks before auditions are scheduled to begin, perusal scripts are made available in the Department Office. These may be signed out by the hour but must remain in the Johnson Theatre area for reading.

***Callbacks.***

If necessary, callbacks may be conducted by the director and/or choreographer over a one-to two-day period. A list of those called back is posted on the Call Board, along with the times and requirements for the callback.

***Cast List.***

Cast lists are posted on the Call Board after approval by the School Director. The date and time of the first rehearsal is also posted. Scripts may be picked up from the Stage Manager or the department office.

**b. Rehearsals**

Each director/choreographer has his/her own process. Rehearsal processes can vary with the nature of the play/dance, the skill level of the cast, and the time available for rehearsal. Elements common to most production processes include the following:

The Director schedules the start of rehearsal. Rehearsals may not exceed six weeks in any given semester. Rehearsals are held between the hours of 6 and 11pm. Weekend rehearsals are not normally scheduled. If weekend rehearsals are to be scheduled, approval must be received from the Chair. Extenuating circumstances are required for weekend rehearsals to be approved. Rehearsal schedules are displayed on the appropriate section of the callboard, in addition to any specific notices. Daily rehearsal or Performance reports are also posted on the Call Boards and sent to each individual production member.

Most rehearsal processes for theatre consist of:

**Read through/Sing through.** Production concepts and design presentations are normally made at the first rehearsal. Designers are expected to attend the actors’ first read/sing through the play if requested by the Director. Rehearsal schedules, image permission forms, and contact sheets are passed out, and actors are informed of the director's requirements and applicable theatre policies.

**Blocking/Choreography/Music.** The actors learn the play. The Director and/or choreographer “sets” movement for each performer. Each actor is responsible for recording their own blocking in their script and memorizing their lines, choreography and music. The Stage Manager records all movement of performers in the production as well. Rehearsal clothing, rehearsal props and rehearsal furniture is added as it becomes available.

**Working Sections.** After the performers have memorized lines and movement, work continues on timing, characterization, continuity and style.

**Working Scenes.** The director continues to work on larger chunks of the production. Designers often come to these rehearsals to get information about how the actors are using the space, movement, use of props, etc. The actors may be able to use the set during some of these rehearsals.

**Run-Throughs.** The Director schedules run-throughs of acts and of the entire show so that designers may meet their final deadlines. The stage manager notifies the production designers, production property master, and technical director, so they may attend these run-throughs. Some or all of these run-throughs may take place on the set.

**Crew Orientation*.*** A run through must be available prior to the first technical rehearsal for crew orientation. This is a run-through for the technicians and the run crew, so that they can see the show and be oriented to their duties. All run crew must attend this rehearsal.

**TECHNICAL/DRESS REHEARSAL PROCESS**

All design and technical elements are integrated into the rehearsal process during Technical and Dress Rehearsals. The Technical rehearsal process may include the following:

**Paper Tech:**

A Paper Tech is a session where the director, all designers, the Technical Director and the Stage Managers discuss the technical elements of the show from beginning to end. Each cue is “talked through” and recorded in the Stage Manager’s prompt book. These include scene shifts, special effects, lighting and sound cues, and quick changes.

**Crew Orientation:**

This is a run through on stage that gives the crew members their only chance to watch the production. Cast and crew introductions will be made, and the director’s concept repeated prior to the start of this run through. Crew members will be introduced to their positions and given a detailed orientation by the TD or the Stage Manager.

**Sitzprobe:**

This is a rehearsal with actors and orchestra. It is the opportunity for the cast to acclimate themselves to the orchestration. This is sometimes done with body mics. The priority of the rehearsal is music.

**Dress Parade:**

A Dress Parade is a separate event showing (usually on the production set) each costume to be worn in the production. This gives the Director and Costume Designer (or Student Costume Designer) an opportunity to address any aesthetic or practical issues with the costumes prior to first dress rehearsal. A Dress Parade is normally scheduled during the week prior to the date of first technical rehearsal for the production. Often the costumes are shown individually or in pairs in the order in which they appear in the production. However, a director may also wish to see different groupings of actors together on stage to gauge how the costumes “work” in different scenes. Generally, one hour should be scheduled for Dress Parade.

**Technical Rehearsal:**

Technical Rehearsal is a concentrated rehearsal period usually lasting two or three days. The Stage Manager will produce any necessary plots and run sheets in conjunction with the designers and Assistant Stage Managers. Scene shifts, special effects, lighting and sound cues, and quick changes are slowly integrated into the stage action by the Stage Manager. Problems are solved, and actors learn to integrate the technical elements into the performance. There are several types of Technical Rehearsals. At the production meeting prior to the first technical rehearsal, the Production Staff determines which type of rehearsal the First Technical Rehearsal will be.

**Dry Tech.** This tech involves only technicians and actors involved in shifting scenery. A Dry Tech is not always necessary. The purpose is to solve problems in timing and coordination of cues, to choreograph and rehearse shifts, and to establish placement of cues. A Cue-to-Cue rehearsal may be held instead of, or in conjunction with, the Dry Tech date of the Production.

**Cue-to-Cue.** This tech involves both technicians and actors. The purpose is to polish timing and accuracy. This type of tech is recommended for those productions that have a moderate to large number of simple cues. The rehearsal proceeds from cue-to-cue, skipping large volumes of dialogue in between, utilizing the "Stop and Go" procedure.

**Stop and Go.** This tech involves both technicians and actors. The purpose is to work on timing, accuracy and create a performance sense of the production. The tech proceeds through the entire production, stopping only if there is a problem. (Should cue problems arise that are too complex for the Stop and Go, the Cue-to-Cue procedure is adopted.). Following the First Technical Rehearsal, subsequent Technical Rehearsals are Stop and Go’s or runs, as actors and crew learn their jobs and work for timing and smooth integration of all elements with the action on stage. The production staff meets with the Director after each rehearsal to solve problems and determine the work schedule for the next day.

**Dress Rehearsals**: Dress Rehearsals are usually “runs” for the few days prior to opening night. Costumes are not added to the process until after at least one Technical Rehearsal is completed. For Studio Theatre shows, costumes may need to be integrated on the day of the first technical rehearsal simply due to the quick nature of the rehearsal period for those productions. Quick changes are rehearsed in context and problem quick changes will be scheduled for additional rehearsals outside of the context of the run. The Wardrobe Supervisor supervises the wardrobe crew backstage during dress rehearsals and performances. Make-up and Wigs (or hair styles) are normally added at the Second Dress Rehearsal. Exceptions may be made to move this earlier on the calendar if technical considerations (i.e., movement, quick changes, or cues) require more rehearsal time.

**c. Performance**

**THE PERFORMANCE PROCESS**

Finally, the Stage Manager develops a “Pre-show Schedule” for the actors and stage crew to follow, which is refined during the rehearsal process and becomes part of the show’s “routine.” The Stage Manager coordinates the addition of an audience to the production with the House Manager. Performance Reports for every performance should be submitted and distributed by the Stage Manager.

**THE STRIKE**

All performers in the production, all students with a principal interest in Design and Technology, design and technology production staff of the production, and the run-crew for the show are required to attend strike. Also, area heads, such as Props Master, Assistant Designers, Student Designers, etc., are expected to participate in strike. You are not released from strike until your area supervisor releases you. If you are unsure if you are required to be at strike, it is your responsibility to check with the faculty or staff member in your area for clarification. Wear appropriate clothing. You will need to be able to move (kneeling, bending, climbing and carrying). No open-toed shoes, no open-backed shoes, no skirts, no loose jewelry. Long hair should be tied back. Be prepared to get dirty and sweaty.

**THE POST-PRODUCTION REVIEW MEETING**

The Post-Production Review approximately one week after the show closes. All production staff and show production team should attend. These Review Meetings are viewed as an opportunity for reflection about the various *processes* (read as “not individual failings, etc.) involved in the production, and as a chance to discuss the particular successes and failures of those processes. This meeting is held during the next available meeting time following the show's closing, and the bulk of the meeting time is dedicated to discussion of what worked and what didn't, and suggestions as to how to address problems areas or to continue to develop improvements in future productions. It is in the in this Post-Production Review Meeting that the creative process of academic theatre comes full circle.

**2. Production Schedules and Calendar Issues**

**a. Costume fittings**

All students and others involved in Department productions must meet for all scheduled costume fittings. The fittings are scheduled with the faculty costume designer and/or his/her crew members designated to meet with the actors. Failure to attend a scheduled fitting will result in a “strike” against the actor. Generally, after three strikes, an actor can be removed from the role they occupy in the production. Failure to meet a scheduled appointment twice can result in immediate expulsion from the production.

**b. Rehearsal calls**

During the non-technical phase of the rehearsal process, rehearsal calls are set by the director of each individual production. Call times must be established on a week-by-week basis and not via daily call times issued each morning or the previous evening. This is necessary to allow students to make arrangements to miss or function around work or other important situations that arise on a weekly basis. (This applies only to conflicts listed on conflict sheets during the audition phase of the production or in the case of emergencies.)

**c. Tech/Dress calls**

During tech/dress rehearsals, calls are established following conversations with all persons in supervisory roles for the production. All call times must be posted on the Call Board. Alterations to the call times or rehearsal schedule should be posted as soon as possible and all persons must be notified via phone, email, or text message if impacted by a late change.

**d. Technical Deadlines**

Specific deadlines for all technical and design elements of each production are determined by the calendar for each academic year. At a minimum, all design work must be completed no less than four weeks prior to the beginning of rehearsals for each production. This gives the director of each production time to prepare with blocking, etc.

It is the Department’s policy to have 90% of all design/tech aspects of each show completed prior to first tech or dress respectively. Dress rehearsals specifically are for uninterrupted runs of rehearsal without the addition of new aspects of the production introduced to our student actors in an untimely fashion.

**e. Tech/Dress Week Schedule**

For shows in the Robert E. Johnson Theatre, under normal scheduling, tech rehearsals should begin on Friday or Saturday prior to opening a show on the following Thursday. The faculty responsible for each area determines the number of days allotted for technical rehearsals as opposed to dress rehearsals after consultation with the director of the production. The minimal expectations are as follows.

* There will be a minimum of one technical rehearsal without the use of costumes, microphones, hair/wig, or makeup utilized by the actors. In the case of a musical, mics can be allowed during the first technical rehearsal.
* There will be a minimum of three dress rehearsals following the obligatory technical rehearsals and dress parade for each production.

For shows in the Studio Theatre in Wilson Hall, under normal scheduling, tech rehearsals should begin on Monday prior to the opening of the show on Thursday. The faculty responsible for each area determines the number of days allotted for technical rehearsals as opposed to dress rehearsals after consultation with the director of the production. The minimal expectations are as follows.

* There will be a minimum of one technical rehearsal without the use of hair/wig or makeup utilized by the actors. Costumes may be required if the actors need to work with them for more than otherwise available time for the rehearsal process.
* There will be a minimum of two dress rehearsals following the obligatory technical rehearsals and dress parade for each production.

**f. Photo Call Procedures**

The following rules apply to Photo Calls.

* Photo call should happen after final dress or immediately after the opening night of each production.
* PHOTO CALL IS NOT INTENDED TO BE A PHOTOGRAPHIC RECORD OF EACH PRODUCTION FROM BEGINNING TO END, thus,
* The director should choose between 15 and 20 pivotal shots to be staged for photo call.
* Each designer should take any additional photos at a time other than the normal photo call if portfolio work is being completed.
* Actors are allowed to meet with family and friends briefly (while in costume and makeup) following the performance and prior to photo call if that call is taking place following a performance.

**3. Production Meetings**

The Department of Theatre endorses and expects weekly production meetings for all productions. The Stage Manager is responsible for establishing and running each meeting. Meetings may be scheduled between the hours and 8am and 4:30pm, Monday through Friday. Meetings cannot be scheduled during class times and lab times of the members of the production team. Meetings can be scheduled during afternoon hours during normal “shop times.” When possible, most meetings should run for one hour with discussion beginning with the area whose leader must make the earliest exit from the meeting.

**4. Workshop productions, Student Productions**

**STUDENT PRODUCTIONS**

Productions and projects that are entirely or predominantly student initiated, created, and produced are an important part of the co-curricular activities of the Department. Student productions both grow out of and diverge from curricular work in the classroom, but should not conflict with students' academic obligations or with their commitments to main stage productions.

**Student Production Board**

The Department shall annually establish a Student Production Board of six members divided equally between student and faculty/staff representatives. The three student members, composed of a balance of lower- and upper-division undergraduate theatre majors, shall be elected or appointed by the appropriate representative student organization(s), Sock and Buskin and Alpha Psi Omega. The faculty members will be appointed by the Department Chair to provide a balanced representation from design/tech, directing, and acting faculty. This body will meet as needed to carry out the following tasks:

1. Provide a forum for the development, selection, realization, and promotion of student productions.

2. Develop any new policies and guidelines for student productions as may be required, subject to approval by the Department.

3. Ensure that dates in the Department production calendar, appropriate venues for rehearsal and performances and adequate publicity are provided for student productions.

4. Indicate the amount and type of support student productions will receive, taking into account the artistic goals of the proposed projects and the finite resources available to fulfill those goals.

5. Enforce the criteria for participation in student productions or projects and ensure liaisons are maintained between student producers and their faculty academic and project advisors.

6. Review and vote on proposals for student productions or projects and report those decisions to the Department Chair.

7. Conduct such business as may properly come before it.

**Student Production Coordinator**

The Department Chair will annually appoint a member of the full-time faculty to serve as Student Production Coordinator. The duties of this position include the following:

1. Convene the Student Production Board as needed to conduct business.

2. Provide a general oversight of all student productions in coordination with the Technical Director. Where appropriate, this includes attending production meetings, rehearsals, and if needed, referring problems or other concerns to the Student Production Board for resolution.

3. Meet regularly with the Chair to report the decisions of the Student Production Board and to discuss other issues and concerns related to student productions.

4. Represent the Student Production Board at faculty meetings.

5. Complete other tasks or fulfill additional responsibilities that may be appropriately assigned by the Chair or the Student Production Board.

**Criteria for Participation in Student Productions**

1. Participation in student productions is open to any currently registered student, although the Student Production Board may give preference to those students who are theatre majors and minors.

2. All students who are involved in a student production must have received a minimum of 2.50 in the previous semester

3. Undergraduate participants in student productions should be enrolled in or have taken the introductory course or courses appropriate to their proposed project.

4. If it is determined that a student's academic or main stage production work is adversely affected by participation in a student production, the student's faculty advisor has the right to ask for the removal of that student from the project or for the postponement or termination of the proposed project. The matter will be brought before the Student Production Board, which will arrive at a decision. If the decision goes against the student, s/he has the right to appeal this decision to the Student Production Board. If a resolution of the matter is not achieved in that forum, final determination rests with the Department Chair.

5. The Student Production Board, in selecting projects for production, will take into account the applicant's experience and background in the discipline appropriate to the proposed project. However, it reserves the right to approve projects, even when such experience or background may be insufficient, if the creative and/or educational merits of the project outweigh these considerations.

**Types of Student Productions**

In order to encourage an educational environment of openness and flexibility and to foster creative interaction among students from different disciplines and areas of interest, the Department intends that a wide variety of models should exist for student productions. However, these productions must also operate within the overall co-curricular production season. Therefore, certain models will have more structure than others, in order to ensure the timely and appropriate allocation of calendar slots and financial and technical resources. In general, because these resources are limited, design and technical support will be rare rather than common, and strongly tied to the applicants' ability to creatively realize their artistic goals within these limitations.

The following categories of student productions will be considered permanent parts of the co-curricular production schedule:

**Student Theatre Festival.**

This event will occur over a weekend of performances in the fall or Spring Semesters. The Department Chair defines its budget and, where appropriate, its physical needs are the responsibility of the scene and costume shops. Its content is open to traditional works and production models, BUT PREFERENCE IN SELECTION WILL BE GIVEN TO PROPOSALS THAT SEEK TO EXPLORE DIFFERENT WAYS OF MAKING THEATRE. The Student Production Board will be responsible for the selection of projects for this event. The application for Student Theatre Festival will be made available by the second week of the semester prior to its occurrence in the production schedule. Final determination of the content of the Student Theatre Festival will be made by Midterm Week of the semester prior to its occurrence in the production schedule.

**Fringe Festival.**

The Fringe Festival takes place in various venues both inside and outside of the Department’s facilities. Its budget is the responsibility of the student who has applied to direct the event. Its physical needs are also the responsibility of the individual participants. Its content is wide open and applicants are encouraged to submit proposals that expand the traditional notions of performance styles, venues and composition.

**Laboratory Productions**.

These events offer an opportunity for the most process-oriented type of work: scenes or monologues or songs from previously written works; readings, staged readings, or performance of new works; improvisational and non-traditional performance pieces; and work from classroom projects. They are not generally restricted in terms of length; however, preference will be given to projects that can fit into a traditional daytime class time slot. There are no production budgets for these projects, but all approved applicants will have access to the WI310B lighting system and to whatever sets, props, and costumes are available in the storage room. The production calendar shall include at least two but not more than three slots for these types of events each semester. Applications for these events will be available from the beginning of each year and kept open until all the available slots are filled.

**Guidelines for Student Productions**

**Auditions.**

Open calls are not required for Lab Productions and are required for Student Theatre Festival and the Fringe Festival. Casting in main stage productions takes precedence over casting in student productions.

**Course Credit.**

Course credit is currently only available for productions directed by a faculty member or guest artist.

**Production Responsibilities.**

Participants in all types of student productions are responsible for the spaces they rehearse and perform in, including restoring them daily for classroom use, strike after the final performance and the returning of any equipment or materials to the student production stock or other sources. Participants must also abide by these guidelines, to ensure that, to the best of their ability, the production process happens in a safe, supportive and professional environment, respectful of both other students and the faculty/staff of the Department.

**Scheduling.**

MSU theatre facilities are scheduled though the main office. All productions not related to courses must have the approval of the Student Production Board. Priority is given to class work and approved productions.

**Role of the Director.**

The Director for the approved Student Production is considered the “Producer” for the project and signs an agreement that they understand the Black Box Guidelines. They in-turn enforce the rule with the rest of the production staff. Penalty for ignoring or abusing these guidelines can be monetary (replacing broken, stolen or lost materials) or academic (failing grade in a class attached to the production, etc.).

**Hours.**

All Student Production activities are limited to the hours of 9 am – 11 pm in our facility.

**Maintenance of Spaces.**

Theatre and rehearsal spaces must be left in a clean and presentable fashion at the end of each day. Scenery and props and costumes must be stowed in their respective areas and the floor must be swept and trash emptied before the end of the day (11pm). Lights must be turned off and doors locked.

**Production Support.**

Production support is generally minimal (to be defined) in regards to scenery, lighting and costumes. Props are provided through the prop storage available in WI310B. This room must be kept clean and orderly and must be kept restored to this condition after production strike. Student Theatre Festival will be allowed more resources contingent on agreement in advance between the Producer, Student production committee chair, and the Chair of the Department.

**Configuration.** The configuration (thrust, in round etc.) and masking will also be agreed upon in advance between the Producer, Technical Director, and Student production Coordinator. Substantial advance notice must be given to implement these changes. It is highly possible that no change in the seating configuration will be allowed for student productions. If a change is allowed, student production staff (actors and technicians) will be expected to reconfigure the theatre space as well as restoring it during strike.

**Keys:**

Keys must be signed out from the Student Production Coordinator and returned immediately after strike. Keys will require a refundable deposit.

**Food and Drink:**

Food and Drink is prohibited in the booth and the theatre except for capped water bottles.

**Strike:**

All student production members must participate in the strike and restore of the performance space as directed by the Producer and Technical Director and done during normal working hours. This means the restoration of the theatre configuration will likely happen immediately after the last performance or within days following strike contingent on scheduling and other factors.

**Performances:**

Performances are limited to the days and times as stated on the application and agreement. The Chair must approve requests for any additional performances. The Director/Producer is responsible for securing a House Manager and ushers for all performances.

**Producer Responsibilities.**

The Producer/Director is responsible for reconciling all elements if the production, i.e. meeting schedule commitments, procuring and returning borrowed items (in person and in a timely manner) to the respective lender, returning rehearsal and performance spaces to the agreed upon condition. Any and all of the above may be delegated to others, but ultimately it is the responsibility of the producer to assure the commitments are met.

If a Student Production Supervisor is utilized, he/she:

* Will be paid by the user organization and not the Department
* Provides peer support for the Director/Producer and the cast and crew during the

production process

* Serves as liaison to Student Production Coordinator and Technical Director
* Assists in overseeing the use and maintenance of the space
* Assist Producer/Directors with things such as scheduling, seating configurations,

process, auditions, etc.

* Assist in overseeing the restoration of the space

The Producer/Director is:

* Responsible for securing designers and Stage Manager. All designers are expected to

“run” the production.

* Responsible for providing House Manager/Ushers for all performances
* Responsible for restoring the space to its original condition
* Responsible for maintaining the space in a clean and orderly condition

The Stage Manager is responsible for the following:

Pre-Production: Meet with the Producer/Director and develop and distribute a rehearsal schedule. Assist with auditions and callbacks. Assist in the running of all production meetings. Notify all production staff of all meeting days and times. Collect agenda items. Develop, distribute and maintain all contact lists. Organize and maintain a prompt script. Assist Director/Producer in obtaining rehearsal props and costumes and organizing them for rehearsal. Return those items when they are no longer needed. Organize, prepare and maintain the rehearsal space for rehearsal. Assist Director/Producer in the running of rehearsals and the managing of the rehearsal process. Help maintain discipline in the rehearsal process. Prepare the stage for Technical Rehearsal. Supervise all run crews and assist with their training. Run all technical and dress rehearsals. Coordinate problem solving. Hold a Production Meeting as needed.

Production: Coordinate performances with the House Manager. Complete and distribute daily rehearsal reports and report any problems to the appropriate supervisor. Attend and help coordinate strike. Make sure the booth and all other areas of the space are kept clean and neat. Attend post-production review session.

Costumes:

* Secure a costume designer, if needed. This must be a student with costume experience and the choice must be approved by the Faculty Costume Designer. You MUST have an approved costume designer to use MSU costume stock if it is made available to your production.
* A maximum of 15 costume pieces may be used from costume stock. The Costume Shop Supervisor or the Faculty costume designer must approve these.
* An appointment to pull stock must be scheduled with the Costume Shop Supervisor between 1-5, weekdays.
* Costumes will be provided no earlier than 3 weeks prior to opening.
* Costumes not available for use are wigs, make-up, antique or fragile items, and jewelry. Shoes, hats, and accessories may be used on a case-by-case basis.
* Remember that it is 15 pieces, not 15 outfits, as you make your choices.
* Costumes MAY NOT BE CUT, GLUED, TAPED, OR DYED.
* Costumes must be able to be returned to their original state. You must check with the Costume Shop Supervisor on what can be left in and what must be removed.
* Only minor alterations and trimming is allowed. Examples are letting out or taking in waists, raising or lowering hems, or adding non-permanent trims such as ribbons or bows.
* The Costume Shop may be available for you to use. Possible hours for use

are 9 – 12 and 1 – 3 weekdays or when classes are not scheduled. Weekend may be scheduled on a case-by-case basis. You are responsible for cleaning up and keeping the space neat. Anything left in there for your show must be clearly labeled and not in the way of classes taught in the space.

* During dress rehearsals and performances, the Costume Designer MUST be able to run wardrobe or have a qualified wardrobe person approved by the Costume Shop Supervisor.
* The Costume Designer is responsible for all laundry that needs to be done. The laundry room facilities will be available for this use. A laundry schedule must be submitted and then approved by the Costume Shop Supervisor. Appropriate keys will be checked out to the Costume Designer or Wardrobe person.
* Any dry cleaning must be done before costumes are returned. It is the student’s responsibility to insure dry cleaning is completed and paid for by members of the students utilizing the costume stock.
* The Costume Designer must return everything to stock after strike. Laundry needs to be done as soon as possible after closing. Always with-in a week. Dry cleaning must be put back in stock after it returns from the cleaners.
* Any questions should be addressed to the Costume Shop Supervisor

Lighting:

* All productions must use the Black Box Rep Plot. The production will have access to

a few specials that may be refocused. No lights may be moved.

* Lighting equipment may not be modified.
* Lighting designers must meet and coordinate with the Technical Director PRIOR to doing any work within the Black Box.
* Lighting designer(s) must meet within two weeks of the first tech. At that time, a designer should have a lighting plot of necessary equipment needed for the show.
* Designers / Directors are responsible to acquire run crews.
* Student staff members or the paid student technical director will be available to assist with any special needs of the space, pending a discussion with the Technical Director.
* All Department safety rules apply for ANYONE doing work within the production.
* Expendables (Gel, Tape, etc.) must be purchased through commercial vendors. The Department will not pay for expendable items for student productions.
* Training sessions (max 2 hours) will be provided by the student technical director.
* Food or drink is NOT allowed near any theatrical equipment AT ANY TIME. Privileges will be revoked if this rule is broken.
* The Producer/Director and Lighting Designer are responsible for restoring the theatre and the booth in a neat and clean condition.
* The use of smoke or haze is prohibited due to fire laws.
* All gels and other non-expendable items must be put back into correct storage.

Scenery, Props & Painting:

* Student Productions are encouraged to make use of the Black Box Stock Scenery.
* All scene designs must be first approved by the Faculty Scene Designer.
* Access to props other than those located in the WI310B storage must first be approved by the Faculty Scene Designer and arrangements must be made to

sign them out and return them to stock.

* No painting may take place in the theatre without the permission of the Faculty TD and Scenic Designer.
* Painting of the seating risers is prohibited.
* Please see Technical Director prior to constructing any scenery or using any tools

Sound:

* Sound equipment may not be modified.
* Basic sound equipment kept in the studio theatre will be available for use.
* Additional equipment may be provided contingent on the complexity of the given show. This is at the discretion of the Design/Tech Faculty.
* Sound designers must meet and coordinate with the Technical Director PRIOR to doing any work within the Black Box.
* Designers/Directors are responsible to acquire run crews.

**5. House Management**

The House Manager is an important representative of the Department of Theatre at Murray State University. The House Manager is the liaison between the audience and the production staff. For this reason it is important that the House Manager projects a professional attitude. Please arrive at the theatre in professional attire; jeans, sweats and t-shirts are not permitted. You will need to wear a watch or carry with you some sort of timepiece. Duties of the House Manager include (but not limited to): checking and cleaning of facility before opening the house for seating, usher coordination for the day of show, solving seating problems, patron relations, cleaning and closing of facility after production. Always be polite and courteous with patrons.

The Black Box Theatre is General Admission seating, no reserved seat numbers, this means first come first serve. Check with the project producer to see if there are any special seating needs. These seats will need to be reserved by you. If the show is particularly full, ushers and House Management will need to help people find open seats. This may include asking people to fill in empty seats in the middle of a row. No additional seating may be addedto the space.

**One Hour before Showtime**

* Arrive one hour before curtain and check-in with the Stage Manager
* Find out the running time of both acts from the Stage Manager
* Ask the Stage Manager if there are any special procedures for this production;

such as actors in the aisles, seats being used by actors, pre-show music, etc.

* Reserve a few seats for latecomers
* If there are patrons with special seating needs please reserve seats in the house

at the appropriate location

* Check that lights in foyer and theatre are on
* Check both restrooms to be sure lights are on and there is toilet paper and paper

towels

* Be sure you have enough programs for the evening. The producer will supply

programs

* Unlock the theatre doors
* USHERS ARE REQUIRED TO STAY AND HELP THE HOUSE MANAGER CLEAN THE HOUSE AFTER THE PRODUCTION but this is at the house manager’s discretion.
* Food and Drink are **not** permitted in the theatre
* Cameras and recording devices of any kind are **not** permitted

**Half Hour Before Showtime**

* Check with Stage Manager to see if you can open the house at half hour
* When Stage Manager is ready open the house

**Five Minutes**

* Check with the Stage Manager to see if you should hold the house
* The house would be held if traffic or parking are very bad, a large number of patrons have not arrived, an important patron has not arrived such as the Dean or the MSU President
* If you are holding the house please inform the Stage Manager immediately
* Flash lobby lights to let patrons know we will be starting soon

**Showtime!**

* Inform the Stage Manager that you are ready to go
* Flash lobby lights again
* Close all inside doors
* Close all outside doors
* Have your ushers find seats near the back
* Keep an eye on the house and audience to be sure there is no patron problems during the show. House Managers should try to stay in the Theatre or the lobby at all times.

**Intermission**

* Keep track of the time so you know when intermission is about to begin
* When the lights come down on the first act and then when the house lights are

coming up, open all doors

* As patrons re-enter the theatre have ushers check that no food or beverages are

being brought in

* Blink the lights 3 – 5 minutes before intermission is over
* Check with the stage manager to see if he/she is ready to begin
* After patrons are seated close doors
* Fill out house report and give to the Department’s Administrative Assistant the next working day.

**House Reports**

* Fill out as much information as possible
* Please note any unusual occurrences; this includes any confiscated items such

as cameras or recording devices and any emergency situations and how they

were handled

* Also note any lost & found items that were retrieved in the theatre

**End of Show**

* Be sure to have a program recycling box, we can reuse them if they still look good
* Open doors and turn on lights
* Return any cameras or recording devices
* You and the ushers pick up any programs or trash laying around the theatre. Recycle as many programs as possible but throw away folded, crinkle, ripped

Programs

* Check in with the Stage Manager
* Turn off all lights if you are the last to leave. The Stage Manager may take on this responsibility.
* Finish house report

**Patrons who arrive after the show has started:**

* Seat them quietly in the seats reserved for latecomers

**Patrons with cameras or other recording devices of any kind**

* If you notice or are notified of a patron with a camera or recording device, locate the patron
* Once you have located the patron you will remind them of the no photos or recordings policies
* Cameras and other recording devices of any kind are completely restricted by copyright laws
* Ask them to delete the photos or recording they took of our production

**6. Duties of the Production Personnel**

ORGANIZATION OF THE DEPARTMENT OF THEATRE

The Department of Theatre is a single academic unit in the College of Humanities and Fine Arts. The faculty and staff provide oversight for the production program and determine policies and procedures. The Chair is the central administrator of the department. Students have representation on many levels and committees. The department’s production season is funded through student fees and ticket sales.

***Faculty and Staff Production Positions***

**Department Chair/Administrative Assistant**

Is responsible for:

* Initiating the season selection process, contracting external artistic personnel.
* Provides fiscal oversight of the production program
* Provides artistic oversight of the production program
* Manage all Front of House operations, including Box Office, House Management, Ushers and Ticket Takers
* Secure rights to productions, purchasing scripts and renting scores and orchestrations
* Report data on attendance and ticket sales
* Monitor advertising and marketing budget
* Oversee creation and construction of Playbill
* Provide general oversight for all aspects of the production process for Mainstage Productions, Student Productions, and Special Events
* Create and maintain budget and calendar for the department and the mainstage season.
* Ensure all aspects of productions are moving forward as scheduled, resulting in a quality final product.
* Schedule publicity photo shoots and other publicity and marketing activities
* Arrange for brochures, playbills, posters and other print material
* Arrange for all print and broadcast advertising
* Assist with special events
* Maintains the University’s accounts for all Theatre and Dance production related fiscal activity. Monitors Budget.
* Maintains the production petty cash account, supplies, tax exemption and petty cash forms.
* Arranges Purchase Orders or credit card charges as necessary.
* Manages hiring processes and payroll for Theatre and Dance students, faculty and, staff.

**Director**

* Responsible for the overall artistic conception and execution of a theatrical production.
* Responsible for casting the show, setting the rehearsal schedule and making artistic choices.
* With the Stage Manager, the Director presides over the technical and dress rehearsals and will monitor performances through closing.

**Musical Director**

* Participate in auditions and make recommendations to director
* Collaborates with the other members of the Production Team in realizing the Director's concept of the show.
* Determines orchestration and selects orchestra members
* Rehearses musicians (band or orchestra) to create the mood, tempo, and rhythm of the musical score.
* Coaches the singers to realize the mood, tempo, and rhythm of the musical score and of the performance.
* Collaborates with the other members of the production team to determine placement of the band or orchestra, and technical requirements, i.e. mics, lights, stands, etc.)
* May be responsible for rehearsal accompaniment.
* May be responsible for conducting the musicians in performance and communicating any notes to the Stage Manager.
* Attends technical and dress rehearsals.
* Give notes as requested by the director.

**Choreographer**

* Develops, sets, and rehearses the choreography in a production.
* Participate in auditions and make recommendations to director
* In collaboration with the Director and Musical director, determine the rehearsal schedule for dancers
* Meet with Director and Musical Director to determine what if any music will be cut or added. Also review and consider the requirements of the singing and dancing.
* Teach and rehearse choreography
* Incorporate the skills of the dancers involved.
* Help the actors, and dancers to avoid injury by teaching appropriate warm-up to prepare for rehearsal and performance
* Works with performers, designers and technical crew to realize vision
* Throughout the rehearsal process, work closely with
* all other members of the production team towards creating a cohesive style for the production.
* Attends technical and dress rehearsals and gives notes to cast, designers and crew.
* Give notes as requested by the director.

**Vocal Coach**

* Participate in auditions and make recommendations upon request of the director
* Provide individual and group vocal coaching to cast
* Help the actors/dancers to avoid injury by teaching an extensive vocal warm-up
* Aid the actor/dancers in the style of the production by teaching dialects and vocal techniques
* Attend rehearsals and technical and dress rehearsals as necessary and as scheduled by the director.
* Give notes as requested by the director.
* Throughout the rehearsal process, work closely with all other members of the production team towards creating a cohesive style for the production.

**Fight or Movement Coach**

* Participate in auditions and make recommendations upon request of the director
* Choreograph combat or movement in keeping with the vision of the director
* Help the actors, and dancers to avoid injury by teaching an extensive warm-up to prepare for bodywork.
* Help communicate vision and/or concept of the director through movement.
* Aid the actor in the style of the production by teaching proper use and handling of costumes and props.
* Attend rehearsals and technical and dress rehearsals as necessary and as scheduled by the director.
* Give notes as requested by the director.
* Throughout the rehearsal process, work closely with all other members of the production team towards creating a cohesive style for the production.

**Faculty Designers From all Disciplines**

* Responsible for maintaining overall artistic standards in their discipline
* Determines, in consultation with other Design/Tech faculty, student design assignments
* Meet with student designer/technicians regularly to monitor progress
* Provide oversight in the design and production process
* Attend technical and dress rehearsals
* Give advice and notes to student designers and crew

**Faculty Sound Designer**

* Works with colleagues to assign student designers for each mainstage production.
* Designs sound as needed in the mainstage season.
* Attends all production meetings of shows where sound design or reinforcement is required.
* Oversees the design, engineering, and execution of the sound design.
* Attends technical rehearsals and dress rehearsals of mainstage productions to advise student designers and or technicians.

**Faculty Set Designer**

* Works with colleagues to assign student designers, props masters, and scenic charges for each mainstage production.
* Reviews sketches, drawings, paperwork and design choices of student designers.
* Designs scenery as needed in the mainstage season.
* Attends all production meetings where there is scenery or props required
* Attends technical rehearsals and dress rehearsals of mainstage productions to advise student designers and technicians

**Faculty Lighting Designer**

* Reviews light plots, paperwork, cue placement and design choices of student designers.
* Works with colleagues to assign student designers, and technicians for each mainstage production.
* Attends all mainstage production meetings where stage lighting is required.
* Works closely with the Lighting and Sound Supervisor who supervises electricians in installing lighting equipment per the lighting plot for each mainstage production.
* Attends technical rehearsals and dress rehearsals of mainstage productions to advise student designers and technicians.

**Faculty Costume Designer**

* Oversees planning and execution of the construction of the costume design
* Maintains quality control of costume construction and professional standards in the costume shop work environment.
* Constructs a costume specific production calendar
* Supervises the costume shop assistants, practicum students, lab students, and student employees.
* Supervises a crew of stitchers, cutters, drapers and craft technicians per production requirements.
* Supervises costume fittings.
* Maintains equipment, and orders supplies.
* Oversees costume run crews
* Maintains costume budgets.
* Oversees costume stock
* Handles costume rentals
* Attends technical rehearsals and dress rehearsals of mainstage productions as needed to advise student costume designers and run crews.
* Works with colleagues to assign student designers, assistant designers, cutter drapers, crafts artisans, and make-up and wig artists for each mainstage production.
* Reviews sketches, drawings, paperwork and design choices of student designers.
* Designs costumes as needed in the mainstage season.
* Attends all mainstage production meetings where there are costumes and make-up required.
* Attends technical rehearsals and dress rehearsals of mainstage productions to advise student costume designers.

**Faculty Technical Director**

* Constructs a calendar of the scenery construction and painting.
* Conducts a cost analysis of the scenery and paint from preliminary and final designs to determine if the scene design is within budget after consultation with the scenic designer.
* Constructs the final scenery budget with the scenic designer
* Oversees working drawings of scenery and props.
* Oversees the engineering and construction of the set and props by student and staff technicians.
* Works with the Scene Shop Supervisor to determine how scenery is shifted, personnel needed, and training of the run crews.
* Attends technical rehearsals and dress rehearsals of mainstage productions to advise student designers and technicians.
* Supervises the scene shop graduate assistants, practicum students, lab students, in the construction, painting, rigging, and finishing of the set and props.
* Maintains equipment and orders supplies for the Scene Shop and Props Shop
* Supervises the run crews for each production.
* Responsible for training of shop personnel.
* Oversees planning and execution of the of the lighting and sound designs.
* Collaborates with production manager and technical director on the construction of lighting and sound specific production schedules.
* Attends production meetings to advise on technical issues in lighting and sound.
* Supervises the lighting and sound assistants, practicum students, lab students, and student employees.
* Oversees lighting and sound run crews.
* Maintains lighting, sound, and projection equipment, and orders supplies.
* Oversees lighting and sound equipment stock.
* Handles lighting, sound, and projection equipment rentals.
* Attends technical rehearsals and dress rehearsals of mainstage productions as needed to advise student lighting and sound designers and technicians.

**7. Season Selection**

The production of a play or dance is usually the decision of a producing company--in our case the Department of Theatre. Every fall, the Department initiates a democratic process to determine the Production Season. A list of production possibilities is formulated and passed out at a Production Committee meeting sometime mid-semester. This list includes the titles of plays and musicals seriously considered in previous years, as well as new submissions from faculty and students. (The student representatives to the Production Committee introduce Student submissions.)

A play selection subcommittee considers the particular needs of the upcoming season: diversity and gender issues, production capabilities, director and performer capabilities, budgetary concerns, and performance opportunities for students, etc. Upon meeting in the late fall or early spring, the Committee generates a narrowed-down list of possibilities, which is then distributed for final consideration by the Department Faculty as a whole. Shortly thereafter, the group determines and announces the Production Season for the following year. Detailed instructions are handed out annually by the Dept. Chair.

**8. Smoking and Nudity Policies**

**Smoking**

The Department of Theatre will utilize means other than tobacco-based products to represent smoking on stage. Electronic cigarettes, cigarettes based on products other than tobacco, and “chew” substitutes will be used in place of any tobacco based products. The Department does not condone the use of tobacco products and hopes it’s students will consider the many reasons for quitting the use of these products.

**Nudity**

The Theatre Department at Murray State University continually works respectfully with faculty, staff, students, and our audiences to bring honor to our art form. We strive for excellence in every sense of the word. We base these choices on time-honored professional practices.

The Department of Theatre also fosters a tradition of tolerance. Indicators include: the department’s “blind” casting process (students of all color are considered for each role in a play); the student’s opportunity to work with productions from all periods of theatre history and from all genres of theatre; and, censorship of subject matter, language, etc., is not condoned by the department faculty or administrator. In the case of nudity, it is tolerated and not censored.

The context of the encounter between audience and nude actor determines the meaning of the unclothed form. An art studio with students surrounding a nude model or Michaelango’s *David* being viewed by K-12 students in a museum is akin to the use of nudes in a theater production. Knowledge is being gained and a professional artistic activity is being practiced. To compare that type of activity to gratuitous nudity in a nightclub is an unsophisticated argument.

Nudity on stage is, and has always been, a double-edged sword. It has been utilized and condemned (rightly) as a way to sell tickets. And it has been praised, justified or not, as a way to enlighten an audience. The Department will not attempt to treat nudity on the stage either as a way to see tickets or as a way to enlighten an audience. Nudity will be presented only when it is necessary to move the concept of the production forward.

All one has to do is walk through the best museums in the world to understand how important the nude form is to all western societies. And while we are free to decide which of those societies we wish to elaborate upon or study, we cannot disregard the fact that the nude figure is a part of our liberal art traditions. We, as a department, approach these traditions with respect and care.

The following guidelines shall be utilized when the question of nudity arises for a production produced by the Department.

Any faculty member who wishes to utilize nudity in a production must first discuss the question with the Chairman. Should the Chair agree that nudity is appropriate for the production, the following apply.

1. Any nudity must be consistent with the original concept of the playwright and not gratuitous.

2. The Director of the show must be willing to bear the brunt of both public and private outcry without hiding behind the offices of the Chair and the Dean. They must be prepared to answer questions from a parent as to why his/her 19 year-old daughter is appearing nude. The Department will support the decision and will vocalize that support if the nudity has been approved by the department Chair prior to production of the play.

3. The students involved must be emotionally mature enough to handle what they are being asked to do and are doing it freely without any pressure to do so.

4. No nudity is allowed at auditions.

5. All audition notices for a show that includes nudity MUST prominently display this information.

6. No actor or actress may be nude for promotional photos for the production. A professional model will be hired to pose for any such photos.

7. No actor or actress, while nude, may have any direct contact with any audience member or leave the backstage area or performing area.

8. There will not be nudity in student-directed productions unless a faculty member is present at each rehearsal and performance where a student must be nude.

9. At anytime in the production process, a student may decide not to perform a role nude. Should that occur, the director may recast the role and there will be no repercussions against the student who chooses to not proceed in the roll; or the director may choose to have the actor perform the role clothed.

10. No student under the age of 18 may appear nude on the stage.

11. Notices must be posted at each theatre entrance door if a production will contain nudity.

12. All rehearsals with nudity must be closed to visitors.

**9. Student Production Positions**

The production component of the Department of Theatre Co-Curricular Program is both dependent on, and beneficial to, student involvement in productions. As such, student participation in productions often falls under the auspices of practicum or coursework. The following guidelines provide descriptions of the various jobs and areas of participation open to students, the duties and responsibilities involved, and the expectations and criteria for assessment that pertain to students who participate for production credit. These guidelines are NOT a replacement for the specific syllabi provided by course instructors, but, rather, are included in this handbook as a supplement available for instructors teaching those courses, and as an aid to students desiring specific information about what is required of them should they volunteer for any of the following positions.

***Scenery***

**Position: Scenic Designer**

Advisor: Faculty Scenic Designer

Eligibility Requirements: THD120, THD140, THD250, THD350 or faculty permission

Learning Objectives: To get practical experience in the design and execution of scenery.

Pre-Production Duties:

1. Attend all Production Meetings

2. Provide conceptual statements and sketches and research concept board.

3. Provide a props list including all set dressing.

4. Provide a color rendering and a white model, or a full color model.

5. Provide painter’s elevations for all scenery and props.

6. Provide all drafting and information required by the production team, including:

a. Ground plan

b. Theatre section Elevations (front, side, section and plan views)

c. All necessary detail drawings

d. Props list

7. Meet all deadlines as defined in the production calendar.

8. Continue to maintain contact with the Director. *Meetings with the Director should always include the student’s advisor.*

9. Daily contact should be made with Stage Manager, Designers, Advisor, Technical Director, Properties Master and Scenic Artist daily.

10. Attend Paint Calls.

11. Meet with the Design Advisor at least once a week.

Production Duties:

1. Attend First Read Through to present designs.

2. Attend Run-through rehearsals.

3. Attend all Technical and Dress rehearsals and end of night note sessions.

4. Compile of list of notes in conjunction with Technical Director and Props Master.

Post-Production Duties:

1. Attend Strike and Post-Production Review.

**Position: Assistant Scene Designer**

Advisor: Faculty Scenic Designer

Eligibility: THD120, THD140, THD250 or faculty permission

Duties: Work in any and all of the above (Scene Designer Section) stated activities as directed by the Scene Designer and/or Faculty Scenic Designer.

**Position: Scenic Artist**

Advisor: Faculty Scenic Designer

Eligibility: Scene Painting course or other relevant painting experience and faculty permission

Learning Objectives: To get practical experience in the painting of scenery.

Pre-Production Duties:

1. Attend design presentation meeting.

2. Study painter’s elevations/full-color model to determine medium, color, techniques,

texture, etc.

3. Create a list of any questions for the Scenic Designer.

4. Keep the painter’s elevations clean and safe. These must be returned to the Scenic

Designer in the same condition as received.

5. Meet with the Scenic Designer to discuss all surface treatment. Refer to list of questions for clarification of color, techniques, texture, and desired effect.

6. Meet with the Scene Shop Supervisor daily to coordinate paint activities with other shop functions.

7. Mix test samples of show colors and techniques for approval of the Scenic Designer.

8. Create a list of paint colors, texture medium, tools, etc. needed to complete the

assignment. Compare this list to the available stock of supplies.

9. Estimate the coverage area of surface treatment.

10. Create a list of paint and materials to be purchased. Present a copy of this list to the

Technical Director and Scene Shop Supervisor.

11. Discuss the build schedule with the Technical Director to determine how, where and

when the scenery will be painted.

12. Meet with the Technical Director, Lighting Designer, Production Manager and Stage

Manager to schedule floor painting.

13. Determine if there is a need for Paint Calls outside of normal shop hours. If so, create a schedule of where, what day, and what time the Paint Calls will occur. Consult with the Production Manager about the times and locations of these calls. Post this information!

14. Mix and label show colors.

15. Paint the scenery!

16. Supervise the Paint Crews and Paint Calls.

17. Maintain a clean, safe, and organized paint area throughout the process.

18. Attend a tech rehearsal to get notes from the Scene Designer and to see the show under light.

19. Attend all Technical Rehearsal note sessions.

Production Duties:

1. Maintain a touch-up kit for the run of the show.

2. Read the Production and Performance reports daily, and take care of any requested

touch-up notes.

**Position: Technical Director**

Advisor: Faculty Technical Director

Eligibility: THD120, THD140, THD250 or faculty permission

Learning Objectives: To obtain practical experience planning, scheduling, engineering, and building scenery for main stage theatre and dance productions.

Responsibilities of the Technical Director include:

1. After receiving drawings from designers, be responsible for estimating the cost of the show, cost if all built new and cost of using stock.

2. Provide necessary working drawings, work orders, and cut lists for carpenters once a show is approved for production.

3. Assist in ordering necessary materials.

4. Create construction schedule.

5. Participate in the build on a daily basis to answer questions and provide guidance.

6. Attend all special work calls for scenery construction and rigging.

7. Supervise rigging and load-in of show.

8. Attend production meetings and keep track of changes and advise on costs of

changes.

9. Coordinate construction scheduling with Charge Artist, Master Electrician, and Props

Master.

10. Attend shift, technical and dress rehearsals.

11. Maintain show during run.

12. Supervise strike.

13. Total actual expenses involved in show after run and make report.

14. Attend Strike and Post-Production Review.

**Position: Assistant Technical Director**

Advisor: Faculty Technical Director

Eligibility: THD120, THD140, THD250 or faculty permission

Learning Objectives: To obtain practical experience planning, scheduling, engineering, and building scenery for main stage theatre and dance productions.

Responsibilities: Assisting the Technical Director with duties outlined in the Technical

Direction section above which may include:

1. Work on special projects as assigned by Technical Director.

2. Adhere to construction schedule and advise Technical Director on progress.

3. Be available regularly during construction and production.

4. Be at all special work calls.

5. Stand in for Technical Director in his/her absence at meetings.

6. Assist with rigging, load-in and show maintenance.

7. Construct any special or difficult items.

8. Help with the strike.

**Position: Master Carpenter**

Advisor: Faculty Technical Director

Eligibility: THD120, THD140

Learning Objectives: To obtain practical experience leading the scenery construction for a main stage production.

Responsibilities of the Master Carpenter include:

1. Work with the Technical Director and Assistant Technical Director on setting up

schedules and projects for the student workforce.

2. Adhere to construction schedule and advise Technical Director

3. Be available regularly during construction and production.

4. Be at all special work calls.

5. Stand in for Technical Director in his/her absence.

6. Assist with rigging, load-in and show maintenance.

7. Construct any special or difficult items.

8. Help with strike.

**Position: Flyman**

Advisor: Faculty Technical Director

Eligibility: THD120, THD140

Learning Objectives: To obtain practical experience in rigging and flying scenery in main stage productions.

1. Works with Technical Director to establish number and types of flying pieces

2. Establishes a cue sheet in conjunction with Technical Director and Stage Manager.

3. Assist Technical Director with rigging, load-in and show maintenance.

4. Check all presets.

5. Run show.

6. Help with strike.

**Position: Prop Master**

Advisor: Faculty Scenic Designer

Eligibility: THD120, various courses as specified by faculty

Learning Objectives: To obtain practical experience leading the props construction and acquisition for a main stage production.

The Props Master is the head of the properties areas and has the following responsibilities:

1. Work with the director to establish the props list for the show.

2. Work within the confines of the budget allowance for the show.

3. Take responsibility for all properties, this includes rehearsal, final, rented, borrowed, and created props. Animals and the care of them also fall under this area.

4. Attend all production meetings

5. Attend run through rehearsals to ensure that props are working and to ensure their

proper use.

6. Work backstage, if necessary, to help handle all prop needs.

7. Purchase all food items for use by the first dress rehearsal.

8. Oversee all repairs in a timely manner.

9. Oversee the safe return and storage of all props after the run of the show.

10. Inform the TD of props which are borrowed for program credit.

11. Assign duties of props to the prop crew, this includes the washing of dishes.

12. Provide the Director and Designer with a showing of final properties one week prior to the first technical rehearsal.

13. Work with and coordinate work schedule of props employees to ensure efficient use of time.

14. Provide secure areas for safe storage of props; this includes rehearsal props.

15. Research props as necessary and provide design assistance.

16. Attend all technical and dress rehearsals including strike.

**Position: Set/Props Run Crew**

Advisor: Faculty Scenic Designer and Technical Director

Eligibility: No experience necessary.

Learning Objectives: To enable the student to gain practical experience in the backstage operation of a production by preparing and handling all props and/or scenery used during technical rehearsals and performances.

Pre-Production Duties:

1. Attend Crew Orientation.

2. Give all of your telephone numbers to the Stage Manager and the Run Crew Chief,

including home and work.

3. Receive training in the skills necessary to execute the assigned tasks for this production, which may include:

a. Presetting and/or shifting props or scenery

b. Executing back stage cues or special effects such as fog, smoke, or other devices or effects

c. Preparing the stage (sweeping, mopping, cleaning)

d. Checking in/out of props and/or scenery

e. Storing props/scenery at the end of show

Production Duties:

1. Be on time to all rehearsal and performance calls and sign-in on the posted sign-in sheet.

2. Should you become ill (or through some mishap be late), call and speak *personally* with the Stage Manager.

3. Be present for all shift or preset calls and assist with setting up/taking down of the

scenery or props.

4. Execute any Check List or Preset items assigned to you by Stage Manager, Run Crew

Chief or Technical Director.

5. Perform a run test on any machinery or special effects at least 20 minutes prior to House Opening. (Troubleshoot if necessary.)

6. Shut down any stage equipment after the house clears and you get permission from the stage manager. Check in and store scenery and props to their assigned locations.

7. Report any problems you encountered with the show or the equipment to the Stage

Manager and the Run Crew Chief or Technical Director. If you are unable to contact the Technical Director, report problem to another member of the Design/Tech faculty.

Post-Production Duties:

1. Assist on Stage Crew at Strike.

***Costume***

**Position: Costume Designer**

Advisor: Faculty Costume Designer

Eligibility: The following criteria will be used to determine design assignments:

1. Have the general approval of the costume faculty after being put forward as meriting a design in the costume area.

2. Have successfully completed one assistant design role and lead wardrobe position on a production.

3. Have successfully completed the following course sequence: THD120, THD142, THD250, THD352

4. Have demonstrated through a portfolio presentation the necessary organization, design, painting, technical, and pattern drafting/draping skills required in design an actual production.

5. Assignment preference is given to Design/Tech Students.

Learning Objectives: To obtain practical experience in the design and execution of costumes.

Responsibilities:

Pre-Production Duties:

1. Read and analyze the script; develop a concept statement and concept board or collage; develop a line by line, character analysis, and buzzwords for each character.

2. Attend all production meetings, meeting all deadlines as established by the faculty advisor and staff costume.

3. Construct a character scene breakdown and a wardrobe plot or garment breakdown. 4. Maintain a calendar or to do list of deadlines for construction, pulling, shopping etc. Set up a shop calendar with the faculty advisor and staff costumer.

5. Prepare sketches for director’s approval with color chips or other materials to indicate color, texture, or weight of fabrics.

6. Discuss budget breakdown, building and pulling with the faculty advisor. A definitive

number of costumes will be assigned as “to be built” per this discussion.

7. Prepare color renderings for the director’s approval. A show will not be worked on by the costume shop until the director and faculty advisor have approved roughs and/or color renderings.

8. Construct “Bible” with the faculty advisor.

9. Meet the deadlines for pulling, shopping, fabric modification, wig dressing, rehearsal

clothes, etc.

10. Obtain approval from faculty advisor for the use of and alteration of stock costumes.

11. Attend first read-through, and one rehearsal weekly.

12. Attend necessary run-through rehearsals to become familiar with costume usage and to check the wardrobe plot for accuracy regarding quick changes, hand props, etc.

13. Coordinate the costume accessories/props needs with the prop master, scenic designer, and director.

14. Provide the lighting designer with color swatches to use for developing his or her light plot.

15. Provide the scenic designer with color swatches to use for comparison to scenic elements and painting.

16. Provide necessary rehearsal items as determined in conjunction with the director. All rehearsal items are to be listed in the “Bible” and given to the Stage Manger, who assumes responsibility for the items. All items are to be retrieved from the stage manager the day of first dress rehearsal.

17. Supervise the purchase of costumes, fabrics, supplies, or rentals of costumes. All purchases require the prior approval of the faculty advisor. Keep accurate budget records.

18. Arrange all fitting calls with the staff costumer and faculty advisor so that the faculty advisor may attend first and final fittings.

19. Coordinate or design all hairstyles and makeup for the actors with the faculty advisor. 20. Attend all dress rehearsals and interact with the director and cast to fine tune the

production.

21. Handle publicity photo call, ensuring that actors selected for the shoot have costumes

done and ready to wear.

22. Make quick-change sheets and coordinate with the run crew and stage manager their

execution.

23. Prepare a list of ten shots for archival photo call for the stage manager for during

technical rehearsals.

24. Be prepared to take your own photos for archival purposes of processes and final

garments on actors.

25. Prepare makeup charts and a makeup review session the Sat. before technical

rehearsals begin to instruct the run crew and the actors on the how-to of makeup and

hairstyles for the production.

26. Attend publicity photo shoot.

27. Go over purchasing procedures with the staff costumer, with the understanding that all purchases approved by the faculty advisor.

Production Duties:

1. Check in with wardrobe head periodically to determine the proper handling and maintenance of costumes during the run of the production.

Post Production Duties:

1. Supervise costume strike with wardrobe supervisor.

2. Make sure dressing rooms and backstage change areas are cleaned and that all make- up and hair supplies are put away.

3. Sort all costumes into four categories:

a. Laundry-Sort according to machine and hand wash; then by color (whites, colors, darks)

b. Dry Cleaning-Place the dry cleaning on the rack towards the front of the costume shop. Inventory the pieces and label rack “To Be Dry Cleaned”

c. Check in all accessories and return to stock location.

d. Disinfect all footwear and return to stock location.

e. Rentals-Prepare all items rented for return. Box up all items that require shipping and prepared for FEDEX scheduling by the Costume Shop Supervisor. Make proper arrangements for the return of items not to be shipped.

f. Ensure that the costume shop is back in order after the strike of the show.

4. Prepare a final budget statement for the faculty advisor and arrange a meeting to review your process and discuss future projects.

**Position: Assistant Costume Designer**

Advisor: Faculty Costume Designer

Eligibility: The following criteria will be used to determine the assistant design assignments:

1. Have the general approval of the costume faculty after being put forward as meriting a design in the costume area.

2. Have successfully completed the following course sequence: THD120, THD142, THD250

3. Have demonstrated the necessary organization, understanding of design principles, painting or fabric modification, technical, and pattern drafting/draping skills required to assist a designer.

4. Assignment preference is given to Design/Tech Students.

Learning Objectives: To obtain practical experience to learn the process of designing and execution of the design of costumes.

Responsibilities: Pre Production Duties:

1. Read and analyze the script; develop a line by line; develop a costume plot; and a character scene breakdown.

2. Attend all production meetings, assisting the costume designer in meeting all deadlines established by the faculty advisor and staff costumer. Take minutes at all production meetings and publish them in typed format for the bible.

3. Maintain a calendar or to do list of deadlines for construction, pulling, shopping etc., in tandem with the costume designer. It is the assistant designers job to notify all parties of problems with deadlines.

4. Design a group of characters assigned by the faculty advisor.

5. Design and maintain the budget and the bible. Go over all purchasing procedures with

the staff costumer.

6. Ensure that the costume shop has all pertinent information necessary to complete

construction of the costumes.

7. Accompany the designer on shopping trips or shop alone for certain items; do all phone and catalog shopping; and ensure that purchased items that are not going to be used are returned promptly.

8. Schedule fittings and post them.

9. Pull all rehearsal clothes and check them out to stage management

10. Assist the costume designer with all pulling.

11. Assist the costume shop with construction when necessary and appropriate, building one garment for portfolio purposes.

12. Create and update all wardrobe paperwork such as “Garment Break Downs”, “Quick

Change Plots”, and “Costume Check-in Sheets”.

13. Document processes in the shop with photographs.

14. Attend and assist with the photo call.

15. Act as the wardrobe head for the show. Establish the care and maintenance of the costumes for the run of the show.

16. Assist the costume designer during technical rehearsals.

17. Assist the costume designer in developing makeup charts and hairstyles for the

production.

18. Attend the makeup/quick change rehearsal for the production. 19. Assist the costume designer in supervising strike.

Production Duties:

1. The Assistant Costume Designer is also serves as the Wardrobe Supervisor and oversees the wardrobe crew backstage during dress rehearsals and performances.

2. Ensure that any problems with the costumes come to the attention of the designer and staff costumer and are resolved.

3. Supervise the costume run crew.

4. Make sure all dressing rooms and the costume shop are locked at the end of the

performance.

5. Make sure all costumes are checked in at both the beginning and end of the performance and all costumes are returned from the stage area to the dressing rooms. 6. Instruct the wardrobe crew in presetting of costumes and any quick changes.

7. Oversee hair and make-up styling.

8. Oversee laundry collection and putting in the assigned wash at the end of the

performance.

Post Production Duties:

1. Supervise costume strike with costume designer.

2. Make sure dressing rooms and backstage change areas are cleaned and that all make-

up and hair supplies are put away.

3. Sort all costumes into four categories:

4. Laundry-Sort according to machine and hand wash; then by color (whites, colors, darks).

5. Dry Cleaning-Place the dry cleaning on the rack towards the front of the costume shop.

Inventory the pieces and label rack “to be dry cleaned”.

6. Check in all accessories and return to stock location.

7. Make sure dressing rooms and backstage change areas are cleaned and that all make-

up and hair supplies are put away

8. Rentals-Prepare all items rented for return. Box up all items that require shipping and

label for return. Make proper arrangements for the return of items not to be shipped.

9. Ensure that the costume shop is back in order after the strike of the show.

10. Prepare a final budget statement for the faculty advisor and arrange for a meeting to

review your process and discuss future projects.

**Position: Costume Run Crew**

Advisor: Costume Faculty

Eligibility: No prerequisites.

Learning Objectives: To enable the student to gain practical experience in the backstage operation of a production by assisting actors with their costumes during technical rehearsals and performances and maintaining costumes throughout the run.

Responsibilities:

Pre-Production Duties:

1. Attend Crew orientation.

2. Give all of your telephone numbers and email to the Stage Manager and the Costume

Run Crew Chief, including home and work for the contact list.

3. Receive training in the skills necessary to execute the assigned tasks for this production.

4. Attend all run-throughs and Tech/Dress rehearsals.

Production Duties:

1. Be on time for every call. Stay close to your assigned area. Do not leave the building during your call.

2. Sign in on the production call board. Sign in early enough to start your crew work on time.

3. Check in with the wardrobe supervisor upon arrival and before leaving at the end of your call.

4. Stay close to your assigned area. Do not leave the building during your call.

5. Notify the Stage Manager or Costume Shop Supervisor IN ADVANCE if you cannot avoid being late or missing a call. Only the Faculty Costume Designer can excuse your absence.

6. Complete individual assignments in a mature and responsible manor. These may

include, but are not limited to:

a. Check in all costume pieces before each dress rehearsal or performance.

b. Pass out any clean laundry that is left in the dressing room laundry baskets and

place it at the actor’s seat or in their garment bag.

c. Take any assigned costumes to the stage and placing them in the appropriate

places for “Quick Changes”. (Presets)

d. Fix any problems cast members might have with their costumes that cannot wait until the next day.

e. Write down on the “Repairs” list any repairs or special cleaning that needs to be

done by the costume shop during the day.

f. Help cast member get ready as needed and, as you are able, with hair, wigs, and

make-up.

g. Assist cast members in getting into their first costume. Subsequent costume

changes will normally be handled backstage during the show.

h. Help backstage with any assigned costume quick changes required during the

show.

i. After the rehearsals and performances, check the set and backstage for any

misplaced or forgotten costume pieces and return them to the dressing rooms.

j. When they return to the dressing rooms, help cast members out of their

costumes at the end of the rehearsal/performance.

k. Keep the Dressing Rooms and Costume Shop clean and picked up, putting all

make-up and hair supplies back in the correct cabinets at the end of the night.

l. Make sure all electrical appliances such as curling irons, and hot rollers are un-

plugged and put away.

m. Remind cast members to keep their places clean and take home their personal

property.

n. Collect the dirty laundry at the end of each night and place the baskets on the

washers.

o. Check back in all costume pieces at the end of each dress rehearsal or

performance.

p. Make sure all Costume Shop and Dressing Room lights are off and doors are

locked at the end of each dress rehearsal/performance.

Post-Production Duties:

1. Attend and assist in Strike.

***Lighting***

**Position: Lighting Designer**

Advisor: Faculty Lighting Designer

Eligibility: THD120, THD140, THD250, THD351. Assignment preference is given to Design/Tech Students.

Learning Objectives: To obtain practical experience in the design and execution of lighting. Responsibilities: A Lighting Book is required of all designers. The Lighting Book should consist of the following items:

* Complete script (ALL)
* Pre-Production Duties:
* Production Schedule & Contact Sheet (ALL)
* Inventory List (ALL)
* Budget/ Expenses (ALL)
* Concept notes & Any music CD (LD & ALD)
* Visual Research & Costume Rendering (LD &ALD)
* Channel Hook up, Instrument Schedule, Circuit Hook up, Magic
* Sheet, Color & Template List (ALL)
* Scenic Information (ALL)
* Costume Rendering

Before Loading In:

1. Furnish all appropriate phone numbers to the Stage Manager and your advisor.

2. Obtain a production schedule and list of DUE DATES from the Technical Director.

3. Attend all production meetings.

4. Obtain a 1/2" Ground Plan and Section from the Scene Designer. A Xerox copy of

his/her set rendering may also be useful.

5. Obtain a grid or theatre plan and lighting inventory from the Resident Lighting Designer.

6. Obtain Costume fabric swatches from the Costume Designer.

7. Develop a written Lighting Design Concept based upon the Director's Production

Concept, and in consultation with Resident Lighting Designer. Provide a concept board or other visual research to Director and fellow designers.

8. Attend rehearsals as necessary to watch movement and note how actors are using the

stage space.

9. Meet with the Director as necessary to discuss lighting color and angle choices and to

discuss lighting cue placement and composition.

10. Experiment (if necessary) in the Light Lab with color and angle choices. Clean up and

restore lab to its initial configuration.

11. Consult Resident Lighting Designer for a review of light plot and color choice. It is

necessary to obtain the approval of the Resident Lighting Designer before the plot is

hung.

12. Furnish Master Electrician with 1/2" Lighting Plot and Hook Up on the Light Plot after the Resident Lighting Designer has approved the plot.

13. Work with Master Electrician to answer questions he/she might have in circuiting, special effects, practicals, etc.

14. On weekday (Monday through Friday) prior to lighting plot due date, review with the show TD and TD advisor and RLD about the lighting plot and the line schedule. Be sure your paperwork and your drafted lighting positions agree with reality.

15. Confirm microphone and speaker placement with SD and Sound Design Advisor prior to hang.

16. Discuss all practicals and special wiring needs (additional circuits, scenery over floor pockets, etc.) with RLD, RME and your lighting team members. And the show TD and props designer prior to Plot due date. Arrange for these items to be dealt with and by whom.

17. Pre-plan with the show TD and TD advisor any set/ scenic moves, which may affect your hang or your wiring/ cabling needs.

18. Plan for Paper Tech. After Loading in: Before FOCUS

19. Attend all Hang and Focus Calls.

20. Assist with the training of the Light Board Operator in the operation of the light board. 21. Furnish light cues to the State Manager AT LEAST THREE DAYS in advance of the first

technical rehearsal. Schedule session to explain and place the cues in the stage

manager’s book.

22. Before focus, with TD, SD, RLD, set trim on electric pipes and borders.

23. With the SM, spike specials on the stage.

During Focus:

24. Have electricians pull shutters completely open and fully open the iris before starting to focus.

25. Determine type of beam (soft edge and hard edge).

26. When focusing, stand in the center of where you want the hot spot of the beam. Don’t tell the electrician all about what the light is doing, just stand where you want it.

27. Never walk away from someone with a light on. Attempt to focus the light as soon as it comes on. Units get hot faster than you think, so please be considerate.

28. Make sure the electrician locks the unit before moving on to another instrument.

Before Level Set:

1. Arrange a time for the director to come in, preferably Tuesday or Wednesday, and look at rough cues you have already set. This is so you do not labor all week on cues that look nothing like what the director wants.

Before First Technical Rehearsals

2. Establish preliminary light levels for all cues prior to the first Technical Rehearsal. 3. With the ALD and ME supervise the placement and taping of mats over cables run on the floor, and insure that all cables are properly dressed on the set no later than the first technical rehearsal.

During Technical and Dress Rehearsals:

4. Attend all technical and dress rehearsals through Opening Night. Receive notes from the Director after each rehearsal.

5. Furnish Master Electrician with a prioritized list of work notes at the start of each work call.

6. Directors and choreographers have final approval.

7. Update all paper work every night after tech table with ALD and ME and print out for next day.

Production Duties:

1. Report all problems with personnel or equipment immediately to the Resident Lighting Designer and Resident Master Electrician.

2. Check with Master Electrician and Stage Manager's Performance reports for any problems that may occur during the run of the show.

3. Make focus or cue adjustments during the run of the show as requested by the director or reported as needed by the Master Electrician. Please make sure these requests and/or reports are channeled through the Stage Manager and reported in the performance report to avoid miscommunication or confusion.

Post-Production Duties:

1. Attend and assist with strike.

2. Complete Self Evaluation and schedule a review and evaluation session with your

advisor.

**Position: Assistant Lighting Designer**

Advisor: Faculty Lighting Designer

Eligibility: THD120, THD140, THD250 and faculty permission

Learning Objectives: To obtain practical experience in the design and to support the execution of lighting.

Responsibilities: A Lighting Book is required. The Lighting Book should consist of the following items:

Complete script (ALL)

Production Schedule & Contact Sheet (ALL)

Inventory List (ALL)

Budget/ Expenses (ALL)

Concept notes & Any music CD (LD & ALD)

Visual Research & Costume Rendering (LD &ALD)

Channel Hook up, Instrument Schedule, Circuit Hook up, Magic Sheet, Color & Template

List (ALL)

Scenic Information (ALL)

Costume Rendering

Pre-Production Duties: Before Loading in:

1. In all cases, it is the responsibility of the Assistant Lighting Designer to make an effort at understanding the intent of the Lighting Designer and helping in the realization of the design.

2. Assist the lighting designer in all areas of responsibility. Please see Lighting Designer Guidelines for more detailed information regarding these responsibilities.

3. Assist the LD and ME in the preparation of the light plot and all supportive paperwork as needed.

4. Review the light plot and paperwork with the lighting designer prior to the first work call.

5. Insure that the lighting designer has incorporated sufficient work light and assignments for the lighting prep and the hang and focus calls and all other necessary lighting work calls.

6. Make follow spot cues with LD.

7. Assist the LD and ME in planning all crews and assignments for the lighting prep and the hang and focus calls and all other necessary lighting work calls.

8. Assist in determining running crew needs such as follow spots, deck electricians, etc. 9. Prior to work calls, insure that there is sufficient gaffer’s tape, spike tape and measuring tapes, and other tools and supplies necessary for your particular show and inform the ME of any needs.

10. Coordinate with LD and ME about preparation and framing of all color media and

templates prior to the lighting hang.

11. Assist ME in the preparation and wiring of all practicals and other special wiring and/or special effects needs in prep week. After Loading in: Before FOCUS

12. Update all paper work including plots before focusing day. During Focus:

13. ALD should keep a record of all units that have been focused and maintain focus charts.

14. Consult with your designer about how he or she wishes to focus. Ask the designer how many focusers he wants to use and where he wants to start. Work with the ME to get people and equipment in place to begin.

15. When the focus begins you are the boss (for the most part.) You direct which light is next to be focused in the position and where the designer should go. The object is to keep the focus moving

16. Use the plot or cardboards to follow the focus as opposed to the paperwork.

17. The Remote Focus Unit or console is yours. You punch the buttons! Or the show BO

could push button for you if you have enough focusers.

18. When a light is focused bring up the next light to be focused before taking out the one

that was just finished. Glow (20%) the next light for each electrician when they finish with their current light. This allows them to move into position and prep the light while the designer is finishing the focus on another.

19. As a light is focused highlight it on the plot in a color that means it is finished. If a light can’t be focused at this time (needs work etc.) and has to be skipped highlight it in another color (don’t leave it blank as then you’ll wonder later why it was skipped. The color coding allows you to know that a problem was detected and that was why the light wasn’t focused)

20. As you move from light to light call out to the designer like this “Next light is channel (insert channel number) with (insert crew member name) on the (insert position).”

Read…Example “Next light is channel 331 with Tom on the 3 unless the designer asks as this takes time for you to look up and most designers carry cheat sheets during a focus call. Keep the information handy but only when asked.

21. Keep a note pad by you for notes that might come up (and they always do.) It is possible that a work notes sheet has not yet been created during the load-in process and in this case use these notes to create a work notes sheet.

22. The ALD is responsible for all note taking throughout this process, and an organized method is your responsibility.

23. When a position is near being finished ask the designer where he/she would like to focus next and then coordinate the move with the ME. Try to get this information a couple of lights before the end of a position as this allows time for the crew to prep whatever might be needed for the next position.

24. Keep an eye on the time. Let the LD know when you are approaching break, lunch or

Electric.” Do not give dinner times. Give him/her a couple of minutes notice so that a good stopping point can be found.

25. Be flexible as not all designers work in the same way. Work with the designer to make

the focus call the most efficient that it can be. Use breaks to discuss. Before Level Set:

26. Attend rehearsals with LD.

27. Finish Follow Spot Cue list and give to the crews.

28. Assist in the training and supervision of all running crews prior to and during the technical rehearsals.

29. Insure all Boom Colors are right and right placement for dance production.

During Level Set:

30. Taking work notes that are discovered in the process of cueing.

31. Following along the cueing with spot cues in hand and informing the LD as to which spots are up on whom and when.

32. Keep an eye on when the LD is going to need scene changes and attempt to anticipate

them a little. Contact the shop when a scene change in needed.

33. Make sure that you have a cell phone with which you can contact the ME. Coordinate

with the ME on work notes that are being accomplished during the cue setting call.

34. Help young board OPs in the use of the board as needed.

Before First Technical Rehearsals

35. Ensure that the Tech Table has pencils, erasers, highlighters, swatch books and template books available for the designer’s use. Also ensure that there is writing (note) paper.

36. There should be enough power inputs to accommodate all lights, computers, etc.

37. All cables should be taped down in such a way that they will not trip anyone walking by the tech table. During Technical and Dress Rehearsals:

38. Prior to one hour before “go” make sure that everyone has updated paperwork such as Spot Cue Sheets and Shift Plot Sheets.

39. At half-hour gather the spot operators together and go over any notes that you and the designer might have. Make sure that the spots are as prepared as possible for this nights run.

40. During the rehearsal the position of the ALD is besides the designer.

41. Typically you’re main job will be to watch the spots and make sure that they are following their cue sheets.

42. Take any notes that the LD gives you on the spots but also note what you see. Later after the rehearsal schedule a time with the LD to go over your notes and see what he has to say about them.

43. You are also a second set of eyes on the stage. Keep an eye out for lights that have

dropped focus or lights on borders etc. Again keep a list of notes and go over them with the LD after the rehearsal.

44. As the rehearsal is winding down, get together with the ME and go over the current work notes. When the LD has a free moment ask him which notes he considers most important and inform the ME so that they can be gotten to right away. Create a game plan for the work notes session then inform the LD when he has a free moment.

45. When the rehearsal is over, go over work notes with the LD and get any specific

information that you’ll need for focus notes etc.

46. At the end of this day the ME should have an updated and complete Channel Hookup,

Dimmer Hookup and Instrument Schedule for the next days dimmer check. Getting this information to the ME tonight allows them a day to prepare the paperwork.

47. At the end of each day from this day forward, notes will be e-mailed to the ME and the LD. Major notes regarding system failures, facility problems, major crew problems or

other similar problems should be followed up by a phone call with the ME.

**Position: Master Electrician**

Advisor: Faculty Lighting Designer, Technical Director

Eligibility: THD120, THD140

Learning Objectives: To enable the student to gain practical experience in the management of electrics crews through hang and focus, working with lighting designers, maintaining a production’s lighting equipment and systems through the run of its performances, and helping to direct the productions strike.

Pre-production Duties, Early Preparation:

1. Receive ground plan, section, and hook up from the Lighting Designer.

2. Acquire ground plan and Section of theatre, including line plot, circuit charts

a. Note length of pipes, maximum weight bearing capacity, and size of counterweight system

b. Note accessibility of lighting positions--scaffolding, catwalk, ladder, pipe Number and location of ladders or lifts

3. Confirm Equipment Inventories. Note any equipment which is permanently mounted or located and where.

4. Obtain circuit plot.

5. Obtain Production Schedule

6. Cable Inventories. How many two-fers, short jumpers, adapters?

7. Check condition of equipment. Are there any portions of the standard equipment, if any, which are out for maintenance or need repaired?

8. Location of remote and/or auxiliary plug-ins (back stage, house) for the focus remote or the light board

9. Number and location of standard Edison outlets

10. Type and location of all fire extinguishers

11. Location of house light, work light, and panic light controls

12. Location of additional equipment such as cue lights, safety lights, running lights,

extension cords.

13. Confirm theatre rules of operation and Load In procedures

14. Schedule of theatre if different from that of the production

15. Obtain a schedule of the production which includes hang, focus, set load in, painting

schedule, technical rehearsals, other work calls, and performances. This may require

your input or it may be a standard procedure.

16. Become familiar with the names and faces of other production personnel such as the

Director, the Production Manager, the Stage Manager, the Technical Director, and the

Scene Shop Supervisor.

17. Obtain a list of crewmembers (which may be preliminary).

18. Learn Purchasing Policies and Procedures.

19. Read the play and be familiar with its structure (how many acts/scenes, musical

numbers), and its style (realism, expressionism, epic).

20. Be familiar with the scenery in the play. Does it move? Where is it stored?

Pre-production Duties, The Designer's Light Plot/Hook Up/Instrument Schedule

1. Determine the number and type of lighting instruments used by the designer. Compare with the theatre inventory and notify the designer if the inventory has been exceeded. Compare the plot with the Hook Up and note any discrepancies for the designer.

2. Note the positions used and the number and type of instruments per position. Note

number of circuits needed per position.

3. Note any special positions such as booms, rolling booms, set mounts, floor mounts, dead hung pipe, and specially built lighting trusses.

4. Note relationship of lighting positions and instruments to scenery. Note relationship of lighting equipment to sound equipment.

5. Note type and location of practical lighting on the set.

6. Carefully examine the light plot and hook up to determine how the designer means to

control the lighting instruments. Cross-reference Hook Up to Light Plot. Check to see that the designer does not overload dimmers or that the designer has not exceeded number of dimmers or control channels available.

7. Determine which instruments, if any, can be two-fered. This usually requires consultation with the designer.

8. Select circuits for each instrument to be plugged and record in pencil on Hook Up and your copy of the plot.

9. Figure cable runs.

10. Note additional equipment such as barn doors, top hats, gobos, donuts, pipe stiffeners,

adapters, and side arms.

11. Note type and location of special effects and how they are to be controlled (individually or by the lighting control board).

12. Obtain a color cut list and order color filters. The designer or his/her assistant sometimes does this.

13. Make hanging cardboards, hanging cards, and/or a list of all equipment by position. This may translate into a shop order.

14. Make a list of all equipment and supplies, which must be purchased or rented.

15. Make a list of special needs such as special permits.

Pre-Production: Preparation for The Light Hang

16. Consult with the Technical Director daily to schedule work times. Plan how much time should be devoted to:

a. Preparation work

b. Light hang and circuiting

c. Focus

d. Schedule time to wire practicals and special effects.

17. Coordinate with the Technical Director any work which may need to be done on or around scenery such as:

a. Practicals

b. Instruments mounted closely to or on the set

c. Special lighting pipes or trusses

d. Moving lighting instruments such as those on rolling booms

e. Cable which may be on the floor or in the way of moving scenery

f. Location and storage of special effects

g. Special effects which may require permits or special run crew needs

h. Props which need electrical wiring and power

i. Any special focusing needs that require the set to be in a certain position or

condition.

j. Any instruments or positions that may need Z-tec insulation for fire protection.

18. Obtain keys to appropriate electrical areas from the Production Manager.

19. Check tools to make sure they are sufficient and functioning.

20. Make sure there is an adequate supply of "perishables" such as lamps, electrical tape,

gaffer’s tape, tie line, pens, pencils, labels, etc.

21. Check equipment to make sure it is aligned properly. Make all needed repairs prior to the hang.

22. Check that all equipment is lamped properly (wattage, MFL vs. WFL, spot vs. flood, etc.) If the instruments are variable focus, check the beam angle as designated by the designer.

23. If there is time to work in the theatre prior to the light hang, the following things may be accomplished to save time during the hang:

* Assemble equipment by position. This can be done in a general way, particularly if large quantities of equipment must be moved to a "hard-to-reach" location.
* Assemble booms, special pipes, trusses
* Cut and sort color filters by lighting position
* Consider the "order" in which tasks should be accomplished. Consult with the Technical Director.
* Manufacture, rent, or purchase special effects such as fog machines/fluid, gobos, chasers, flash pots, scene machines etc. prior to the hang.
* Know how to operate such special effects.
* Know where to find things in the theatre such as extra pipe, side arms, boom

bases, etc. are working with an inexperienced crew, an orientation must be given. Ideally, this be done prior to the actual hang.

* Orientation should include these items: Make sure each crew member brings: an 8" crescent wrench, a knife, and work gloves. Orient the crew to theatre and electrical safety. Identify and review each instrument being used in the production, its basic parts and how to hang and focus each instrument Give a brief tour of the theatre and electrics areas. Briefly outline the procedures for the hang and focus and the work to be accomplished.

Pre-Production The Light Hang And Focus

1. THE MOST IMPORTANT THING YOU CAN DO DURING A LIGHT HANG IS TO KEEP

THINGS RUNNING SMOOTHLY AND SAFELY. YOU MUST TROUBLESHOOT AND

SOLVE PROBLEMS WITHOUT LETTING YOURSELF BECOME IMMERSED IN THEM.

2. When you are troubleshooting, assess which problems can be solved in a short amount of time and effort and which problems may take longer, need additional equipment, or major repairs.

3. Observe as much of the work as you can from a central location. Be available for

questions but try to remain central to the operation. That is, don't go running off where others who need you cannot find you.

4. Patch and check each position as it becomes completely hung. This enables you to

catch simple problems early and often saves time and labor. For example, check each electric before it is flown out. This could be a good time to check the dimmers that control units on that electric. It’s easier to fix on the ground than in the air.

5. Keep an eye on any inexperienced members to make sure they are hanging instruments properly and safely. If crew members are working in pairs, put a more experienced member with a less experienced member. Always give positive reinforcement, be friendly, and exhibit a positive attitude.

6. Try to ask crew members to perform a task rather than ordering them. It is much more pleasant and achieves the same results. ALWAYS SAY PLEASE AND THANK YOU. 7. After the show is completely hung and circuited, run a final dimmer check and trouble

shoot if necessary.

8. During focus, be available on the deck to solve problems and supervise crew.

9. Make sure there are crew members to run the board, foot ladders, focus, and trouble shoot. Find out how many teams of focusers the designer can manage at one time and allocate personnel accordingly.

10. Make a list at the end of the call of what work still needs to be accomplished. Prioritize the list. Report to the Lighting Designer.

11. Do a safety check of the hang once focus is completed. Is cable dressed? Are gel frames secured? Are safety cables in place?

12. Keep careful notes of any changes made in the plot, electrical hook up, or lighting equipment. Correct all copies of paperwork. It is extremely important that this is kept current and all out-of-date copies be identified by date and marked as being no longer applicable. Remember to use a pencil instead of a pen when making notes on paperwork and drawings.

13. Always remind crew members of the time and place of the next call.

Pre-Production: During Rehearsal

1. Either you or a crew member must program the light board. Make sure you know how to program and/or instruct another how to program.

2. Be available in the theatre for any problems or emergencies that may come up during

rehearsal.

3. Report to the Designer or Assistant Lighting Designer to receive work notes at the end of each rehearsal session. Prioritize the list with the designer. Make appropriate changes, if necessary, to the next crew call.

4. Plan each work call to get as much work accomplished as possible. Try not to put work off to the next call.

5. Do a dimmer check before each rehearsal session.

6. Train any electrics crew members (deck electricians, follow spot operators) in the safe use of equipment, including the use of fire extinguishers. Describe each task they must accomplish and how it "fits" into the production. Make sure they know how they must dress for the run of the show (blacks or other costumes). Give them a schedule and make sure they know their call times, where to sign in, and the name and telephone number of yourself and the Stage Manager. Introduce each crew member to the Stage Manager. At the conclusion of the rehearsal process, collect from the Lighting Designer a copy of the following paperwork:

7. Corrected Light Plot and Hook Up (You share in this responsibility.)

a. Magic Sheets

b. Master Cue Sheets and Follow Spot Cue Sheets

c. Make at least two back up computer disks of the production to be kept in a safe

place.

Production: The Run of The Production

1. Schedule a time with the Stage Manager to do a dimmer check before each performance. If there are two performances in one day, a dimmer check must be performed before each performance. During the dimmer check:

a. Replace lamps and make necessary repairs to equipment. Replace burned out gel.

b. Check focus of each instrument.

c. Check all practicals and special effects for wear and proper functioning.

2. Be available during the performance for emergencies.

3. Check with the Stage Manager after each performance for notes. These may be on

instrument focus, burned out lamps, or equipment that is not working properly.

Strike

1. Prior to strike make a list of all work that must be accomplished and verify it with the

Lighting and Sound Supervisor.

2. Attach an order to each item on the list and assign crew members accordingly.

3. Meet with the Technical Director to determine the overall schedule of the Strike and the coordination between the tasks that the carpenters and electricians must each perform.

4. Hold a brief orientation to assign initial tasks to each member.

5. As in the Hang and Focus, you are responsible for making the strike go smoothly and

safely. Be available in a central location to answer questions or solve problems.

6. As each task is accomplished, ask each crew member to report to you for another

assignment.

7. Make sure everything is put away in its correct location, equipment is stored properly,

and all areas (grids, stage, loading bridge, electrics room) are left neat and clean.

8. Thank each crew member.

9. Return all rented or borrowed equipment immediately (or the next day if the strike takes place at night).

**Position: Deck Electrician**

Advisor: Faculty Lighting Designer or Technical Director

Eligibility: THD120, THD140

Learning Objectives: To enable the student to gain practical experience in the backstage operation of a production.

Pre-Production Duties:

1. Attend Crew Orientation.

2. Give all of your telephone numbers to the Stage Manager and the Lighting Designer,

including home and work.

3. Receive training in the skills necessary to execute the assigned tasks for this production, which may include:

a. Placing color (gel) in lighting instruments

b. Plugging/re-plugging cable and/or lighting instruments

c. Dressing or paging cable for scenery moves

d. Executing back stage cues or special effects such as fog, smoke, or other

devices or effects.

e. Taking control of houselights

f. Using individual faders and master fader

g. Executing house light cues

h. Restoring house light system to panic control

i. Store, replace and operate the Ghost Light as required.

j. Turning on and off stage and grid work lights, running lights, classroom and/or

rehearsal lights

Production Duties:

1. Be on time for all rehearsal and performance calls.

2. Should you become ill (or through some mishap be late), call and speak PERSONALLY

with the Stage Manager.

3. Be present for all dimmer checks with the Master Electrician. Assist in any trouble-

shooting or lamp replacement necessary during the run of the show.

4. Execute any Check List or Present items assigned to you by Stage Manager or Lighting Designer.

5. Run test on any machinery or special effects at least 20 minutes prior to House Opening. (Troubleshoot if necessary.)

6. Shut down any electrical equipment after the house clears and you get permission from the stage manager.

7. Turn off running and stage work lights and set out Ghost Light.

8. Report any problems you encountered with the show or the equipment to the StageManager.

Post-Production Duties:

1. Participate on the Electrics Crew at Strike.

**Position: Light Board Operator**

Advisor: Faculty Lighting Designer, Technical Director

Eligibility: THD120, THD140

Learning Objectives: To enable the student to gain practical experience in the backstage operation of a production through the programming and running of the light board.

Pre-Production Duties:

1. Attend Crew Orientation.

2. Give all of your telephone numbers to the Stage Manager and the Lighting Designer,

including home and work.

3. Receive training in the skills necessary to execute the assigned tasks for this production, which may include:

* Cue recording and editing
* Editing cue attributes
* Cue playback and execution
* Manual adjustment of fade times and light levels
* Calling up cues in sequence and at random System start up and shut down procedures
* Setting up remote stations
* Saving memory to disk and loading memory from disk
* Taking control of house lights
* Using individual faders and master fader
* Executing house light cues
* Restoring house light system to panic control
* Turning on and off Ghost Light and grid work lights

Production Duties:

1. Be on time for all rehearsal and performance calls.

2. Be present for all dimmer checks with the Master Electrician.

3. Assist in any trouble-shooting or lamp replacement necessary during the run of the show.

4. Execute any Check List items assigned to you by Stage Manager or Lighting Designer. 5. Turn on light board at least twenty minutes prior to the opening of the House and scan light cues for any potential problems.

6. Take control of House Lights and execute any House Light preset.

7. Turn off light board and monitor after the performance and restore control of House

Lights to Panic System.

8. Cover board with dust cover.

9. Report any problems you encountered with the show or the equipment to the Stage

Manager.

Post-Production Duties:

1. Assist with booth cleanup and Electrics Crew at Strike.

***Sound***

**Position: Sound Designer**

Advisor: Faculty Sound Designer

Eligibility: THD120, THD140 and Permission. Generally, experience with a sound design for a simple production is required before being assigned a more complex production. Any class work in sound will be used in evaluating a student's eligibility for a design; performance in other design areas may also be used as criteria for eligibility.

Learning Objectives: To enable the student to gain experience in the sound design of a production, including the execution of the design, rigging and patching the equipment in the theatre (includes headset communication), supervising the area and sound crew during technical and dress rehearsals, and loading out all equipment during strike.

Pre-Production Duties:

1. Read and analyze the script.

2. Attend all design and production meetings, and actively collaborate with other designers and members of the production team.

3. Build a sound plot showing content, cues, sources, duration, overlapping cues, and

speaker locations (or channels) and headset locations.

4. Get directors approval of sound plot

5. Research and obtain (or build from scratch) appropriate sounds and music for the design

6. Follow rehearsal reports for daily changes or amendments to the sound area’s

requirements

7. Prepare an expense “needs” list for approval by the Lighting and Sound advisor including purchases of material, CDs, software, etc.

8. Track expenses to insure that approved expenses are not exceeded, following the

guidelines for purchasing (as outlined in the "General Policies" section of this Handbook).

9. Audition sound cues for director in advance to allow for substitutions or changes prior to first technical rehearsal.

10. If needed, prepare a CD of cues to be played on a boom box for rehearsal by the Stage

Manager.

11. Provide stage manager with a sound cue list (with locations in script) in ample advance of first technical rehearsal for entry into the prompt book.

12. Orient run crew to required equipment, playback methods, head set etiquette, and cue calling by the stage manager.

13. Prepare cue sheets for sound run crew.

14. Instruct sound crew in proper pre-show checks and post show procedures, including:

a. Headset placement and testing

b. Turning on procedure for the system

c. Executing a sound check of the system

d. Returning headsets to storage as needed

e. Executing a post-performance shut down

Production Duties:

1. Work with director, designers, cast, and crew to insure appropriate sound cue execution and artistic impact for the production.

2. Deal with any required maintenance issues during performances to insure the integrity of the design.

Post-Production Duties:

1. Attend and assist at strike in:

a. Clearing all equipment of disks, cues, or software modifications to the satisfaction of the faculty advisor.

b. Restoring physical condition of all equipment, cables, etc. to the satisfaction of

the faculty advisor.

**Position: Sound Board Operator**

Advisor: Faculty Sound Designer

Eligibility: No prerequisites.

Learning Objectives: To enable the student to gain practical experience in the backstage operation of a production through the running of sound equipment.

Pre-Production Duties:

1. Attend Crew Orientation.

2. Give all of your telephone numbers to the Stage Manager and the Sound Designer,

including home and work.

3. Receive training in the skills necessary to execute the assigned tasks for this production, which may include:

a. Cue playback and execution

b. Execution of various cue attributes

c. Speaker and monitor assignment

d. Manual adjustment of fade times and levels

e. Calling up cues in sequence and at random

f. System start up and shut down procedures

Production Duties:

1. Be on time for all rehearsal and performance calls.

2. Run all sound checks in coordination with the Master Electrician. Assist in any trouble- shooting necessary during the run of the show.

3. Execute any Check List items assigned to you by Stage Manager or Sound Designer.

4. Turn on sound board at least twenty minutes prior to the opening of the House and play back various cues to check for any potential problems.

5. Turn off sound board and any sound computers and monitors after each performance. 6. Cover board with dust cover.

7. Report any problems you encountered with the equipment to the Stage Manager and

Lighting and Sound Supervisor.

Post-Production Duties:

1. Assist with booth cleanup and strike. Store sound equipment as specified by the Lighting and Sound Supervisor.

***Dramaturgy***

**Position: Dramaturgy**

Advisor: Director of the production

Eligibility: Permission of the faculty and acceptance by the director of the production.

Learning Objectives: To enable the student to gain practical experience in the dramaturgical work of a production.

1. The Dramaturgy is responsible for providing the production team, actors, and audience members with information that will help them better understand and appreciate the play, the playwright, and the contexts that inform the play. The dramaturge’s responsibilities will vary from production to production depending on the needs and desires of the director, but (s) he may assist with any or all of the following:

a. Textual Research: Assist the director in establishing a working script, editing the text, and/or determining the version or translation to be used.

b. Contextual Research: Research the historical, sociological, and artistic contexts that inform the play. At the director's request, disseminate this information in rehearsals, production meetings, audience discussions, study guides, program notes, and/or lobby displays.

c. Background Research: Undertake specialized research regarding specific references, ideas, and/or history alluded to in the play, as well as the production history of the play and/or playwright, in order to augment the research work of the director, designers, and/or actors.

2. Persons interested in serving as a dramaturge should first meet with the Chair of the department at least one semester prior to the production they hope to dramaturge, as a student's dramaturgical work may qualify as an independent study course. Once approved by the Chair, the student is then free to approach the director of the production and offer his/her services as Dramaturgy. The director is under no obligation to accept this offer.

3. Should a student be appointed as dramaturge, the director should work closely with him/her to determine the particular dramaturgical needs of the production. If the student is receiving course credit for the dramaturgical work, the Director should work closely with the student, in order to ensure that specific learning objectives for the course are articulated and met. A syllabus must be utilized for course credit to be secured.

***Stage Management***

**Position: Stage Manager**

Advisor: Director of Production and Technical Director

Eligibility: THD120, THD140, THD230

Learning Objectives: To gain practical experience in the planning and execution of the rehearsal and performance process from beginning to end. Develop advanced leadership, organizational and communication skills.

Pre-Production:

1. Meet with the Director and develop and distribute a rehearsal schedule.

2. Assist with auditions and callbacks.

3. Obtain a production schedule and list of DUE DATES from the Technical Director or your Advisor.

4. Run ALL production meetings. Notify all production staff of all meeting days and times. Collect agenda items.

5. Develop, distribute and maintain all contact lists. Obtain schedule forms from Production Staff and cast. Distribute schedule forms to the Costume Shop.

6. Obtain a 1/2" Ground Plan and Section from the Scene Designer. A Xerox copy of his/her set rendering may also be useful. Tape rehearsal room floor.

7. Organize and maintain a prompt script which is defined as the accurate playing text and blocking, together with cue sheets, plots, daily rehearsal and performance reports, contact lists, schedules and all other items necessary for the technical and artistic operation of the production.

8. Obtain rehearsal props and costumes and organize them for rehearsal. Return those items when they are no longer needed.

9. Organize, prepare and maintain the rehearsal space for rehearsal. Assume responsibility for the form and discipline of the rehearsal process.

10. Run rehearsals and manage the rehearsal process. Record all blocking in the prompt script, changes in text, track props, hold book, keep the rehearsal on schedule, perform scene and prop shifts and rehearsal “sounds”, keep attendance, record timings, take notes and complete and distribute daily rehearsal reports. Maintain discipline in the rehearsal process. Establish a rally point outside of and some distance from the building where cast and crew should go in case the building needs o be evacuated. Once there take roll to determine if anyone is missing. If someone is missing notify Police or Fire officials arriving on site.

11. Check-in daily with the Director, Technical Director, Costume Shop, and Prop Master and all designers.

12. Record all cues in the prompt script. Develop shift, props, sound, light and costume plots along with the designers.

13. Prepare the stage for Technical Rehearsal. Supervise all run crews and assist with their training.

14. Run all technical and dress rehearsals. Coordinate problem solving. Hold a Production Staff Meeting after each rehearsal.

Production:

1. Coordinate performances with the House Manager. Complete and distribute daily rehearsal reports and report any problems to the appropriate supervisor.

2. Maintain the artistic intentions of the Director after opening to the best of your ability. Attend strike. Make sure the booth is clean and neat.

3. ACCIDENT REPORTS. Accident reports should be completely filled out and turned in to the Chair of the Department with in 24 hours of the incident. The two different report forms can be found online at www.kent.edu and in the Appendix of this handbook.

4. Attend post-production review session.

5. Schedule a review and evaluation session with your director and technical director.

**Position: Assistant Stage Manager**

Eligibility: No previous experience.

Learning Objectives: To gain practical experience in the rehearsal and performance process from beginning to end.

Responsibilities:

1. Assist the Stage Manager with any and all of the above responsibilities.

2. Provide backstage run crew assistance and supervision.

3. Attend all performances and strike.

**HOUSE MANAGEMENT**

The House Manager is an important representative of the Department of Theatre and Murray State University. The House Manager is the liaison between the audience and the production staff. For this reason it is important that the House Manager projects a professional attitude. Please arrive at the theatre in professional attire; jeans, sweats and t-shirts are not permitted. You will need to wear a watch or carry with you some sort of timepiece. Duties of the House Manager include (but not limited to): checking and cleaning of facility before opening the house for seating, usher coordination for the day of show, solving seating problems, patron relations, cleaning and closing of facility after production. Always be polite and courteous with patrons.

**The Robert E. Johnson Theatre** is reserved seating. Check with the box office staff to see if there are any special seating needs. These seats will need to be reserved by you. If the show is particularly full, ushers and House Management will need to help people find their seats. This may include asking people to fill in empty seats in the middle of a row. Ushers will also need to be stationed at the bottom of the stairs to keep patrons from walking across the stage and to ask the people to watch their step down the aisles.

**The Actor’s Studio Theatre in Wilson Hall** is non-reserved seating. Ushers may need to point out where open seats are located. This is where you may encounter seating problems, so be prepared. Check with the box office to see if there are any special seating needs.

***Daily Tasks***

**One Hour before Showtime (also when the Box office opens)**

* Arrive one hour before curtain and check-in with the Stage Manager and Box Office
* Find out the running time of both acts from the Stage Manager
* Ask the Stage Manager if there are any special procedures for this production;

such as actors in the aisles, seats being used by actors, pre-show music, etc.

* Reserve the back row of seats for latecomers if necessary.
* House seats have been reserved in Johnson Theatre, find out where they are.
* Make sure box office is open
* If there are patrons with special seating needs please reserve seats in the house

at the appropriate location (Reserved signs are in the House Management folder.

Write the patrons name on the sign in black marker)

* Check that lights in foyer and hallway are on
* Check both restrooms to be sure lights are on and there is toilet paper and paper

towels (Supplies are located in the rest rooms under the sinks)

* Be sure you have enough programs for the evening (If it looks like the programs

will only last a few more days please note that on the house report so we can

order more)

* Unlock the theatre doors so you may exit the theatre and not be locked out (Use

the allen wrench in the main office) or ask Stage Management to

help you with this.

* Do **Not** open the doors just yet, simply unlock them.
* Ushers will arrive at 45 minutes before curtain: Brief ushers on policies. USHERS ARE REQUIRED TO STAY AND HELP THE HOUSEMANAGER CLEAN THE HOUSE AFTER THE PRODUCTION.
* Food and Drink are **not** permitted in the theatre.
* Cameras and recording devices of any kind are **not** permitted.
* Check the day, date and production on tickets before tearing them.

**Half Hour Before Showtime**

* Check with Stage Manager and Box Office to see if you can open the house at half hour
* When Stage Manager is ready. open the house

**Five Minutes**

* Check with box office to see if you should hold the house
* The house would be held if traffic or parking are very bad or if a large number of patrons have not arrived or if an important patron has not arrived such as the President, Dean, etc.
* If you are holding the house please inform the Stage Manager immediately
* Flash lobby lights to let patrons know we will be starting soon

**Showtime!**

* Inform the Stage Manager that you are ready to go
* Flash lobby lights again
* Close the doors
* Turn off large round lobby lights, lobby lights set by the lighting designer will remain on and these are located on the tracks by the lobby wall.
* Close all outside doors
* Have your ushers find seats near the back
* Tear tickets for latecomers and sit them near the back.
* At intermission late patrons will be allowed to move in to their ticketed or assigned seats.
* Keep an eye on the house and audience to be sure there is no patron problems during the show. House Managers should try to stay in the Theatre or lobby at all times.

**Intermission**

* Keep track of the time so you know when intermission is about to begin
* When the lights come down on the first act and then when the house lights are

coming up, open the doors

* Then turn on the large round lobby lights
* As patrons re-enter the theatre have ushers check that no food or beverages are

being brought into the theatre.

* Blink the lights 3 – 5 minutes before intermission is over.
* Check with the stage manager to see if he/she is ready to begin.
* After patrons are seated close doors and turn off the large lobby lights
* Count your tickets stubs and fill out house report

**House Reports**

* Fill out as much information as possible
* Please note any unusual occurrences; this includes any confiscated items such as cameras or recording devices and any emergency situations and how they were handled
* Also note any lost & found items that were retrieved in the theatre

**End of Show**

* Be sure to have a program recycling box, we can reuse them if they still look good
* Open doors and turn on lights
* Return any cameras or recording devices
* You and the ushers pick up any programs or trash laying around the theatre
* Recycle as many programs as possible but throw away folded, crinkle, ripped
* Lock doors to theatre or insure the stage manager will do so upon leaving the theatre
* Check in with the Stage Manager prior to departure
* Turn off all lights
* Finish house report (You’re house report will also act as your time card back up

so be sure to fill out completely, sign and date)

***Patrons who arrive after the box office is closed (This is a half-***

***hour after the show begins)***

* If the patron already has a ticket, seat them quietly in the seats reserved for latecomers
* If the patron has already paid for their tickets but they were being held at the box office, retrieve the tickets from the paid tickets the box office staff gave you before they left and seat the patrons
* House Management **cannot** sell tickets to patrons

***Out of the Ordinary Tasks***

**Patrons with tickets for the wrong date**

* If the date is in the future ask patron to return on that day or have them make an exchange at the Box Office.
* If the date on the ticket has already passed the patron will have to purchase another ticket, have them return to the box office.
* Refunds are not available without permission from the Department Administrative Assistant or the Chair of the Department.

**Patrons with cameras or other recording devices of any kind**

* If you notice or are notified of a patron with a camera or recording device, locate the patron
* Once you have located the patron you will remind them of the no photos or recordings policies
* Cameras and other recording devices of any kind are completely restricted by copyright laws
* Ask them to delete the photos or recording they took of our production
* Please see the Department Administrative Assistant or the Chair of the Department if you have any problems

**Emergencies**

**It is very important that you remain calm in any emergency situation. Once 911 or 2222 has been called, stay with the area of concern and be prepared to write down what has happened. Do not rely on your memory! You could be called to testify in court at a later date.**

**Section Four: Safety and Health**

**1. Safety Policy, including Firearm and Weapon Procedures**

**Murray State University**

**Department of Theatre General Safety Policies**

**In an emergency situation, contact 911 first.**

**General Philosophy:** While we want our students to develop new skills and levels of confidence, a student shall not be required to perform any activity that makes him or her feel unsafe.

**Things you must do at all times**

* Use common sense
* Behave in a safe and responsible manner
* Immediately report all accidents to appropriate faculty or staff members

Things that may not be done without special permission from the facility’s Technical Director:

* Work in any technical capacity without reading the document **Specific Safety Rules and Policies for Working** **in this Environment** and signing a document
* Engage in activities involving live flames – both open and guarded – (including, but not limited to,
* matches, candles, sterno, oil lamps, butane or propane torches, cigarette lighters, and cigarettes);
* Engage in activities involving pyrotechnic effects (including, but not limited to, fireworks, starbursts,
* firecrackers, flash pots, smoke pots, smoke cookies, flash paper, and blank ammunition rounds);
* Engage in activities involving weapons and firearms (including, but not limited to, guns, starter
* pistols, pistols, rifles, knives, swords, and other weapons);
* Suspend or fly personnel and performers;
* Suspend items over the audience or performing area;
* Use oil, chemical and/or dry ice foggers;
* Weld;
* Employ any unusual stage effect that may raise health or safety concerns.

**Things that may not be done unless you have received adequate training and once trained only under the supervision of a designated faculty staff or work study member:**

* Use ladders, lifts, chain hoists, or block and falls.
* Use power tools, pneumatic tools, or hand tools that are dangerous to use or produce a safety related outcome, such as draw knives and swaging tools;
* Install, connect, run, or test lighting or sound equipment;
* Conduct electrical repair work including but not limited to the testing or re-circuiting of same;
* Rig or pre-rig scenery;
* Shift or move scenery;
* Use flammable and/or toxic chemicals**;**
* Dispose of chemicals;
* Run atmospheric and/or “special” effects
* Work on the catwalk

**Before proceeding with any other activity, students must consult with the appropriate designated faculty or staff member to determine if the presence of a designated faculty or staff member is necessary in the space where the activity is being performed.**

**Special permission is required to work in this facility prior to 8:30 AM and after 11:00 PM**

**Please lock this facility when not in use**

**Specific Safety Rules and Policies for**

**MSU Department of Theatre**

**1 - Personal Protection Equipment:** You must wear proper eye protection equipment when operating all power tools. Long hair must be tied back in a manner that it will not accidentally get caught up in your work activities or in the machinery with which you are working. Oversized necklaces and jewelry should be removed. You must protect your body from unnecessary dangers by wearing appropriate clothing and footwear. Working in open toed shoes and sandals is not permitted. Other personal protection equipment should be worn when appropriate. Consult Job Hazard Analysis sheets posted in the scene shop.

**2 - Lifting, Pushing, and Pulling:** Many workplace injuries are the result of improper lifting, pushing, or pulling of heavy objects. Load-in, strike, scenery installation, dangerous or large scale scenery shifting, loading of large scale materials, equipment, and scenery may not be performed without the supervision of a designated faculty or staff member.

* When lifting objects, do not lift with your back. Squat down, use your leg muscles, and keep your back straight.
* If the object appears to be too heavy or awkward, ask for help.
* Never slide objects on shelving above your head unless you can see the surface of the shelf.
* When moving objects from one area to another, use a cart, hamper, or hand truck. Do not carry heavy objects any great distance in your arms.
* When pushing or pulling objects like rolling scenery units, always exert pressure gently. If the unit seems too heavy for you to move by yourself, ask for assistance.
* Do not slide objects across the floor by pushing with your foot – knee and ankle injuries may result if the object is too heavy or stops suddenly. Sliding or dragging objects along the floor may also damage the paint and stage floor as well.
* When a number of people are lifting and moving a heavy object, someone should count the lift. Call “Stop” if you observe, or are having, a problem.
* To avoid hitting objects and persons when carrying long items, always be aware of the length of the item behind you and out of sight.

**3 - Fatigue:** Fatigue is a serious safety concern that should be considered during all stage productions. The following guidelines should be followed to avoid fatigue.

* Get appropriate rest. Most people require 8-9 hours of sleep per night.
* Take frequent breaks while working. Repetitive or long work sessions can reduce one’s

ability to concentrate on the work at hand.

* Plan ahead. Having your building materials and equipment ahead of time can increase

efficiency and reduce the work time required.

* Know when to stop working. Recognize signs of fatigue – loss of concentration, slow

reaction times, memory loss – and cease work for the day.

**4 - Heat Stress:** Stage lighting can produce significant amounts of heat. Make sure to drink plenty of liquids during work sessions, rehearsals, and performances to replace lost fluids. Water and/or sports drinks are recommended. Avoid excessive amounts of caffeinated beverages such as coffee, tea, or caffeinated soft drinks.

**5 – Housekeeping:** Work areas should not become congested during rehearsals and set building. Clutter makes it difficult to move around and can be a fire hazard.

* To prevent accumulation of materials, trash should be removed daily.
* Place trash in proper receptacles.
* Clean up after each work session, rehearsal, and performance.
* Avoid accumulating waste lumber and materials.
* Store tools in the proper areas when not in use.
* Clean spills as they occur.

**6 – Floors:** Floor hazards include but are not limited to: wet floors due to painting, spills and cleaning; obstructions including tools, power cords, air hoses, and materials; and scenery.

* Stay alert to changes in work conditions. Be particularly aware of any platforms designated

as unsafe to walk on.

* Clean spills as they occur.
* Place all scrap and debris in proper waste receptacles. Do not allow staples, nails, or screws

to protrude from any scrap. Remove them or bend them over.

* Label unattended safety issues. Install barrier railings.
* Clean up tools, materials, and obstructions when finished with a project or when leaving it

for an extended period.

* Mark entrances to wet painted floor areas.
* Put away cords and hoses when the job is completed.
* Do not block aisles, hallways, fire exits, doorways, fire doors, fire equipment or electrical

panels.

* Notify a designated faculty or staff member of any unsafe condition promptly.
* Open traps used in performance will be identified during technical rehearsals. Training on

their use and safety must be covered in the pre-technical rehearsal safety session.

**7 - Storage and Disposal of Materials:** Consult with a designated faculty or staff member for storage or disposal guidelines and policies.

**8 - Low Light Levels:** Low light levels are present when lighting equipment is being focused, cues are being written, during rehearsals, as well as performances. EXTREME CAUTION should be used in these conditions. Blackouts may occur at any time. Lighting preparation, including tuning, lamping and wiring, the hanging, installation, focusing of lights, and other activities involving lights may not be performed without the supervision of a designated faculty or staff member.

* Sound off when stage lights are going to black.
* Use a flashlight when necessary.
* Stop all hazardous activity during low light levels.
* If a blackout occurs and you cannot see anything, stop where you are.
* Provide running lights for major pathways whenever possible.

**9 - Noise Levels:** Loud noise levels are present both in shops and on stage. These noises may come from machine tools as well as the theatre sound system and special effects. Prolonged exposure to loud sound levels can severely damage or impair one's hearing. Even short-term exposure to extremely loud sound levels can severely damage or impair one's hearing. Initial testing of light and sound, and recircuiting of same, any significant change to light and sound levels and installation, and setting of maximum levels for light and sound may be not performed without the supervision of a designated faculty or staff member.

* Wear ear protection when operating, or in the vicinity of, loud machinery and tools.
* Wear ear protection when exposed to loud and prolonged sound from audio systems.
* If in doubt, use hearing protection.
* Do not expose actors or audience to sound levels in excess of 100 decibels (dBA) peak level. In addition, posted written notice must be provided to the audience if sound levels will exceed 90 dBA.

**10 - Overhead Work Areas:** There are many overhead work areas in the facility. These include ladders, lifts, platforms, grids, catwalks, and galleries. No work should be conducted in overhead work areas without the supervision of a designated faculty or staff member. There is always a chance that something or someone may fall from an overhead work area. Exercise caution when working overhead

as well as below.

* The area below you must be clear of all personnel when working out over the catwalk railing. This includes, but is not limited to, the hanging, focusing, and gelling of lighting equipment.
* Sound off that you are working overhead. Announce the situation of loose tools or

hardware.

* If practical, secure all tools and equipment when working overhead.
* Stay inside catwalks and railings when working overhead.
* Call “heads” if you drop something.
* If you do not feel safe working at heights, stop, and inform a designated faculty or staff member.
* Do not drop objects from heights; lower them down with a rope.
* Do not look up if someone calls “heads.” Take immediate measures to protect your head.
* Do not leave unsecured tools or materials unattended in overhead work areas.

**11 – Rigging:** Rigging and running scenery for stage use can be a dangerous task. There are many hazards that can cause serious damage and/or injury. All persons using or conducting other activities around or near any of the stage rigging systems must first be trained in safe use and operation. Rigging may not be performed without the supervision of a designated faculty or staff member.

* Do not use the rigging system without proper training.
* Do not operate the rigging system unless you can see the moving objects or are in direct communication with a spotter who can see them.
* Be sure that loads are properly balanced. If loads are unbalanced, special procedures apply.
* Do not leave a line set while it is unlocked.
* Test all running rigging before each performance or rehearsal.
* In a performance situation, only move lines on cue. Moving a line before a cue could cause severe injury or damage to persons and property on stage.
* Observe all spike marks.
* Remove any spike marks that are no longer in use.
* If you are unsure about any aspect of the rigging system, ask a designated faculty or staff member.
* Properly dress and coil all lines.
* Always check for an unexpected load on purchase lines or “hemp” lines before

unlocking/untying.

**12 - Electricity and Electrical Safety:** Electricity is present everywhere in the shop, stage, and studio areas. The risk of electrical shock is present at all times due to constant changes in work areas, lighting positions, and heavy use of electrical equipment and accessories. Electrical work is to be limited to working on theatre lighting equipment and soft wired circuits. No electrical work is to be conducted on the building’s hard wired system. Disconnect or unplug any electrical circuits prior to working on them.

* Electrical repair work may only be performed under the supervision of a designated faculty or staff member.
* Electrical rigging and circuiting is only to be performed by trained lighting crew members and under the supervision of a designated faculty or staff member.
* Only properly grounded tools, cords, and equipment may be used.
* Check all equipment and cords for damage before use. Do not use a cord with a missing ground prong. Have the connector replaced before using.
* Remove damaged equipment from use, tag it, and notify a designated faculty or staff

member. Tagging is writing problem on a “DANGER Out of Order” or “Do Not Operate” tag and placing it on the tool in a clearly visible location.

* Be alert for extension cords on the floor and in work areas.
* Do not overload extension cords.
* Be aware of overhead and floor-mounted lighting fixtures and power cables in stage areas.
* Gloves should be worn when focusing lighting equipment or changing lamps.
* Safety lines should be attached to wrenches and tools when working overhead.
* No electrical equipment that is not part of the regular inventory may be used without permission of a designated faculty or staff member.
* Know the capacity of circuits. Do not overload.
* Use the shortest extension cable possible.
* Never coil or wrap cable around pipes or raceways.
* Ensure that all electrical cabling is clear of stage rigging.
* Notify a designated faculty or staff member of any hazardous electrical condition.

**13 - Power Tools:** Power tools include large machine tools as well as portable, hand operated power tools. Extreme caution should be used when operating and making adjustments to these tools. You must have safety training for a power tool before using it. Power tools may not be used without the supervision of a designated faculty or staff member.

* Students are not required to operate power tools outside the classroom setting.
* Never carry a portable power tool by the 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, hands and clothing away from moving parts of the tool (*i.e*., blades, bits, and cutters).
* Disconnect tools when not in use, before servicing, and before changing bits, blades and cutters.
* To avoid accidental starting, do not hold your finger on the switch while carrying a plugged in tool.
* Inspect tools and cords for damage and defects before each use.
* Do not use a damaged tool. Tag it and turn it in to a designated faculty or staff member.
* Do not remove, alter, or disable any guard or safety device on any power tool without permission and supervision of a designated faculty or staff member.
* Wear safety glasses or goggles when using any power tool.
* Wear ear protection when using loud power tools.
* All operators of power tools must be trained in proper use and safety of the tool prior to operating it.
* Allow the tool to reach full speed before use. Stay with it until it stops. Do not leave a

running machine.

* Do not restart power tools until they have come to a complete stop.
* Inspect materials before use. Remove screws, nails, staples and the like before cutting into used woods.
* Make any necessary adjustments to power tools with the power turned off. Unplug portable tools before making adjustments.
* All special setups must be checked by a designated faculty or staff member before power is turned on.
* Stand to the side of the power tool when turning it on. Do not stand directly in line with the blade or other moving devices.
* Observe safety space. Only the operator is permitted within the working area around a machine.
* Keep the power tool and related work area clean.
* Repairs to shop power tools are only to be made by qualified shop staff.
* Do not distract someone operating a power tool, wait till they have finished then get their attention.
* Do not wear large rings, jewelry, loose sleeves or anything that can become entangled in moving parts. Long hair must be tied back.

**14 - Pneumatic Tools:** Pneumatic tools run from compressed air. Pneumatic tools may not be used without the supervision of a designated faculty or staff member.

* Eye protection is required when using any pneumatic tool or nozzle.
* Eye protection is required when working near (typically within the same room) someone using any pneumatic tool or nozzle.
* Never point a pneumatic tool toward yourself or another person.
* Never carry a pneumatic tool by the hose.
* Never carry a pneumatic tool with your finger on the trigger.
* Disconnect the tool when not in use or while loading or unloading fasteners or paint.
* Inspect the tool and hose before use.
* Always double check that quick couplers are properly connected before releasing the hose.
* Report any damaged tool to your supervisor, tag it, and remove it from service.
* Do not disable the safety mechanism on any pneumatic staple gun.
* Limit air pressure to 100 psi for air guns.
* Compressed air shall not exceed 30 psi using a constricting nozzle, 10 psi for cleaning and blowing off clothing.
* Never aim the air nozzle at skin, head, face or eyes.
* Shut off any air compressor before leaving a workspace. Disconnect all hoses from the compressor when leaving the workspace.

**15 - Hand Tools:** Hand tools are often overlooked as safety hazards. Be careful. Many tools have sharp edges, blades, springs etc. that may cause severe injuries. Hand tools of this nature may not be used without the supervision of a designated faculty or staff member.

* Use the proper tool for the job. Do not force the tool.
* Maintain tools in good condition. Report damaged tools to a designated faculty or staff member.
* Store and carry tools properly. Put them away when you are done.
* Be sure your hands are as free of dirt and grease as possible.
* When using or carrying a sharp-edged tool, point the sharp edge down and away from you.
* Do not carry sharp or pointed tools in your pockets.
* Wear proper safety equipment.

**16 – Welding:** Is to be done only by those trained to weld, and then only in designated safe areas with adequate ventilation.

* A 20’ perimeter must be set up and made clear of all debris, flammable materials and dusts.
* Adequate ventilation must be set up so that air travels over the works surface away from all personnel in the vicinity.
* Never look directly into the arc light at its source.
* All welding must be finished 60 minutes prior to the last person leaving the welding area and no one can leave the welding area during that 60 minutes following the last weld.

**17 – Ladders:** The use of ladders in shop and stage areas is common. Falls from ladders can cause severe injury. Objects falling from ladders can also cause severe injury. Safe ladder practices are essential at all times. Ladders may not be used without the supervision of a designated faculty or staff member.

* Students are not required to climb ladders.
* Check ladders for broken or damaged parts before use. Never use a damaged ladder.
* Report any damaged ladder to a designated faculty or staff member and remove it from service.
* All ladders are equipped with a label identifying their capacity. Confirm that the ladder you will be using is properly sized for the weight that it will be carrying. Fiberglass ladders are rated Yellow =350lbs, Orange = 300lbs, Blue 250lbs and Green 225lbs.
* Do not place a ladder in front of a door that opens onto the ladder unless the door is blocked open, locked from access, or guarded.
* Do not place ladders on boxes to obtain extra height.
* Always face the ladder when ascending or descending.
* Do not stand on the top two treads of a ladder. (Most ladders include the warning

statement, “This Is Not A Step.”)

* **Never leave anything on top of a ladder or on the steps of a ladder unattended.**
* Do not lean or overreach from a ladder.
* Do not straddle the space between a ladder and another object.
* Make sure the ladder is fully open and the spreader is locked.
* Never reposition a ladder while you are on it.
* Store ladders in their proper location after use.
* Do not use a ladder on an uneven surface.
* Do not use a ladder unless someone else is present in the area.
* If practical, tools used atop a ladder should be tethered. Advise others when loose tools or hardware are being used atop a ladder. Call “Heads” if you drop something.

**18 – Forklift / Personnel Lifts:** Personnel lifts can be dangerous without proper training and techniques. The use of lifts, ladders, chain hoists, and any overhead work area may not be performed without the supervision of a designated faculty or staff member.

* Students are not required to use the personnel or other lifts.
* The unit must be used on a flat and level surface.
* Outriggers must be properly extended and locked before entering the basket.
* Do not exceed the maximum load rating. This includes the operator and all equipment in the basket.
* Only one person is allowed in the basket.
* Do not climb, stand or sit on the basket railings.
* Do not lean ladders against the lift. Never apply a side load force to the unit by pushing or pulling from the basket or by hanging heavy wires or cables over the side.
* Do not move the personnel lifts when the basket is raised, except under special

circumstances and with the explicit approval and supervision of a designated faculty or staff member.

* Do not use a lift near overhead electrical lines or obstructions.
* Do not stand under the loaded basket.
* Never use the lift without someone else present in the area.
* If practical, tools used in the personnel lift must be tethered. Advise others when loose tools or hardware are being used. Call “Heads” if you drop something.
* After use, return the lift to its storage area.

**19 - Lighting Equipment and Overhead Lighting:** The use of stage lighting equipment involves the risk of electrical shock and burns from coming into contact with hot metal and glass. Do not use or handle any lighting equipment without proper training and authorization. Lighting preparation, including tuning/lamping, circuiting, wiring practicals, and the hanging, installation, focusing of lights, and other activities involving lights may not be performed without the supervision of a designated faculty or staff member.

* The rigging of lighting equipment is to be done only by trained lighting crew members under the supervision of a designated faculty or staff member.
* Wear gloves when handling hot lighting equipment and changing lamps.
* All electrical, ladder, lift and rigging rules apply while you are working with lighting

equipment.

* Replace unused gel, cable, lights, and accessories to proper storage areas when work is finished.
* Report any damaged equipment to a designated faculty or staff member. Attach a tag describing the damage/problem.
* Unplug lighting instruments before changing lamps.
* Safety cables are required on all stage lighting equipment and accessories, including top hats, barn doors, metal gel frames, scrollers, etc.
* Do not attempt to repair or modify any lighting equipment without proper supervision.
* Large rings, loose jewelry, etc. should not be worn when working with lighting equipment.
* All lighting equipment must have a safety cable. (As noted above, top hats and barn doors must be attached to the lighting equipment's safety cable.)
* Use cardboard gel frames whenever possible.
* Completely dry your hands before touching electrical switches, plugs, or receptacles.
* Allow at least seven feet clearance to floor under any lighting instrument hung

over audience seating or aisles. A designated faculty or staff member must approve the hanging of anything below eight feet, and warning signs must be placed at the entryways.

* Report any unsafe condition to a designated faculty or staff member.
* Signs by the theatre entrance must be posted whenever strobe lights are to be used.

**20 - Audio/Visual Equipment:** The use of audio/visual equipment includes the risks of electrical shock, burns and physical injury from coming in contact with hot metal, glass, electrical connectors and cables, both hanging and on the floor. Do not use or handle any audio/visual equipment without proper training and authorization. Sound installation, connection, testing, and other light and sound work may not be performed without the supervision of a designated faculty or staff member.

* The rigging of audio/visual equipment is to be done only under the supervision of a

designated faculty or staff member.

* Electrical repair work is only to be performed by trained and qualified personnel.
* All audio/visual cables in working and walking areas must be properly dressed and taped down. Never roll heavy equipment over Audio/Visual cables.
* Replace unused equipment, cable, and accessories in proper storage areas when work is finished.
* Clearly tag or label any damaged equipment and report it to a designated faculty or staff member.
* Report any hazards to a designated faculty or staff member.
* Wear ear protection when exposed to loud and prolonged sound from audio systems.
* If in doubt, use hearing protection.
* Do not expose actors or audience to sound levels in excess of 100 decibels (dBA) peak level.
* In addition, posted written notice must be provided to the audience if sound levels will exceed 90 dBA.
* Safety cables are required on all hanging audio/visual equipment.

**21 - Chemicals, Chemical Hazards, and Chemical and Other Spills:** Solvents and other chemicals are used in shop and stage areas. Many of these chemicals produce toxic fumes and gasses and are extremely flammable. The key to safe chemical usage is to be aware of information on the physical and health hazards of chemicals, safe handling precautions, and emergency and first aid procedures. The use of flammable and toxic chemicals and disposal of all chemicals require the supervision of a designated faculty or staff member.

* Contact the school’s Safety Department if there is a fire or medical attention is needed or if there is a release to the environment (*i.e.,* soil, waterways, sewer, etc.). As noted in the Introduction, **in an emergency situation, contact 911 first and then contact a department faculty member.** Know the products with which you are working. Read the labels on any chemical product before using it. Further information may be found in the Material Safety Data Sheet (“M.S.D.S.”). Contact designated faculty or staff members of the relevant space for location of M.S.D.S.
* Wear the proper protective clothing and equipment for the job.
* Each chemical container bears a manufacturer label with the chemical name(s), hazard warnings, and the manufacturer’s name and address. Labels must not be removed or defaced. If the product is transferred from one container to another, the new container must be labeled with the product name, the names of all hazardous chemicals and/or the five most predominant chemical constituents, the Chemical Abstract Service (CAS) number for each chemical, and appropriate hazard warnings. The new container should be tagged with an appropriate NFPA lable as per ECSU Hazard Communication Program that is explained at the following website address:

http://www.easternct.edu/depts/env\_saf/safetyhazardcommunication.htm

* Rags, brushes and rollers used to apply oil based or flammable based materials such as paint, paint thinner, and many adhesives should be disposed of in the shop’s air tight disposal bin.
* Never purchase or bring any chemical product into the facilities without also bringing a current M.S.D.S. If an M.S.D.S. is not received with a product, the purchaser must obtain the M.S.D.S. within a reasonable amount of time.
* Prevent ingestion of chemicals. Wash your hands often and especially before eating,

drinking, or smoking. Do not eat, drink, or smoke around chemicals or anywhere in shop, stage or building at anytime.

* Keep your work place clean.
* Solvents such as paint thinner, lacquer thinner, alcohol, and acetone may only be used in designated areas, in extremely limited quantities and only under proper supervision.
* Use nonflammable materials like water-based paint whenever possible. Water-based or latex paints are less hazardous and allow for easier clean-up and disposal than oil-based paints.
* Buy as you need it. Quantities should be limited to the amount necessary for the work in progress.
* Spray paints may only be used when there is an adequate supply of fresh air.
* Spray paint cans are under extreme pressure and could rupture when exposed to fire. Never puncture aerosol cans or expose them to high heat or other stresses. Read and follow the manufacturer’s label and precautions on aerosol cans.
* Empty solvent and spray paint containers require special disposal. See a designated faculty or staff member.
* A disposable dust/particle mask is recommended when spraying latex and acrylic paints.
* Protective gloves must be worn when handling chemicals.
* Eye protection must be worn when handling chemicals.
* Certain chemicals require the use of a protective apron, and one must be worn when

appropriate.

* Smoking or open flame is not permitted when working with chemicals. Control all ignition

sources in areas where flammable liquids are used.

* Planning for chemical spills is essential. Before beginning work with chemicals, be sure that the appropriate types and amounts of spill clean-up materials and personal protective equipment are immediately available.
* In case of a chemical spill, notify a designated faculty or staff member immediately.
* The following are general guidelines for cleaning up spills: Immediately alert others in the area, and evacuate the area if necessary; contaminated clothing must be removed immediately and the skin flushed with water for no less than fifteen minutes; clothing must be laundered before re-use; if a volatile, flammable material is spilled, immediately warn others in the area, control sources of ignition, and ventilate the area.
* Waste chemicals must be disposed of properly. For example, paints and thinners should not be mixed with general trash or poured down the drain. See a designated faculty or staff member before disposing of chemicals. The disposal of hazardous waste must conform with ECSU’s policies explained on the school’s website:

http://www.easternct.edu/depts/env\_saf/safetyhazardouswaste.htm

* **Activities with chemicals that require a respirator may be performed only by**

**designated faculty or staff members who have been trained, test-fitted, and certified to use a respirator.**

* Vapors from flammable liquids ignite readily when mixed in certain proportions with air in the presence of an ignition source and could result in an explosion. Flammable and combustible liquids vaporize and form flammable mixtures with air when in open containers, when leaks occur, or when heated.

**22 – Paint:** Most paints used with scenery are low toxicity, acrylic or latex water-based paints.

However, spray paints and enamels are sometimes used. These paints can create health as well as safety hazards. Caution should be used when spraying any type of paint. As noted above, use of flammable or toxic chemicals and disposal of all chemicals require the supervision of a designated faculty or staff member.

* Read the labels. M.S.D.S. are available. Ask designated faculty or staff members of the

relevant space for location of M.S.D.S.

* It is recommended that all individuals present during the spraying of acrylic and latex paints wear a particle mask and goggles.
* Spray paints (cans) may only be used under special circumstances and generally must be used outdoors.
* Goggles should be worn when painting overhead or using spray cans.
* Clean up paint spills immediately.
* **Clean up buckets, brushes and rollers when finished painting.**
* Block access to wet painted floor areas.
* Label all containers of site-mixed paint as to the types of paint present.
* No paints – even water-based paints – may be disposed down any drain.
* Special procedures apply when washing paintbrushes; consult a designated faculty or staff member.

**23 - Props and Decoration:** Special permission from the Technical Director must be obtained when using the following materials for use in the construction of scenery: rigid plastic foams (Styrofoam, foamcore board, polyurethane foam), flexible foams (flexible polyurethane, upholstery foams), cardboard, and any material that emits significant amounts of toxic vapors when heated.

* Stage properties are excepted from the above prohibition, provided that: (a) they are less than five feet tall; (b) they are used as properties during the performance; and (c) they are not present in significant quantities so as to present a hazard.
* Decorative materials (including, but not limited to, curtains, draperies, streamers, fabrics, cotton batting, straw, hay, vines, leaves, stalks, tress, and moss) may be used only if they are noncombustible or flame resistant or have been rendered so with commercially available products.

**24 – Emergency Egress:** All parts of the means of exit must be available for immediate, emergency use.

* Exits and aisles to exits may not be obstructed by anything at any time, including, but not limited to, scenery, lighting, properties, backpacks, sitting personnel, or overflow seating.
* Aisles and corridors must be unobstructed and kept free of flammable or combustible materials.
* Rehearsal or performance organizers must inspect the means of exit immediately prior to any event and remove any obstructions at that time.
* Exit doors must not be locked, chained, or constrained in any way that impedes or prevents use from the inside.
* Users must take care to ensure that the exit discharge is also unobstructed (*e.g.*, not blocked by dumpsters or vehicles, no materials stored against the exit door, all snow removed).
* Should there be any blockage of the exit discharge, the school’s safety department must be contacted immediately.
* All exit signs must be clearly illuminated and unobstructed at all times; exit signs may not be covered or disconnected from the electrical supply.
* The width of a means of exit cannot be blocked or reduced. All passageways leading to an exit must be at least the same width as the exit opening.
* Draperies or similar decorative hangings cannot obstruct the view of, or the access to, an exit.
* Mirrors cannot be placed near an exit in any manner that may confuse those trying to exit.
* Exits cannot be used for any other purpose other than a means of exit. Spaces within a stairway enclosure are not to be used for storage of any materials.
* All hallways and doors leading to furnace, electrical, and machine rooms must be kept clear at all times. A three-foot clear area and a means of access must be maintained in front of circuit breaker panels and dimmers. No unauthorized storage is allowed in furnace or machine rooms.

**25 – Fire Extinguishers:** Fire extinguishers must be kept in their designated locations and must not be blocked or obstructed by scenery or property storage.

* Crew members must be familiar with the location of extinguishers.
* Stage managers and house managers must ensure that extinguishers are present and charged prior to any public performance.
* Fire alarm pull stations, enunciators, smoke detectors, and emergency lighting stations must not be covered or obstructed in any way.

**26 - Cosmetics.** Products approved for makeup use have been tested extensively for toxic hazards. Only these products should be used. Old containers of makeup could contain bacteria and should be discarded. Always wash your face and hands before and after applying cosmetics. The Department does not all the sharing of makeup. Makeup artists should wash their hands, as well as any sponges, brushes, or other applicators, between actors. When removing spirit gum or latex, avoid prolonged skin contact with solvents. Moisturizers can be used to replace lost skin oils and to help

guard against dermatitis. Guidelines for specific types of makeup appear below.

* Creme sticks should be sliced with spatulas onto individual papers. They should be labeled and removed individually for touch-ups.
* Lipsticks can be sliced and labeled as well, but for long running shows, individual lipsticks should be used.
* Powders may be preferable to pancakes because they create a less viable environment for bacteria. Powders should be used in the smallest containers available in order to individualize usage.
* Individual packages of mascara, eyeliner, and eye makeup should be used if possible.
* Disposable brushes and sponges should be used and can be distributed to individuals at the beginning of a run. If reusable sponges are used, they should be disinfected prior to use.
* Any type of facial hair, skullcaps, sequins, or other face product should be disinfected prior to use by a new performer. Use an approved bactericide for disinfecting. These types of products should be stored in labeled individual bags between performances.

**27- Actors.** Safe working practices should be followed onstage and off. Guidelines for actor safety appear below.

* If you feel an object like a piece of scenery, furniture or other is unsafe or not sturdy you are not required to work with the object until it is deemed safe by the Technical Director and Director. Inform the Stage Manager immediately if any such problem occurs.
* Never ASSUME that a table, chair, platform or other such device is built to stand or jump on. Find out for sure before such blocking is attempted. Jumping from one platform level to another or to the stage floor is not permitted until permission from the Technical Director and Director is given.
* No actor shall be required to perform in an atmosphere that is unsafe.
* Actors should be aware of the environment and follow safety procedures involving smoke, haze, fog, firearms or other weapons, chemical and equipment usage. Proper training by the Technical Director and or the fight choreographer will be given before the performer is required to work with or in this environment.

**AGREEMENT ON SAFE WORKING PRACTICE FOR**

**MSU’s DEPARTMENT OF THEATRE**

**In order to protect the health and safety of all who work or study at Murray State University Department of Theatre, it is required that anyone who utilizes the shop facilities at Murray State University read and sign this agreement.**

* I have read a copy of the Department of Theatre and Dance **General Policies** as well as a document entitled **Specific Safety Rules and Policies for Working in The Department of Theatre** and I understand the Rights and Responsibilities and General Considerations outlined there. I agree to work in accordance with these policies.
* I understand a student shall not be required to perform any activity that makes him or her feel unsafe.
* ***If I am unsure of something I will ask***
* **I understand that many shop operations can accidentally result in airborne projectiles; I therefore agree to wear safety glasses at all times while working with, or in close proximity of, power, air or hand tools.**
* I will be sure that all guards and safety devices on power tools and machinery are properly adjusted and utilized when I use the tools or machinery.
* I will use proper techniques with all tools and equipment at all times.
* I understand that noise in the shop may exceed safe levels at times. I will be alert to this and will wear hearing protection when appropriate.
* **I understand that many sawing, sanding and similar operations can produce dangerous amounts of dust. I will be alert to this and will wear a dust mask when appropriate.**
* I will read the labels on all products that I use.
* I will consult with a supervisor before using any product or material—or beginning any process—that creates noxious vapors or mists, for example, spray painting, welding, spraying adhesives.
* I will consult with a supervisor concerning proper techniques when disposing of any toxic or hazardous material.
* I understand that it is impossible to work safely in an unnecessarily cluttered and unkempt area.
* I will place scraps and loose hardware in proper receptacles and will keep the floor clear of debris.
* I will not allow nails, screws, or other sharp objects to protrude out of anything I build or any scrap.
* I understand that no list of safety regulations can address every potential danger.
* I will strive to exercise common sense and to be alert for potential dangers. I will think about what constitutes safe practice and will participate in updating these regulations.

NAME:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

DATE: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

SIGNED: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**2. Inclement Weather Operations**

The Robert E. Johnson Theatre is a storm shelter as designated by the University. During a performance, the audience and the performers should stay in the space should a weather warning be issued. Remain away from the lobby and the doors on the side of the auditorium. Continuation of the performance is at the discretion of the Stage Manager. If stopping a performance would mean that people would attempt to leave the theatre, remain in production until such time as a tornado warning is issued. At that time, stop the production and inform the audience of the situation and ask that they remain in their seats in the theatre.

In FA111, move to the Johnson Theatre immediately.

In FA2010, move to the Johnson Theatre if possible. If not, utilize the men’s dressing/locker room to avoid debris. Stay away from the windows in the studio in the event of a storm.

In Wilson Hall 310B, move all performers, actors, and crew to the first floor and stay in the center hallway of that floor. Remain low to the ground and away from windows and doors.

All faculty members should vacate their offices and move to a lower floor and preferably into the Johnson Theatre should they be in proximity of that space.

Should a theatre space be damaged by weather, contact 911 immediately if there are injuries to anyone in the space. Or call Campus Police at 2222.

**Specific Situations:**

***Fire***

Call 911 service for fire and police emergencies -- simply dial 911 from any phone. Should the fire alarm go off in any building, leave at the closest exit. If on a floor other than ground level, use the stairs (not the elevator) to get to the ground floor. The fire system is now a voice system, which means a recorded human voice will state the following, “There is a fire reported in the building.” You will also see flashing lights on either the walls and/or ceilings.

When the fire system is activated during a performance, the following should happen: House lights should come on and the event should stop. Ushers should help and direct people to the exits and leave the building. Remain outside until you are told to re-enter the building by either the MSU Police or Fire Safety personnel. The Stage Manager should call 911 or 270-809-2222 and report the emergency as a follow up. Once outside, move the crowd to the front of Waterfield Library that is located across from the building. Do not send people towards the street as that will block emergency response vehicles from entering the campus.

***Tornado***

The City Tornado warning system is tested the first Tuesday (9:00 AM) and third of every month. If it is a real tornado warning, the siren will last longer than 3 minutes. In case of a tornado warning, you are to go to the nearest tornado shelter, and remain there for 20 minutes AFTER the last siren has been heard. If you are not on the ground floor, use the stairs (not the elevator) to get to the appropriate level. A mass notification system will come on to let people know there is an emergency (tornado, severe weather, etc.) There will be no flashing lights. When the system is activated during a performance the following should happen: House lights should come on and the event should stop at the discretion of the Stage Manager. The Stage Manager should call MSUPolice at 911 or 270-809-2222 and report that you have heard the message and that you have an audience full of guests.

***Snow or Other Extreme Weather***

In the event of a winter storm or other extreme weather, the University may close. The best way to see if MSU is open or closed on a snow day is to log into www.murraystate.edu and look for the campus alerts on the home page. In almost all cases, if MSU is closed, then the department will be closed and all activities will be suspended.

***Medical Emergencies***

Call MSU State Police at 911 or270-809-2222. The dispatcher will ask for your name and location. They will also ask if the injured or sick person is breathing or not, conscious or unconscious. If you are able, move the person away from the crowd to the nearest exit. If this occurs during a performance and you cannot move the injured or sick person, stop the show, ask the audience to remain seated, and wait for the ambulance to arrive. Under no circumstances should unqualified personnel attempt to treat the injured or sick person.

***Campus Environment and Operations***

In the event of severe heat or cold in classrooms or theatres:

* During regular office hours, notify Cindi Gullixson in the main office, 270-809-4421.
* After hours, contact the Chair to determine if additional calls should be made to Facilities Management.

***Informing the Media***

In the event of a theatre emergency or crisis, the Department Chair will speak publicly. No other commentary should be made to the media. The University has a structure for such events and that system does not include faculty, staff, or students speaking to the media.

***Criminal Activity***

If you observe criminal activity or behavior you suspect as criminal, immediately notify Campus Police at either 270-809-4421 or by calling 911. Do not attempt to intervene.

Stay on the phone if you can, providing information to the police until they arrive.

***Other Performance Emergencies***

The following procedures are to be implemented by the Stage Manager or another appropriate person **immediately** upon being made aware of an emergency situation:

1. If an actor calls in sick or fails to show up the evening of the performance, call the Director of the performance and then the department Chair.

2. If a part of the set has ceased to function or poses a safety hazard and the crew has tried without success to make repairs, Call the Technical Director.

3. If the Light Board fails to respond at the Preshow light check and the problem cannot be resolved, call the Technical Director and the Lighting Designer.

4. If the Sound System or Head Set System is not functioning at the Preshow Check and the problem cannot be resolved, call the Technical Director and the Sound Designer.

5. If the power goes out in the Fine Arts Building, call the department Chair.

6. If an actor or crew member is injured during rehearsal or performance and requires immediate medical attention, call 911, then report the incident the following business day by 9am to the Department Administrative Assistant.

7. If there is a strange or sinister person lurking in the theatre spaces who refuses to leave when asked politely, call Campus Police at 270-809-2222, and then notify the Department Chair.

8. If an audience member falls ill and collapses in the middle of the performance, alert the House Manager, stop the show until the audience member is removed from the theatre, and call the Department Chair.

***Stage Manager’s Announcements over Pager or “God” Mic***

In the event of a technical difficulty:

“Ladies and Gentlemen, may I have your attention please. At this time we are experiencing technical difficulties and must stop the show. Please remain seated and listen for further announcements. We hope to resume the show shortly. Thank you.

In the event of a building evacuation due to fire alarm:

“Ladies and Gentlemen, may I have your attention please. At this time we must evacuate the building as the emergency alarm has sounded. Please remain calm and exit the theatre. There are staff members stationed at each exit if you need assistance. Please move away from the building and towards the Waterfield Library and stay together for further announcements. Thank you.”

In the event of severe weather:

“Ladies and Gentlemen, may I have your attention please. A severe weather warning has been issued for the Murray area. Please remain calm and (1- in Johnson Theatre) remain in your seats until we receive other instructions…or (2-Wilson 310B) …remain calm and move to the first floor central hallway. Thank you.”

**4. Pets and the Theatre**

Pets are not allowed in any Department of Theatre spaces. This is due to the insurance policies of the University. Pet sitters must be utilized should you have an issue with a department responsibility and leaving your pet in a detrimental situation.

**5. Reporting a Crime**

As designated employees of the University, most faculty and staff members are required to report a crime even if a student does not wish to have that crime reported. Students and others on campus should follow these general guidelines.

* Consider any discussions with an employee of MSU as information that must be shared with authorities should that discussion involve criminal acts.
* Contact the IDEA office immediately if you feel you are a victim of sexual harassment or other negative office/classroom event. (This does not include criticism given to students by faculty for work in the classroom if that criticism is given professionally and in the spirit of legitimate higher education practices.)
* If you feel threatened in any way, call Campus Police at 2222 immediately.

**Section Five: Miscellaneous Policies**

**1. Lock-up Policy**

The department of theatre utilizes the following lock-up policies.

**Classroom spaces:**

* Each faculty member should close the door and lock FA111 when their class is completed, even if another class directly follows. Unless the next faculty member is in the classroom, please close and lock the door.
* Faculty must close the door but not lock WI310B. Please check all ancillary doors as well. The control booth at the studio theatre should never remain open if a faculty member is not present or a student worker has not been placed in the space and in charge of the event.
* Faculty must close and lock FA2010 when completed with class.
* Robert E. Johnson theatre will be locked at the end of each business day when the building is locked. Each faculty member should take care to lock his/her own internal areas in the Johnson Theatre each time the space is unoccupied.

**Performance spaces:**

* Robert E. Johnson and WI310B fall under the stage manager’s jurisdiction to be locked following rehearsals and performances. All main entrances and stage door entrances must be checked and locked each evening.
* During a performance run, the House Manager may also be authorized to lock those spaces if the stage manager must depart early and if the House Manager has been trained to lock the doors and crash bars.

**2. Student Purchases**

In the event that students must purchase items for productions, they must use the Petty Cash fund. For all classroom expenses, the student is responsible for locating and purchasing all necessary items to complete the required classroom projects. The department cannot “front” any student money nor can the department purchase the materials and have the student “pay us back.”

**3. Theatre Shops, Stock, and Borrowing Procedures**

***Scene Shop***

The Scene Shop is a laboratory facility for the Department of Theatre courses and the preparation of the department’s productions. Normal hours of operation are from 8am to 12pm and 1pm to 5pm Monday through Friday. Introductory technical theatre courses may have scheduled labs between 3pm and 5pm. Students may schedule hours with the Technical Director. Additional hours and/or calls are scheduled through the Technical Director and posted on the Production Call Board.

***Props Shop and Storage***

The props construction area is located in the East scene shop off the Robert E. Johnson stage. The props shop area is open during normal shop hours Monday through Friday. Additional hours may be scheduled when special work calls are posted on the Production Call Board. Contact the Technical Director and/or the Scene Designer for access and information regarding props use.

***Properties Policies and Procedures***

1. Properties owned by the Department of Theatre are available for use in Main stage Productions. Scene Designers, Prop Masters, and Stage Managers for those productions may get access to Prop Storage from the Scene Design Faculty or Technical Director.

2. The Stage Manager of each production is responsible for obtaining rehearsal props by arrangement with the production’s Prop Master. A rolling storage box is provided for rehearsal prop storage. Stage Management is also responsible for returning all rehearsal props by the end of strike.

3. No prop or furniture may be altered in any way without permission from the Scene Designer Design Faculty.

4. Food or other perishable props may be prepared and stored in the Scene Shop refrigerator. Label all production perishables with date of preparation.

***Scene Painting Area***

The Scene Painting Area is located within the Scene Shop. Additional hours may be scheduled when special work calls are posted on the Production Call Board. Contact the Technical Director or the Scene Designer should you need access to the paint areas.

***Electrics Storage***

The Electrics Storage is a laboratory facility for the Department of Theatre courses and the preparation of the School’s productions. The space is accessible during shop hours. Additional hours and/or calls are scheduled through the Technical Director and posted on the Production Call Board.

***Costume Shop***

The Costume Shop is a laboratory facility for the Department of Theatre courses and the preparation of the School’s productions. Normal hours of operation are from 9am to 12pm and 1pm to 5pm Monday through Friday. Introductory Costume courses have scheduled labs between 3pm and 5pm. Additional hours and/or calls are scheduled through the Faculty Costume Designer and posted in the Costume Shop or on the Call Board.

***Costume Fitting Policies and Procedures***

1. The Costume Designer or Costume Coordinator arranges costume fittings. The Costume Designer will give a list of fittings to the Stage Manager and post a copy of the appointment schedule on the Call Board to remind actors of their commitment. Performers will also receive their fitting times by email or text. If less than 24 hours notice is given, performers will be contacted by phone or in person.

2. All fitting emails will be sent from the Costume Faculty Designer or the Stage Manager.

3. Actors are expected to check their email at least twice a day. Only MSU emails are utilized for official communication.

4. Actors will be emailed their fittings 24 hours in advance. Stage Management and the Costume Designer will be copied. Performers DO NOT need to respond to fitting emails. It is assumed that they will make their fitting.

5. A fitting list will be posted on the department call board.

6. If there is an unavoidable conflict, the performer should contact the Costume Shop BY PHONE OR IN PERSON ASAP.

7. The performer should call the Costume Shop (270-809-4640), not the designers or assistant’s personal phones.

8. The performer will only be contacted by phone for a fitting if it is less than 24 hours notice and the costume shop will speak with the performer to confirm.

9. Actors must arrive at their costume fittings with appropriate underwear and in a state of physical cleanliness. Actors with shoulder length or longer hair should come prepared to arrange it up and away from their necks.

***Costume Shop Policies and Procedures***

1. The Stage Manager is responsible for obtaining all rehearsal costumes. The Stage Manager should make an appointment several days in advance with the Costume Designer to obtain as many rehearsal costumes at one time. Individual actors may not obtain their own rehearsal costumes. The Stage Manager should retain a copy of the borrowed items so that the items may be checked back into the costume shop at the end of the rehearsal period. Storage of rehearsal costumes must be arranged with the Costume Designer**.**

2. The care of the costumes during the run of the show is of major importance. The cooperation of the actor is needed to preserve and care for the costumes. The actors should be reminded to refrain from any physical activity while off-stage which might wrinkle, soil, or in any way damage the costume. The actor must not eat, drink or smoke while in costume. The actor is expected to hang his/her costume neatly on the dressing room racks, with shoes beneath and hats on the shelf above or on tables provided. Wigs must be returned to the appropriate head form. The actor is also responsible for keeping the dressing rooms free of clutter and throwing away their trash in appropriate receptacles. Actors are required to provide their own foundation garments.

3. Actors asked to provide clothing items (except contemporary underwear, dance belts, character shoes) will be provided with laundering of those items while used for the production. Personal items (contemporary underwear, etc.) will not be laundered.

4. Actors may be asked to provide their own character shoes for rehearsal and production. All actors and dancers must provide their own dance belt for use as an undergarment if required for a production. The costume shop will provide dance belts only when they are used as a “costume”.

5. The Costume Shop Supervisor will train the wardrobe crew prior to the First Dress Rehearsal.

6. For security purposes, the costume shop will be locked when empty. If there are costume changes that take place in the dressing room, a wardrobe crew person with keys will escort the actor to the dressing room and lock the room when the change is complete.

7. A Dress Parade may be scheduled for several days prior to the first Technical Rehearsal. The Director, Costume Designer, and if the designer is a student, the student’s faculty advisor for the production, will view and discuss each costume.

8. Each actor must provide his or her own make up. Make Up kits are available online. The Costume Shop will provide any specialty items. In some instances, make-up kits can be ordered on-line or by phone through the make-up class supplier. A Make Up and/or Quick Change session is held in the morning of the Saturday of the First Technical Rehearsal, or on a day prior to tech week.

9. Hair styles/wigs are usually added at the second Dress Rehearsal. Make up is added at the Second Dress Rehearsal. Complicated or elaborate make up or hair styling may also affect the Call Time of actors.

10. If the production has one or more quick changes, a Quick Change Rehearsal may be scheduled as part of the Saturday Make Up Session. Additional Quick Change Rehearsals may take place as a part of the Second Technical Rehearsal but need to be scheduled separately.

11. The Costume Designer will make dressing room assignments. The Stage Manager should make sure that quick-change areas are set up and properly illuminated with running lights.

12. The cast must be informed that they should leave all valuables at home. Valuables may be collected by Stage Management on a case by case or show by show basis. Neither the Costume Shop workers, Wardrobe Supervisor and assistants, nor any member of the Wardrobe Crew or management crew is responsible for any loss of personal property. If an actor brings it to the theatre, it is his/her responsibility.