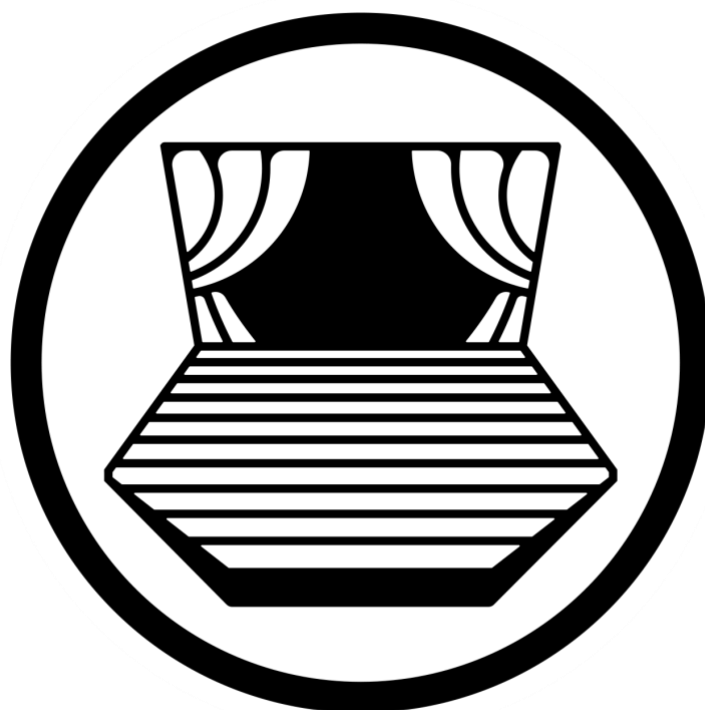


# **Furman University Theatre Arts Department**

## **Student Handbook** Rev. 08/2025



## TABLE OF CONTENTS

Theatre Arts Major Requirements and Courses	3
Theatre Studies Major Requirements and Courses	4
Major Responsibilities and Privileges	5
Production Assignment Expectations, Checklists, and Procedures	
Stage Manager	7
Assistant Stage Manager	9
Stage Management Check List	10
Student Director	13
Playwright	15
Actor	16
Dramaturg	17
Dance Captain	18
Fight Captain	19
Voice Captain	20
Costume Designer	21
Wardrobe Lead	23
Scenic Designer	24
Props Designer	26
Props Crew Lead	28
Props Designer and Crew Lead Check List	29
Lighting Designer	31
Lead Electrician	33
Lead Electrician Check List	34
Light Board Operator	35
Light Board Operator Check List	36
Sound Designer	37
Sound Board Operator	39
Sound Board Operator Check List	40
Publicity Manager	41
Box Office Manager	42
House Manager	43
House Manager Check List	44
Report Forms	
Guide for Stage Manager Reports	47
Sample Stage Manager Report Form	48
Stage Manager Report Form	50
Line Notes Template	51
House Manager Report Form	52
Outside Production Request Form	53
Philosophy/Statement on Student Designers	54
Potpourri Process for Challenging Conversations	56
Liz Lerman Critical Response Process	57
Space Use Guidelines	59

# THEATRE ARTS MAJOR REQUIREMENTS AND COURSES

## FURMAN UNIVERSITY [THEATRE ARTS MAJOR](#)

Discover your passion. Practice your craft. Design your future.

*To transform theatre students into theatre artists. Through collaborative learning both in and out of the classroom, a Furman Theatre student gains experiences that harness creativity, examine the human spirit, and foster a lifetime of artistic expression.*

The Theatre Arts Department offers a liberal arts theatre education that is rooted in time-tested curriculum that provides meaningful opportunity for student reflection both within and outside of the 50-credit Theatre Arts Major, that is enhanced by a co-curricular Main Stage Season that sees our students at the center of those multi-faceted experiences, that is made stronger by a team of mentors who have experience in a wide variety of theatre disciplines, and that is hands-on in all aspects of the 4-year pathway.

The Theatre Arts Major Builds...

1. **Critical Thinking and Problem Solving:** public speaking, marketing & publicity, visual storytelling, research and writing in theatre history & criticism, empathetic listening
2. **Communication Skills:** collaborative class projects, work study, departmental productions, adaptability & flexibility, adherence to production timelines
3. **Teamwork and Collaboration:** new play development, design & construction, using creative processes to solve problems, stage management, undergraduate research
4. **Leadership and Initiative:** student-produced productions through the Order of Furman Theatre, internships, study away, design & directing opportunities for undergraduates

## MAJOR REQUIREMENTS

All students wishing to declare must complete the [Major Declaration Form](#) and have a declaration meeting with the department chair.

Core Program Requirements – 26 credits

- **THA-115 Stagecraft** 4 credits with a lab – offered every even-numbered Spring semester
- **THA-116 Costume Crafts** (VP GER) 4 credits with a lab – offered every odd-numbered semester
- **THA-120 Foundations of Acting** (VP GER) 4 credits – offered every Fall semester
- **THA-210 Theatre History of Europe and North America** (HA GER) 4 credits – offered every odd-numbered Fall semester
- **THA-211 Global Theatre History** (WC GER) 4 credits – offered every even-numbered Spring semester
- **THA-310 Directing** 4 credits with a lab – offered every odd-numbered Spring semester
- **THA-430 Senior Synthesis** 2 credits – offered every Spring semester

Practicum Requirement – 8 credits minimum

- **THA-510 Theatre Practicum** variable 0, 1, or 2 credits – offered every semester
- Majors must be enrolled in Practicum every semester once declaring the major

Design Course Options – choice of 8 credits

- **THA-315 Scene Design** 4 credits – offered every odd-numbered Spring semester
- **THA-316 Costume Design** 4 credits – offered every even-numbered Spring semester
- **THA-317 Lighting Design** 4 credits – offered every odd-numbered Fall semester

Elective Course Options to Address the Craft – choice of 8 credits

- **THA-112 Make-Up** 2 credits
- **THA-113 Sound Design** 2 credits
- **THA-140 Digital Technology for the Theatre** 4 credits
- **THA-220 Acting II: Characterization** 4 credits – offered every third Spring semester
- **THA-223 Actor's Voice** 4 credits – offered every odd-numbered Fall semester
- **THA-224 Movement for the Actor** (MB GER) 4 credits with a lab – offered every even-numbered Spring semester
- **THA-230 Readings in Dramatic Literature** (TA GER) 4 credits – offered every odd-numbered Spring semester
- **THA-240 Playwriting** (VP GER) 4 credits
- **THA-320 Acting III: Period Styles** 4 credits – offered every third Spring semester
- **THA-350 Travel Study in the United Kingdom** 4 credits – offered every even-numbered Fall semester on Study Away to the British Isles
- **THA-410 Theatrical Criticism** (TA GER) 4 credits
- **THA-420 Acting IV: Advanced Topics** 4 credits
- **THA-501 Independent Study** variable credit – students can sign up during any semester
- **THA-503 Individualized Internship** variable credit – students can sign up during any semester
- **ART-111 Introduction to Design** (VP GER) 4 credits
- **ART-112 Introduction to Sculpture** (VP GER) 4 credits
- **ART-113 Introduction to Painting** (VP GER) 4 credits
- **ART-124 Drawing** (VP GER) 4 credits
- **ENG-252 Shakespeare** (UQ GER) 4 credits
- **ENG-292 African-American Drama** (VP GER) 4 credits
- **ENG-318 Early Modern Drama** (TA GER) 4 credits
- **ENG-364 Drama in London** (TA GER) 4 credits
- **ENG-366 Drama at Stratford-upon-Avon** (VP GER) 4 credits
- any other THA prefix course

For further information or to schedule a time to discuss the major, please contact Maegan McNerney Azar, Chair of Theatre Arts Department at [maegan.azar@furman.edu](mailto:maegan.azar@furman.edu).

Updated August 16, 2025

# THEATRE STUDIES MAJOR REQUIREMENTS AND COURSES

## FURMAN UNIVERSITY THEATRE STUDIES MAJOR

Discover your passion. Practice your craft. Design your future.

The Theatre Studies major is a 44-credit course of study that equips students with theoretical knowledge, aesthetic language, critical perspectives, and historical appreciation for theatre as an art form. This program emphasizes scholarly analysis and introduces students to the broader field of theatre through exploration of literature, critique, and creative skills.

To equip students with theoretical knowledge, aesthetic language, critical perspectives, and historical appreciation for theatre as an art form. Through collaborative learning both in and out of the classroom, a Furman Theatre student gains experiences that harness creativity, examine the human spirit, and foster a lifetime of artistic expression.

Students completing the Theatre Studies Major will...

1. Develop **critical thinking skills** through analysis and interpretation of literature, performance, and production.
2. Expand **problem solving skills** through visual storytelling, research, and writing in history and criticism of the art form.
3. Engage in opportunities to explore **teamwork, communication, and collaboration** through class projects, applied experiences, and exploration of varied disciplines within the theatre world.
4. Gain a **greater appreciation for a life of learning** through heightened curiosity about theatrical artistry, design, and technology while exploring various methodologies and approaches to creation and critique.
5. Apply and synthesize both **practical and scholarly approaches** to theatrical work.

## MAJOR REQUIREMENTS

All students wishing to declare must complete the [Major Declaration Form](#) and have a declaration meeting with the department chair.

### Core Program Requirements – 8 credits

- **THA-101 Introduction to Theatre** (VP GER) 4 credits – offered every semester
- **THA-510 Theatre Practicum** 2 credits total – offered every semester
- **THA-430 Senior Synthesis** 2 credits – offered every Spring semester

### Performance Studies Requirements – choice of 8 credits from these courses (at least 4 credits must be a THA course)

- **DAN-120 Foundations of Dance** (MB GER) 4 credits – offered every Fall semester
- **DAN-220 Dance Techniques** (VP GER) 4 credits – offered every odd-numbered Spring semester
- **DAN-230 Musical Theatre Dance** 4 credits – offered every even-numbered Spring semester
- **DAN-310 Improvisation & Composition** 4 credits
- **THA-120 Foundations of Acting** (VP GER) 4 credits – offered every Fall semester
- **THA-220 Acting II: Characterization** 4 credits – offered every third Spring semester
- **THA-223 Actor's Voice** 4 credits – offered every odd-numbered Fall semester
- **THA-224 Movement for the Actor** (MB GER) 4 credits w/ a lab – offered every even-numbered Spring semester
- **THA-310 Directing** 4 credits with a lab – offered every odd-numbered Spring semester
- **THA-320 Acting III: Period Styles** 4 credits – offered every third Spring semester
- **THA-420 Acting IV: Advanced Topics** 4 credits

### Design & Technology Studies Requirements – choice of 8 credits from these courses

- **THA-112 Make-Up** 2 credits
- **THA-113 Sound Design** 2 credits
- **THA-115 Stagecraft** 4 credits with a lab – offered every even-numbered Spring semester
- **THA-116 Costume Crafts** (VP GER) 4 credits with a lab – offered every odd-numbered semester
- **THA-140 Digital Technology for the Theatre** 4 credits
- **THA-150 Clothing as Self Expression** (VP GER) 4 credits
- **THA-315 Scene Design** 4 credits – offered every odd-numbered Spring semester
- **THA-316 Costume Design** 4 credits – offered every even-numbered Spring semester
- **THA-317 Lighting Design** 4 credits – offered every odd-numbered Fall semester

### History, Literature, and Criticism Studies Requirements – choice of 8 credits from these courses (at least 4 credits must be a THA course)

- **THA-210 Theatre History of Europe and North America** (HA GER) 4 credits – offered every odd-numbered Fall semester
- **THA-211 Global Theatre History** (WC GER) 4 credits – offered every even-numbered Spring semester
- **THA-230 Readings in Dramatic Literature** (TA GER) 4 credits – offered every odd-numbered Spring semester
- **THA-240 Playwriting** (VP GER) 4 credits
- **THA-410 Theatrical Criticism** (TA GER) 4 credits
- **ENG-252 Shakespeare** (UQ GER) 4 credits
- **ENG-292 African-American Drama** (TA GER) 4 credits
- **ENG-318 Early Modern Drama** (TA GER) 4 credits
- **ENG-364 Drama in London** (TA GER) 4 credits
- **ENG-366 Drama at Stratford-upon-Avon** (VP GER) 4 credits

### Engaged Learning Requirements – choice of 4 credits from these courses

- **THA-510 Theatre Practicum 0, 1, or 2 credits** – offered every semester
- **THA-260 Theatre Production Laboratory** 2 credits
- **THA-350 Travel Study in the United Kingdom** 4 credits – offered every even-numbered Fall semester on Study Away to the British Isles
- **THA-501 Independent Study** variable credit – students can sign up during any semester
- **THA-503 Individualized Internship** variable credit – students can sign up during any semester

### Elective Requirements – choice of any additional 8 credits of THA or DAN courses

For further information or to schedule a time to discuss the major, please contact Maegan McNerney Azar, Chair of Theatre Arts Department at [maegan.azar@furman.edu](mailto:maegan.azar@furman.edu)

Updated August 16, 2025

## THEATRE MAJOR RESPONSIBILITIES AND PRIVILEGES

### The Playhouse

We ask that you be good stewards of The Playhouse and Annex. These buildings are our shared space for theatre-making and creation. They can be a place of rest and of community, but they are also a place of work and of development. No matter what you might think about the condition of the spaces we share, they are ours to take care of, to keep clean, and to keep organized.

- No food or drinks, except water, are permitted in the Main Stage or Studio spaces.
- We prefer that you keep food limited to the Student Lounge or Lobby.
- The Annex is a place of class and study, please keep food and drink away from the computers.
- Majors will have swipe access to the buildings between 7:00 AM and 11:59 PM.
- Majors receive lockers in the Student Lounge for your own use as a way to help keep our spaces tidy and organized by stowing personal belongings.
- When you leave after hours, it is important to make sure that doors lock behind you.

The Playhouse spaces may be reserved on a first-come, first-served basis by using the department's internal scheduling app at [furmantheatre.skedda.com](http://furmantheatre.skedda.com). This app is only to be used for class or departmental use, all other requests (clubs or university-wide events) must go through [25Live](#) in MyFurman. Please see the Space Use Guidelines information later in the handbook.

### Pre-registration for Courses

Theatre Arts and Theatre Studies majors and Musical Theatre interdisciplinary minors receive priority registration for Theatre Arts courses each semester. Two weeks before the registration period opens for Seniors, the department chair will send an email to all majors and minors about what courses are being offered in the upcoming semester. It is up to you to reply to the email by the pre-registration due date to secure your spot in the course that you might want/need to take. This is the way that we help you stay on track with your Academic Plan. You are encouraged to talk with your advisor(s) before securing your places in classes. After the pre-registration due date has passed, however, we will not be able to guarantee spots in classes.

### Production Season

The Furman Theatre production season allows students to experience firsthand how a theatre functions and is an opportunity to learn such valuable skills as creative problem solving, time management, organization, communication, and leadership. The faculty assigns cast and crew positions in productions according to students' needs for experience in certain areas of production responsibility. The goal is for all majors to work in each area (on stage, backstage, and front of house) at least once.

1. **Theatre Arts majors are required to work on the production season every semester** by performing in a show, being a crew head, or working on a crew. Theatre Arts majors are required to enroll in THA-510 Theatre Practicum every semester once a declared major.
2. **Theatre Studies majors are required to earn a minimum of 2 credits of THA-510 Theatre Practicum** and that can be achieved by performing in a show, being a crew head, or working on a crew for a minimum of 2 productions.
3. **Theatre Arts majors are expected to audition each semester** even if they do not wish to be cast, thus introducing them to the experience of auditioning.
4. Theatre Arts and Theatre Studies majors are asked to **participate in strike** after the final performance of every production regardless of their role in the production.
5. Theatre Arts and Theatre Studies majors are given **two complimentary tickets** for every Furman Theatre production.

6. Students who contribute to Main Stage productions that are approved for CLP credit and are registered for THA-510 Theatre Practicum earn 1 CLP for each production you participate in.
7. The Call Board located in the Green Room and the Majors Moodle Page serve as a major means of group communication for the department. Daily work calls, costumes fittings, rehearsals, and other daily notices are posted in these places. The Call Board also contains notices of professional and educational opportunities for Theatre Arts students.

### **Auditions**

Auditions are held for every show produced by the department. The auditions are open to any member of the Furman community: students, faculty, or staff. If shows are pre-cast in the occasional case of a guest artist, it will be announced before auditions. Each director determines the manner and style of the auditions, but it is always advisable to read the script and prepare a short reading or piece from the show being cast.

### **Outside Productions**

As a Theatre major at Furman University, we encourage you to fully embrace and explore your creativity while making the most of your educational experience. Your time here is a valuable investment, and we want to ensure you benefit from the rich programming and opportunities available within the department. We expect you to actively engage with your coursework, contribute to departmental activities, and participate in the Furman Theatre production season.

If you are presented with opportunities to work on productions outside the department (including on- and off-campus projects) during the school year, we require that you seek approval from all Theatre Arts faculty members using the Outside Production Request Form (available in the Forms section of the handbook) so that we can discuss communication expectations and the project's alignment with your academic and professional goals.

### **Senior Synthesis**

All Senior Theatre majors will be required to complete a Senior Synthesis (THA-430) project. You should save materials from theatre classes, productions, and faculty-led projects to have enough material to document your Synthesis project. Talk to your Theatre major advisor if you have questions regarding this process.

# PRODUCTION ASSIGNMENT EXPECTATIONS, CHECK LISTS, & PROCEDURES

## STAGE MANAGER POSITION EXPECTATIONS

### Research/Conceptual

1. Reading and understanding the play's sequencing and structure.
2. Reading and understanding the Department Handbook.
3. Understanding and researching the Director's Concept for the show and how each Designer's Concept aligns with that vision.
4. Working with the Director at Pre-Production Design Meetings if called upon.
5. Respecting the fact that during the production process, the Director has the final say over production needs.

### Written Work

6. Creating a Stage Manager's Prompt Book that has:
  - a. All written materials needed for the rehearsal process.
  - b. Contact Sheet of the Full Company
  - c. Character Grid that indicates which characters are in which scenes
  - d. A single-sided copy of the script with room on the facing page to make blocking notes.
  - e. Cue sheets for lighting, sound, music, effects, scenery changes, etc when made available by the respective designer(s).
  - f. Props List and Tracking Sheet (from the Props Designer)
  - g. Scene Change Lists and Tracking Sheets (from the Set Designer)
  - h. Costume Plot with Tracking Sheets (from the Costume Designer)
  - i. Blocking Script that contains all actors' blocking both visually on a ground plan of the set and through text notes in the script
  - j. Performance Cue Script that contains all show cues in order to call the show.
7. Drafting (or delegating to an assistant stage manager (ASM)) a call sheet that outlines who is called to each session based on the Director's rehearsal, tech, and performance schedule.
8. Creating (or delegating to an ASM) a sign in sheet for all rehearsals, tech, and performances.
9. Leading and supporting the off book process for actors by taking line notes (or delegating to ASMs) and sending them out within 12 hours of the end of rehearsal.
10. Submitting Rehearsal Reports via email within 12 hours of the end of rehearsal
11. Submitting Production Meeting Reports via email within 24 hours of the end of the meeting
12. Sending out (or delegating to an ASM to send out) rehearsal call information either daily or weekly depending on the Director and Stage Manager's preference.
13. Maintaining communication between company members throughout the pre-production, rehearsal, and performance process.
14. Facilitating strike responsibilities for all company members and majors with the support of the Technical Director.

### Collaboration/Meetings

15. Meeting with the Director of the production before rehearsals begin to lay out expectations for how the rehearsal room will be run.
16. Attending Weekly Production Meetings as determined by the department.
17. Attending every rehearsal, cue setting, technical rehearsal, and performance (arriving 30-minutes before the actors to set up).
18. Engaging in regular, timely communication with other members of the team, responding within 1-2 business days to requests or questions related to production.
19. Completing tasks according to the production timeline.

## Other Important Tasks

20. Keep time, or delegating an ASM to keep time, during rehearsals to ensure actors get regular breaks (Actors' Equity Association guidelines indicate 55 minutes of rehearsal = 5 minute break OR 80 minutes of rehearsal = 10 minute break). Stage managers will also be asked to keep time of run throughs to have an accurate run through of the show.
21. Shutting down the building at the end of rehearsals and performances (with the support of assistant stage managers and other company members in attendance).
22. Resetting the rehearsal space for classes when necessary (with the support of other company members in attendance).
23. Running the technical rehearsal process with support from the Technical Director.
  - a. Working to delegate backstage responsibilities to assistant stage managers and backstage crew.
  - b. Learning where cues are called.
  - c. Gaining working knowledge of all equipment needed to carry out the duties of the stage manager position.
  - d. Utilizing professional and considerate communication with all members of the company on headset and off.
24. Running and calling the performances.
  - a. Ensuring company members needed for performance are present.
  - b. Reviewing the Emergency Action Plan with the ASMs, House Manager, and faculty/staff on-call for each performance.
25. Attending and supervising strike responsibilities at the end of the show

## ASSISTANT STAGE MANAGER POSITION EXPECTATIONS

### Research/Conceptual

1. Reading and understanding the play's sequencing and structure.
2. Reading and understanding the Department Handbook.
3. Working with the Stage Manager (SM) at Pre-Production Design Meetings if called upon.
4. Respecting the fact that during the production process, the Director has the final say over production needs.

### Written Work

5. Assisting the Stage Manager in Creating a Stage Manager's Prompt Book.
6. If called upon by the SM, create a call sheet that outlines who is called to each session based on the Director's rehearsal, tech, and performance schedule.
7. If called upon by the SM, create a sign in sheet for all rehearsals, tech, and performances.
8. Taking line notes during the off book process for actors and sending to the SM (or cast, depending on the SM's preference).
9. Assisting with communication between company members throughout the pre-production, rehearsal, and performance process.

### Collaboration/Meetings

10. Meeting with the SM of the production before rehearsals begin to lay out expectations for how the rehearsal room will be run and which stage managers will be called to each rehearsal.
11. Cover Weekly Production Meetings if the SM is not available.
12. Attending rehearsals when called (30-minutes before the actors), and attending all cue setting, technical rehearsals, and performances.
13. Engaging in regular, timely communication with other members of the team, responding within 1-2 business days to requests or questions related to production.
14. Completing tasks according to the production timeline.

### Other Important Tasks

15. Assisting the SM with shutting down the building at the end of rehearsals and performances (with the support of other company members in attendance).
16. Assisting the SM with resetting the rehearsal space for classes when necessary (with the support of other company members in attendance).
17. Working the technical rehearsal process with support from the SM and Technical Director.
  - a. Supporting the efficient functioning of backstage.
  - b. Learning where cues are called.
  - c. Gaining working knowledge of all equipment needed to carry out the duties of the stage manager position.
  - d. Utilizing professional and considerate communication with all members of the company on headset and off.
18. Running the performances with the ability to step into the SM position if necessary.
  - a. Ensuring company members needed for performance are present.
  - b. Reviewing the Emergency Action Plan with the SM, House Manager, and faculty/staff on-call for each performance.
19. Attending and participating in strike at the end of the production.

## STAGE MANAGEMENT Check List

### DURING REHEARSALS

- Obtain a copy of the show and read it.
- Prepare a Prompt Script in a 3-ring binder.
- At the first rehearsal develop a contact list of all cast members.
- Schedule the attendance of the stage managers for rehearsals. There must always be a Stage Manager at rehearsals.
- Maintain correspondence with the cast between Director, Designers, and Shops.
- Maintain correspondence with the Production Staff regarding meetings and rehearsal needs. Submit a rehearsal report for every rehearsal (see Appendix III).
- Record all blocking, cues, and other important performance information in the Prompt Script.
- Arrive at the theatre early before each rehearsal and assure that the stage is set for the scenes designated for that rehearsal.
- The Stage manager keys are available from Mickie Spencer.** Check them out immediately after accepting the Stage Manager's position. Make sure all pertinent doors (i.e. dressing rooms, side stage doors, etc. are unlocked before rehearsal.)
- Call any members of the cast who are tardy.
- Check with actors to assure they are using any props that are available.
- Call for breaks when appropriate and re-assemble the cast in a timely manner.
- When the cast is going off-book, serve as prompter or appoint a qualified prompter.
- Give accurate line notes to the cast.
- After rehearsal, arrange the stage for the next day's class and make sure all doors are locked and the building is secure.

### BEFORE THE PERFORMANCE

- Unlock control booth, costume shop, dressing rooms, prop room, dimmer room and any other areas to which access is needed.
- Unlock exterior door to shop, turn on loading dock lights. NOTE: There are to be NO visitors backstage before or during the show.
- Unlock emergency exit doors from house
- Unlock wing exit doors.
- Confirm emergency (fire) procedures with House Manager and Crew Heads.
- Plug in necessary headsets; turn on headset system and check for proper functioning. Be sure to check that batteries in cordless headsets are working.
- Turn on clock light in shop; set correct time if necessary. Make sure all clocks agree.
- Turn off air compressor.
- Post sign or otherwise curtail use of soft drink machine when House is open.
- Check that lighting people are here and that all lights have been checked out (functioning correctly, focus, gels, etc.) This check should be completed at least 30 minutes before the House opens.
- Check that sound crew is present and that all sound equipment has been checked out. This check should be completed at least 30 minutes before the House opens.
- Check that prop crew is present and are checking to see that all props are here and in place. This check should be completed at least 30 minutes before the House opens.
- Re-check all props personally to assure all are in place to begin the show.
- Check that Wardrobe Crew is present and that the inventory is underway and correct.
- Test all signals originating at Stage Manager's panel.

- Check the set carefully.
  - If one-set show, walk all over the set, making sure that everything is solid, in place, working parts in order, etc.
  - If a multi-set show, see that the pre-set is set up and ready to go, and that other sets are properly positioned for shifts.
- Check that the entire stage and backstage is clean and clear of extraneous objects--books, brooms--anything that might get in the way later. Clear all ledges. Sweep and mop stage floor.
- Check that house lights are switched to dimmer operation and functioning.
- Turn off stage and backstage work lights; turn on exterior lights.
- Check attendance of all cast and crew.
- When actors, crew, and you are ready (at thirty minutes or earlier), notify House Manager that the house may be opened. If you anticipate a delay in being ready, notify House Manager ASAP.
- Give the following calls in dressing room: 1 hour, 30 minutes ("House Open"), 15 minutes, 5 minutes (at a minimum).

## **TO START THE SHOW**

- Get clearance from House Manager for exact time to begin.
- Call actors to places.
- Warn lights and sound that you are getting ready to begin.
- Call for house to go to half at designated start time unless House Manager orders otherwise.
- Make one last check that everything is ready backstage (house lights should stay at half for 10 seconds in any case).
- Cue opening sequence for lights, sound, actors.

## **INTERMISSION PROCEDURE**

- Call for house lights up immediately following last action.
- See that all set and prop shifts are completed for next act. Verify that all costume changes are completed.
- At 3 minutes:
  - Get clearance from House Manager to begin.
  - Call actors to places.
- Repeat 4 through 8 above just as though starting the show.

## **AFTER THE PERFORMANCE**

- Coordinate curtain call procedure with lights and sound.
- Call for house up as rehearsed in curtain call sequence.
- Station persons in SL and SR areas to keep audience from going through backstage and Greenroom to the Shop. Station persons in the Shop to keep audience from entering dressing rooms.
- When house is clear of audience members, turn on stage work lights; turn off house lights; turn off exterior lights when cast, crew, and patrons have left the building.
- Verify that Prop Crew strikes props and checks against their prop list.
- Report to the Director or TD any problems that need correction before the next night.
- If a multi-set show, check that all sets are properly stored for the night.

- Turn off Stage Manager's panel.
- Put away headsets.
- Turn on phone bells in faculty offices; set costume shop phone bell to sound.
- Turn off clock light.
- Lock exterior door to shop; secure all building doors.
- Turn on compressor.
- Lock up control booth, costume shop, makeup room, prop room, and any other areas designated.
- Check that dressing rooms have been left in fairly decent order.
- Turn off all lights before leaving.
- Check that all exterior doors are locked.
- Reset the marker board and lectern for morning classes as necessary.
- Set the ghost light onstage.
- File the Stage Manager's Performance Report form (see Appendix III)

## STAGE MANAGER FIRE PROCEDURE

To be prepared for an emergency:

- Have meeting with the House Manager, and all running Crew heads BEFORE OPENING NIGHT to go over these procedures.
- Be sure that everyone knows the locations of all hoses, fire extinguishers and alarms.

### In the event of fire:

- Contact the House Manager and instruct LIGHTS to bring up the house to full and kill the stage lights.
- Walk calmly to center stage and announce that the audience must file out of the theatre quickly but calmly. Show them which exits to use and ask them to move clear of the building and wait for further instructions.
- The House Manager will control lobby exits, keeping the crowd moving in an orderly fashion. One ASM will be positioned on the stage left porch to assist audience members. The other ASM will do the same on the stage right porch.
- All cast and crew on stage should use the wing doors (unless this actually endangers them). Only the cast or crew should be allowed in the Green Room or other backstage areas.
- The House Manager calls **911** and reports the fire simultaneously with the announcement by the Stage Manager. Then the House Manager should trip the fire alarm in the lobby as soon as the announcement to the audience is completed (but NOT before, as the bell might cause panic). **DO NOT delay getting the audience out. The audience comes FIRST.**
- After the audience is out, and while waiting for the fire trucks, kill every electrical circuit in the building not absolutely needed for work lights. Kill air conditioning, tools, dimmers, sound equipment, irons, washer, everything.
- Be prepared to show the firemen where the fire is. Have keys available to all rooms.
- Wait outside the building. There is nothing in this building sufficiently valuable to warrant risking a life .
- Keep calm at all times. Panic kills more people than fire.**

## STUDENT DIRECTOR POSITION EXPECTATIONS

### Research/Conceptual

1. Reading and analyzing the play in-depth.
2. Reading and understanding the Department Handbook.
3. Working collaboratively with a Faculty Mentor throughout the process.
4. Understanding and researching a Director's Concept for the show and leading the Production Team in realizing that concept with the support of the Faculty Mentor and Design Supervisors.
5. Holding Pre-Production Design meetings to share concept and research.
6. Regular meetings with the Faculty Mentor that facilitate learning and collaboration.
  - a. Initial meetings that demonstrate analysis of script
  - b. Subsequent meetings with text analysis and conceptual research
  - c. Meetings to review audition materials, rehearsal and production schedules, production needs, character analysis and casting opportunities, rehearsal progress, and preparation for technical rehearsals.
  - d. Meetings that demonstrate compromise.
7. Respecting the fact that during the production process, the Director has the final say over production needs. As a student Director, this will require constant discussion and communication with the faculty/staff to stay within budget and to uphold a quality production experience for all participants on a timeline established by the department.

### Written Work

8. Creating a concept statement to be shared with the Production Team at pre-production meetings and the first Company Meeting.
9. Doing a thorough text analysis of the script along with conceptual and production research.
10. Creating the audition information for the production that includes:
  - a. Casting requirements
  - b. Production position needs
  - c. Character breakdowns
  - d. Preliminary rehearsal schedule
  - e. Sides and information about what to prepare for auditions
  - f. Information or content disclosures pertinent to the script
  - g. Contribute to the Audition and Production Team application form
11. Maintaining and staying within a set budget and managing resources throughout the production process.
12. Developing a rehearsal schedule and working with the stage management team to disburse.
  - a. Goals for each day
  - b. Call information for each day
  - c. Tech and dress schedule
  - d. Incorporates a clear flow from table work to blocking to working to running to technical/dress rehearsals to opening.
13. Blocking and staging the show in a way that tells the story and supports the production concept and maintains the integrity/vision of the text.
  - a. Working with the Scenic Designer to create a ground plan that will provide possibilities for visual storytelling in the staging.
  - b. There are many ways to paper block, but having a system that is written down either visually or verbally in your prompt script will support the record-keeping and visualization necessary for production team members.
14. Creating and contributing to materials that support Production Team members (like rehearsal reports, scene location information, character tracking in the script, flow chart of pace, technical requirements, unifying definitions, etc).

15. Taking notes during rehearsal to provide kind, specific, and actionable feedback to collaborators.
16. Utilizing stage managers to communicate with company members throughout the pre-production, casting, rehearsal, and performance process.
17. Creating a Program Note.
18. Collaborating with other areas of campus on talkbacks and outreach as requested.

#### Collaboration/Meetings Attended

19. Meetings with Faculty Mentor.
  - a. Initial meetings that demonstrate analysis of script
  - b. Subsequent meetings with text analysis and conceptual research
  - c. Meetings to review audition materials and production needs
  - d. Meetings to review rehearsal and production schedules
  - e. Meetings to discuss character analysis and casting opportunities
  - f. Weekly meetings during rehearsal to discuss rehearsal progress and preparation for technical rehearsals.
20. Leading weekly Production Meetings with Stage Manager.
  - a. Can include pre-production concept meetings, as well.
21. Attending and leading all rehearsals in addition to attending all technical rehearsals and all Production Team meetings.
  - a. pre-production meetings
  - b. auditions and casting meetings
  - c. company meeting
  - d. every rehearsal
  - e. crew view and tech/dress rehearsals
  - f. production meetings once a week with the Production Team
  - g. reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
22. Meetings with Designers, Stage Managers, and Actors as needed.
  - a. to discuss production lists,
  - b. character choices,
  - c. backstage considerations,
  - d. front of house and publicity needs,
  - e. fittings, prop selection, scenic progress, lighting questions, sound choices, etc.
23. Working with the costume shop and scene shop to check-in with questions or thoughts weekly about how the various pieces are shaping up.
24. Ensuring that there are reasonable deadlines for publicity photos/videos.
25. Collaborating on poster design with the graphic designer.
26. Providing notes to the actors, technicians, stage managers, and designers as needed during run-throughs.
27. Engaging in regular, timely communication with other members of the team, responding within 1-2 business days to requests or questions related to production.

#### Other Important Tasks

28. Ensuring that team members' time is used wisely during meetings, rehearsals, and tech/dress processes and that people get breaks throughout their call times.
29. Providing input and feedback to members of the team in a way that promotes collaboration and cooperation.
30. Helping to maintain the production during the run of the show.
31. Ensuring that all parties have the necessary communication they need to carry out their responsibilities on the production.
32. Attending and participating in strike at the end of the show.

## PLAYWRIGHT POSITION EXPECTATIONS

### Written Work/Research

1. Writing the script
2. Formatting the script utilizing industry standards for play script formatting.
3. Working collaboratively with a Faculty Mentor throughout the process.
4. Reading and understanding the Department Handbook.
5. Drafting a schedule/timeline for completing all necessary tasks for the position and reviewing with the Faculty Mentor.
  - a. Multiple drafts of the script are a must and having revision time between drafts is important for the creation of the piece.
  - b. Supporting Director and Stage Manager with clear notes about changes in each draft once the script is in production.
  - c. Discussing a process of adding new pages during rehearsals with the Director. The Director should have a reasonable expectation of when rewrites will arrive, so that they can be prepared for rehearsal.
  - d. Providing a lock-in period for the script when script changes cannot be implemented.
6. Developing a plot synopsis, character descriptions, and other relevant material needed for the playing of the script in production.
7. Composing a program note and/or contributing to a lobby display as requested.
8. Collaborating with other areas of campus on talkbacks and outreach as requested.

### Collaboration/Meetings Attended

9. Meetings with Faculty Mentor, Dramaturg, and Director of the Production.
  - a. Ideas about play meeting
  - b. Meetings about the various drafts of the production
  - c. Workshop time to hear the script out loud and get feedback from a small group of people before production
  - d. One meeting or digital exchange to clarify the role of the dramaturg
  - e. Attend pre-production meetings with the team
10. Routinely attending rehearsals and technical rehearsals, and attending Production Team meetings when requested.
  - a. Attending the Company Meeting.
  - b. Attending all table work sessions, participating in discussion
  - c. Attending at least one rehearsal a week after table work (unless differently arranged with Director) to stay attuned to developments on the production
  - d. Providing rewrites in a timely manner that adhere to the production timeline
  - e. Attending production meetings when requested
  - f. Attending and participating in strike at the end of the production.
  - g. Reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
11. Collaboration
  - a. Engaging in regular, timely communication with other members of the team, responding within 1-2 business days to requests or questions related to production.
  - b. Completing tasks according to the production timeline

## ACTOR EXPECTATIONS

### Written Work/Research

1. Reading and analyzing the play in-depth.
2. Reading and understanding the Department Handbook.
3. Writing down your blocking in rehearsal.
4. Notating your thoughts and choices on moments in your script.
5. Creating a personal props list.
6. Creating a personal costume list.
7. Researching the Director's concept and how your role/character supports that concept.
8. Researching the world of the play and your role/character in that world.
9. Writing down notes that are given so that you can be prepared to implement them and/or work them outside of rehearsal time if necessary.

### Collaboration/Meetings Attended

10. Attending meetings/coachings with Director, Music Director, Voice Director, and/or Choreographer as needed to discuss aspects of your role in the show.
11. Attending all sessions where you are called to attend, which can include:
  - a. the Company Meeting.
  - b. any coaching sessions.
  - c. all rehearsals where you are called.
  - d. all costume fittings.
  - e. all technical rehearsals where you are called.
  - f. all performances where you are called.
12. Collaboration
  - a. Engaging in regular, timely communication with other members of the team, responding within 1-2 business days to requests or questions related to production.
  - b. Completing tasks according to the production timeline.
  - c. Utilizing professional etiquette and communication including:
    - i. Arriving to rehearsal early.
    - ii. Maintaining the look and appearance from when you were cast and making changes only after discussing with the Director and Costume Designer.
    - iii. Coming prepared to work (well-rested, well-fed, and well-hydrated) and setting personal goals for each session.
    - iv. Memorizing lines and blocking early or on time.
    - v. Wearing necessary rehearsal-appropriate clothing and shoes.
    - vi. Receiving director's notes graciously and setting up a time to discuss if you disagree or have questions.
    - vii. Communicating with other actors through curiosity not judgement.

### Other Important Tasks

13. Checking and keeping track of all props and costumes that you use in the production.
14. Entering and exiting through one of the stage doors.
15. Supporting the stage management and production team when they need assistance.
16. Maintaining the work done in rehearsal for every show.
17. Attending and participating in strike at the end of the production.

## DRAMATURG POSITION EXPECTATIONS

### Written Work/Research

1. Reading and analyzing the play in-depth.
2. Reading and understanding the Department Handbook.
3. Drafting a schedule/timeline for completing all necessary tasks for the position and reviewing with the Director.
4. Developing a dramaturgical presentation that introduces the company to the world of the play, to present at the first Company Meeting.
5. Developing a dramaturgical packet early in the rehearsal process (at a date agreed upon with the Director) that includes definitions of complex/discipline-specific language, relevant research on the themes and ideas of the play, visual research, and other show-specific materials that assist in the company's analysis of the text.
6. Composing a dramaturgical note for the program and/or lobby display as requested.
7. Collaborating with other areas of campus on talkbacks and outreach as requested.

### Collaboration/Meetings Attended

8. Meetings with Director of the Production.
  - a. Ideas about play meeting
  - b. One meeting or digital exchange to clarify expectations for dramaturgical presentation
  - c. One meeting or digital exchange to clarify needs for dramaturgical packet
9. Routinely attending rehearsals in addition to attending technical rehearsals and all Production Team meetings.
  - a. Attending (and presenting initial research at) the Company Meeting.
  - b. Attending all table work sessions, facilitating discussion when requested
  - c. Attending at least one rehearsal a week after table work (unless differently arranged with Director) to stay attuned to developments on the production
  - d. Attending all production meetings and/or communicating potential absences in advance
  - e. Attending and participating in strike at the end of the production.
  - f. Reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
10. Collaboration
  - a. Engaging in regular, timely communication with other members of the team, responding within 1-2 business days to requests or questions related to production.
  - b. Completing tasks according to the production timeline (dramaturgical presentation delivered at the Company Meeting, dramaturgical packet distributed within the first week of rehearsals, dramaturgical note / lobby display prepared for Director feedback at least three business days before tech begins)

## DANCE CAPTAIN POSITION EXPECTATIONS

### Written Work/Research

1. Reading and analyzing the play in-depth.
2. Reading and understanding the Department Handbook.
3. Working with the Choreographer to create a list of dance moments needed for the show.
4. Researching the style of choreography that will be used in the show.
5. Learning and keeping a record of the choreography for each dance in the show and sharing with the stage management team and actors who perform that choreography.

### Collaboration/Meetings Attended

6. Meetings with Choreographer of the Production.
  - a. Discussion about the style, equipment, and needs
  - b. Discussion about responsibilities for the rehearsal process and performances
  - c. Choreographer may want to teach the choreography to the dance captain ahead of time so that the dance captain may assist in the teaching of the pieces during rehearsal
7. Routinely attending rehearsals in addition to attending technical rehearsals and Production Team meetings if the Choreographer cannot attend.
  - a. Attending the Company Meeting.
  - b. Attending all choreography sessions.
  - c. Attending all rehearsals where choreography is used/worked.
  - d. Filling in when cast members are missing at dance rehearsal.
  - e. Attending and running all dance/movement calls and dance warm-ups during rehearsals where the choreographer is not in attendance, tech rehearsals, and performances.
8. Collaboration
  - a. Reading, and when necessary, responding to, the rehearsal reports, production meeting reports, and performance reports.
  - b. Engaging in regular, timely communication with other members of the team, responding within 1-2 business days to requests or questions related to production.
  - c. Completing tasks according to the production timeline

### Other Important Tasks

9. Maintaining the choreography in the show.
10. Attending strike at the end of the production.

## FIGHT CAPTAIN POSITION EXPECTATIONS

### Written Work/Research

1. Reading and analyzing the play in-depth.
2. Reading and understanding the Department Handbook.
3. Working with the Fight Choreographer to create a list of fight moments needed for the show.
4. Researching the style of fight choreography that will be used in the show.
5. Learning and keeping a record of the step-by-step moves in each fight and sharing with the stage management team and actors who perform the choreography.

### Collaboration/Meetings Attended

6. Meetings with Fight Choreographer of the Production.
  - a. Discussion about the style, equipment, and needs
  - b. Discussion about responsibilities for the rehearsal process and performances
  - c. Choreographer may want to have a partner for working out the fight and the fight captain will fill that role as needed
7. Routinely attending rehearsals in addition to attending technical rehearsals and Production Team meetings if the Fight Choreographer cannot attend.
  - a. Attending the Company Meeting.
  - b. Attending all fight choreography sessions.
  - c. Attending all rehearsals where fight choreography is used/worked.
  - d. Filling in when cast members are missing at fight rehearsal.
  - e. Attending and running all fight calls.
    - i. Can begin at various times due to nature/difficulty/danger of choreo.
    - ii. Lead fight calls during tech weekend and run of the show. This may include fight calls during rehearsals, as well. This may be determined during meeting with Fight Choreographer in the beginning and/or in collaboration with Director.
8. Collaboration
  - a. Reading, and when necessary, responding to, the rehearsal reports, production meeting reports, and performance reports.
  - b. Engaging in regular, timely communication with other members of the team, responding within 1-2 business days to requests or questions related to production.
  - c. Completing tasks according to the production timeline

### Other Important Tasks

9. Maintaining, cleaning, and tending to weapons as needed.
10. Be responsible for weapon storage during the run of the show and tech weekend by locking them in an established location when needed.
11. Supervising the weapons strike at the end of the show.
  - c. Items cleaned or repaired as needed
  - d. Items returned to proper storage location
  - e. Assisting with other areas of strike as needed

## VOICE CAPTAIN POSITION EXPECTATIONS

### Written Work/Research

1. Reading and analyzing the play in-depth.
2. Reading and understanding the Department Handbook.
3. Working with the Music Director, Voice Director, Vocal Coach, or Dialect Coach to create a list of vocal needs for the show.
4. Researching the style of voice work that will be used in the show.
5. Keeping a record of the vocal parts in each song or dialect choices for each character, and sharing with the stage management team and actors who are executing the work for performance.

### Collaboration/Meetings Attended

6. Meetings with Music Director, Voice Director, Vocal Coach, or Dialect Coach of the Production.
  - a. Discussion about the style and needs of the production
  - b. Discussion about responsibilities for the rehearsal process and performances
7. Routinely attending rehearsals in addition to attending technical rehearsals and Production Team meetings if the Music Director, Voice Director, Vocal Coach, or Dialect Coach cannot attend.
  - a. Attending the Company Meeting.
  - b. Attending all voice sessions.
  - c. Attending all rehearsals where voice work is used/worked.
  - d. Attending and running vocal warm-ups.
    - i. Can begin at various times due to needs of each rehearsal.
    - ii. Lead vocal warm-ups during rehearsals, tech weekend, and run of the show.
8. Collaboration
  - a. Reading, and when necessary, responding to, the rehearsal reports, production meeting reports, and performance reports.
  - b. Engaging in regular, timely communication with other members of the team, responding within 1-2 business days to requests or questions related to production.
  - c. Completing tasks according to the production timeline.

### Other Important Tasks

9. Maintaining the vocal work in the show.
10. Attending strike at the end of the production.

## COSTUME DESIGNER POSITION EXPECTATIONS

### Research/Conceptual

1. Reading the “Philosophy Statement on the Position of Student Designers” and adhering to its principles.
2. Reading and analyzing the play in-depth.
3. Reading and understanding the Department Handbook.
4. Working with the Design Supervisor and Director at Concept Meetings and throughout the process to create costume designs appropriate for the show and within the production concept on a timeline established with the Director.
  - a. Initial meetings that demonstrate analysis of script
  - b. Subsequent meetings with ideas and thumbnails
  - c. Meetings with renderings
  - d. Meetings that demonstrate compromise
5. Respecting the fact that during the production process, the Director has the final say over all design choices (this includes vetoing costume ideas and asking for do-overs).

### Written Work

6. Drafting a schedule/timeline for completing all necessary tasks for the position and reviewing with Design Supervisor and Director.
7. Creating costume renderings to be shown at the first Company Meeting.
8. Developing a Costume Bible that includes a concept statement, renderings, all notes from design and production meetings, a budget record, all costume lists, and a reflective statement regarding the process.
9. Maintaining and staying within a set budget, recording expenses, and managing resources throughout the production process.
10. Developing costume plots for all characters.
  - a. Plot neat and readable
  - b. Plot done and distributed by the first tech/dress rehearsal
  - c. Plot posted (or distributed somehow) for Actors and Wardrobe Crew in or near the dressing rooms
11. Developing laundry lists and fix-it lists for the Wardrobe Crew Head.

### Collaboration/Meetings Attended

12. Meetings with Design Supervisor and Director of the Production.
  - a. Ideas about play meeting
  - b. Ideas with thumbnails meeting
  - c. Meeting to show renderings
  - d. Meetings to discuss changes and make compromises
13. Routinely attending rehearsals in addition to attending all technical rehearsals and all Production Team meetings.
  - a. rehearsal once a week
  - b. crew view and tech/dress rehearsals
  - c. production meetings once a week with the Production Team
  - d. reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
14. Meeting with Wardrobe Crew Head
  - a. to discuss lists,
  - b. quick changes,
  - c. hair and make-up,
  - d. special laundry considerations,
  - e. costume maintenance.

15. Working with the costume shop throughout the build process to assist with any production challenges that may arise.
  - a. checking in each week during shop time
16. Scheduling and attending all costume fittings.
  - a. All fittings scheduled
  - b. Deadlines met
17. Working with the Director to meet reasonable deadlines for publicity photos/videos.
18. Providing costume notes to the actors and Director as needed during run-throughs.

#### Other Important Tasks

19. Supervising the costume strike at the end of the show.
  - a. Laundry started
  - b. Counters clean
  - c. Shoes sorted and sprayed
  - d. Jewelry struck
  - e. Laundered items returned to storage

## WARDROBE LEAD POSITION EXPECTATIONS

Responsibilities Include:

1. Reading and understanding the Department Handbook.
2. Reading the play.
3. Attending the Company Meeting.
4. Meeting with Costume Designer to discuss lists and laundry needs.
5. Making sure there is a detailed costume inventory.
6. Attending all dress rehearsals and Production Team meetings
  1. Crew View
  2. Tech and dress rehearsals
  3. Production meetings
  4. Reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
7. Assigning wardrobe crew to specific responsibilities as required by the production.
8. Assisting actors in dressing before the show and during quick changes (and/or assigning wardrobe crew members to do so).
9. Keeping the costumes clean and repaired.
  1. Laundry
  2. Fix-its
10. Helping actors with wardrobe checks pre-show and checking the actors' clothing before they go onstage.
11. Attending and actively participating in Strike at the end of the show.
  1. Laundry started
  2. Counter tops cleaned
  3. Strike jewelry
  4. Sort and sanitize shoes
12. Scheduling and supervising THA-101 students and wardrobe crew
  1. Tech rehearsals.
  2. Performances.

## SCENIC DESIGNER POSITION EXPECTATIONS

### Research/Conceptual

1. Reading the “Philosophy Statement on the Position of Student Designers” and adhering to its principles.
2. Reading and analyzing the play in-depth.
3. Reading and understanding the Department Handbook.
4. Working with the Design Supervisor and Director at Concept Meetings and throughout the process to create scenic design(s) appropriate for the show and within the production concept on a timeline established with the Director.
  - a. Initial meetings that demonstrate analysis of script
  - b. Subsequent meetings with ideas and sketches
  - c. Meetings with renderings and ground plan
  - d. Meetings that demonstrate compromise
5. Respecting the fact that during the production process, the Director has the final say over all design choices (this includes vetoing scenic ideas and asking for do-overs).

### Written Work

6. Drafting a schedule/timeline for completing all necessary tasks for the position and reviewing with Design Supervisor, Technical Director, and Director.
7. Creating and presenting a ground plan and other relevant construction drawings to the Design Supervisor, Technical Director, and Director.
8. Creating scenic renderings to be shown at the first Company Meeting.
9. Developing a binder that includes a concept statement, renderings, all notes from design and production meetings, a budget record, all scenic and cut lists, and a reflective statement regarding the process.
10. Maintaining and staying within a set budget, recording expenses, and managing resources throughout the production process.

### Collaboration/Meetings Attended

11. Meetings with Design Supervisor and Director of the Production.
  - a. Ideas about play meeting
  - b. Ideas with sketches meeting
  - c. Meeting to show renderings and ground plan (include the Technical Director)
  - d. Meetings to discuss changes and make compromises (include the Technical Director)
12. Routinely attending rehearsals in addition to attending all technical rehearsals and all Production Team meetings.
  - a. rehearsal once a week
  - b. crew view and tech/dress rehearsals
  - c. production meetings once a week with the Production Team
  - d. reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
13. Meeting with Design Supervisor, Technical Director, and Lead Carpenter
  - a. to discuss build lists,
  - b. taping/chalking the space,
  - c. installing the scenic elements,
  - d. to create set dressing,
  - e. paint treatments.
14. Working with the scene shop throughout the build process to assist with any production challenges that may arise.
  - a. checking in each week during shop time
15. Working with the Director to meet reasonable deadlines for publicity photos/videos.

16. Providing scenic notes to the Stage Manager, Technical Director, and Director as needed during run-throughs.

#### Other Important Tasks

17. Supervising the scenic strike at the end of the show.
  - a. Determining items that can be saved and reused with Technical Director
  - b. Supporting the Technical Director by taking down scenic elements
  - c. Return set dressing and furniture to storage
  - d. Return equipment to their place in the Scene Shop
  - e. Ensuring the stage floor is ready for the next production

## PROPERTIES (PROPS) DESIGNER POSITION EXPECTATIONS

### Research/Conceptual

1. Reading the “Philosophy Statement on the Position of Student Designers” and adhering to its principles.
2. Reading and analyzing the play in-depth.
3. Reading and understanding the Department Handbook.
4. Working with the Design Supervisor and Director at Concept Meetings and throughout the process to create props designs appropriate for the show and within the production concept on a timeline established with the Director.
  - a. Initial meetings that demonstrate analysis of script
  - b. Subsequent meetings with ideas and sketches
  - c. Meetings with renderings and build/pull/shop plan
  - d. Meetings that demonstrate compromise
5. Respecting the fact that during the production process, the Director has the final say over all design choices (this includes vetoing props ideas and asking for do-overs).

### Written Work

6. Drafting a schedule/timeline for completing all necessary tasks for the position and reviewing with Design Supervisor, Technical Director, and Director.
7. Creating and presenting a build/pull/shop plan and other relevant construction drawings to the Design Supervisor, Technical Director, and Director.
8. Creating props renderings (or samples) to be shown at the first Company Meeting.
9. Developing a binder that includes a concept statement, renderings, all notes from design and production meetings, a budget record, all props and build/pull/shop lists, and a reflective statement regarding the process.
10. Maintaining and staying within a set budget, recording expenses, and managing resources throughout the production process.

### Collaboration/Meetings Attended

11. Meetings with Design Supervisor and Director of the Production.
  - a. Ideas about play meeting
  - b. Ideas with sketches meeting
  - c. Meeting to show renderings and build/pull/shop plan (include the Technical Director)
  - d. Meetings to discuss changes and make compromises (include the Technical Director)
12. Routinely attending rehearsals in addition to attending all technical rehearsals and all Production Team meetings.
  - a. rehearsal once a week
  - b. crew view and tech/dress rehearsals
  - c. production meetings once a week with the Production Team
  - d. reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
13. Meeting with Design Supervisor and Technical Director
  - a. to discuss build/pull/shop lists,
  - b. installing the props elements,
  - c. creating a storage plan for during the rehearsals and performances,
  - d. creating a props plot and tracking lists for stage management and backstage crew.
14. Working with the scene shop throughout the build process to assist with any production challenges that may arise.
  - a. checking in each week during shop time
15. Working with the Director to meet reasonable deadlines for publicity photos/videos.

16. Providing props notes to the Stage Manager, Technical Director, and Director as needed during run-throughs.

#### Other Important Tasks

17. Supervising the props strike at the end of the show.
  - a. Determine items that can be saved and reused with Technical Director
  - b. Support the Technical Director by removing props elements from the set
  - c. Return items to storage or discard items that will not be needed
  - d. Return equipment to their place in the Scene Shop

## PROPERTIES (PROPS) CREW LEAD POSITION EXPECTATIONS

Responsibilities Include:

1. Reading and understanding the Department Handbook.
2. Attending the Company Meeting.
3. Reading the play.
4. Meeting with Props Designer to discuss lists and show needs.
5. Making sure there is a detailed props inventory.
6. Attending all dress rehearsals and Production Team meetings
  - a. Crew View
  - b. Tech and dress rehearsals
  - c. Production meetings
  - d. Reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
7. Assigning props crew to specific responsibilities as required by the production.
8. Assisting actors with props check before the show and during the run (or assigning crew members to do so).
9. Keeping the props operational and repaired.
10. Setting and handing props to actors if they need help making entrances.
11. Attending and actively participating in Strike at the end of the show.
  - a. Removing props from the set as needed
  - b. Returning items to storage or discarding items that will not be needed
  - c. Return equipment to their place in the Scene Shop
  - d. Clearing the props storage backstage of any show-related materials
12. Scheduling and supervising THA-101 students and props crew
  - a. Tech rehearsals.
  - b. Performances.

## PROPS DESIGNER and CREW HEAD Check List

### Preparing for the Show

- Read the “Philosophy Statement on the Position of Student Designers.”
- Obtain a copy of the show and read it. Share the script with the crew.
- Supervise and schedule any THA-101 students working on Props.
- Store all props for the show on the Green Room shelves.
- Attend the first rehearsal as a member of the Production Team.
- Obtain a copy of the rehearsal schedule.
- Attend all Production Team meetings.
- Consult with the Director and develop:
  - a complete list of props needed.
  - a budget for prop expenditures.
  - due dates for when all props must be completed
- In cooperation with the Costume Designer determine specific responsibilities for props on the list, i.e. which props come under costumes and which under props.
- Attend rehearsals and determine how props will be used.
- Provide rehearsal props as needed.
- Coordinate with the Stage Manager procedures for setting, managing, and striking rehearsal props.
- Check all storage areas on campus to become familiar with Furman Theatre's supply of props before looking elsewhere.
- Low-cost or expendable items should be bought rather than borrowed. Purchases may be made with the departmental credit card available from Mickie Spencer. Receipts must be returned to her immediately after making a purchase. **DO NOT USE YOUR OWN MONEY TO PURCHASE PROPS.**
- Arrange for program credit where appropriate. Get program copy to Mickie Spencer by established due date.
- START EARLY:** Last minute difficulties may make your job more demanding than you anticipate.
- Show all props to Director at your earliest opportunity for their approval.

### Running the Show (Rehearsals and Performances)

#### Organizing and Running the Props

- Develop a checklist of all props. Check every prop against the checklist at the beginning of each dress rehearsal and performance to insure that everything is present and in its place. Share with the stage management team.
- Arrange props on props shelves as needed for each performance. No one should touch them but the actors who need to use them and the props crew.
- Items of food and drink must be kept clean and palatable. *Give them special attention.* All dishes, cups, glasses, or other utensils must be thoroughly washed before each working rehearsal or performance.
- Perishable items may be stored in the refrigerator. Do not place refrigerated items on sewing tables.
- Ask the Stage Manager to double-check your prop list when you are ready to go.
- Have plans carefully worked out for scene shifts and other difficult spots. Assign Props Crew members to specific duties during the run of the show.
- Return props to the shelves when they are done being used in the show.

### **After Each Performance**

- Check every prop against your list as you strike it.
- Store all perishable items in the refrigerator.
- Wash all dishes thoroughly.
- Report to Stage Manager any problems that need correction before the next night.
- Check out with the Stage Manager before leaving the theatre

### **At the End of the Run**

- Attend Strike.
- Return all borrowed props within 5 days of the end of the show.
- Store all Furman Theatre property in appropriate storage areas.
- Strike all perishable items from refrigerator.
- Wash and store all dishes.
- Prop shelves should be empty in preparation for the next show.

## LIGHTING DESIGNER POSITION EXPECTATIONS

### Research/Conceptual

1. Reading the “Philosophy Statement on the Position of Student Designers” and adhering to its principles.
2. Reading and analyzing the play in-depth.
3. Reading and understanding the Department Handbook.
4. Working with the Design Supervisor and Director at Concept Meetings and throughout the process to create lighting design(s) appropriate for the show and within the production concept on a timeline established with the Director.
  - a. Initial meetings that demonstrate analysis of script
  - b. Subsequent meetings with ideas and visual research
  - c. Meetings with light plot and planned use
  - d. Meetings that demonstrate compromise
5. Respecting the fact that during the production process, the Director has the final say over all design choices (this includes vetoing lighting ideas and asking for do-overs).

### Written Work

6. Drafting a schedule/timeline for completing all necessary tasks for the position and reviewing with Design Supervisor, Technical Director, and Director.
7. Creating and presenting a light plot, dimmer sheet, gel lists, cue lists, and other relevant documentation to the Design Supervisor, Technical Director, and Director.
8. Creating visual research and look-books to be shown at the first Company Meeting.
9. Developing a binder that includes a concept statement, visual research, all notes from design and production meetings, a budget record, all plots and gel lists, and a reflective statement regarding the process.
10. Maintaining and staying within a set budget, recording expenses, and managing resources throughout the production process.

### Collaboration/Meetings Attended

11. Meetings with Design Supervisor and Director of the Production.
  - a. Ideas about play meeting
  - b. Ideas with visual research meeting
  - c. Meeting to discuss light plot, dimmer sheet, and gel lists (include the Technical Director)
  - d. Meetings to discuss changes and make compromises (include the Technical Director)
12. Routinely attending rehearsals in addition to attending all technical rehearsals and all Production Team meetings.
  - a. rehearsal once a week
  - b. light hang
  - c. crew view and tech/dress rehearsals
  - d. production meetings once a week with the Production Team
  - e. reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
13. Meeting with Design Supervisor and Technical Director
  - a. to discuss light plot, dimmer sheet, gel lists
  - b. developing a plan for light hang,
  - c. to cut gel and pull necessary equipment,
  - d. lead light hang,
  - e. program the light board (or work with the Technical Director to learn how to)
  - f. meet with the Stage Manager to review cues.
14. Working with the Design Supervisor and Technical Director throughout the build process to

assist with any production challenges that may arise.

- a. checking in each week during shop time
15. Working with the Director to meet reasonable deadlines for publicity photos/videos.
16. Providing lighting notes to the Stage Manager, Technical Director, and Director as needed during run-throughs.

#### Other Important Tasks

17. Supervising the lighting strike at the end of the show.
  - a. Determining items that will not be needed for the next show
  - b. Remove gels in the lighting instruments
  - c. Striking items to storage or the Scene Shop
  - d. Ensuring the light grid is ready for the next production

## LEAD ELECTRICIAN POSITION EXPECTATIONS

Responsibilities Include:

1. Reading and understanding the Department Handbook.
2. Reading the play.
3. Meeting with Lighting Designer and Technical Director to discuss duties and responsibilities.
4. Attending the Company Meeting.
5. Meeting with the Lighting Designer and Technical Director to review the design and necessary documentation that goes along with implementing the design.
6. Making sure there is a detailed light plot, dimmer sheet, and gel cut list.
7. Schedule an instruction session(s) with the Light Board Operator to review how to use the light board during light hang, technical rehearsals, and performances (including how to turn the board on and off, dimmer check procedures, and saving/accessing show files).
8. Leading Light Hang
  - a. Prepare a schedule and punch list for the process
  - b. Discuss the proposed timeline with the Lighting Designer and Technical Director
  - c. Organize and schedule Light Hang with the Electricians Crew
  - d. Attend and supervise all Light Hang sessions to lead the process
9. Attending all tech rehearsals and Production Team meetings
  - a. Crew View
  - b. Tech and dress rehearsals
  - c. Production meetings
  - d. Reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
10. During the run of the show, the Lead Electrician will be on call for any needs, repairs, or changes.
11. Attending and actively participating in Strike at the end of the show.
  - a. Determining items that will not be needed for the next show
  - b. Remove gels in the lighting instruments
  - c. Striking items to storage or the Scene Shop
  - d. Ensuring the light grid is ready for the next production

## **LEAD ELECTRICIAN Check List**

### **Preparing for the Show**

- Obtain a copy of the script and read it.
- Meet with the Lighting Designer and Board operator to go over the lighting design and plan for the light hang.
- In consultation with the Technical Director (TD) and Lighting Designer (LD), develop a schedule for the light hang.
- Conduct an orientation session with all new light crew members, including THA101 students.
- Schedule and supervise the THA101 students.
- At the light hang:
  - Supervise hanging lights according to the light design.
  - Confer with the LD and/or TD when all lights have been hung.
  - Make any adjustments noted by the LD or TD
- Attend the Technical Rehearsal and Cue-to-Cue and make note of any lights that need to be moved, refocused or otherwise adapted. After the rehearsal, make those changes

### **Running the Show**

- During the run of the show, participate in the pre-show light check and make any necessary repairs or refocusing.
- Attend strike at the end of the show.

## LIGHT BOARD OPERATOR POSITION EXPECTATIONS

Responsibilities Include:

1. Reading and understanding the Department Handbook.
2. Reading the play.
3. Meeting with the Lead Electrician and Technical Director to discuss duties and responsibilities.
4. Attending the Company Meeting.
5. Meeting with the Lead Electrician and Technical Director for an instructional session(s) to learn how to use the light board during light hang, technical rehearsals, and performances (including how to turn the board on and off, dimmer check procedures, and saving/accessing show files).
6. Attending all Light Hang sessions to run the light board or contribute in other meaningful ways to hanging the plot.
7. Attending all tech rehearsals
  - a. Crew View
  - b. Tech and dress rehearsals
8. Attending all performances to run the light board wearing black clothes. It is the Light Board Operator's responsibility to turn the board on and off each performance, do dimmer check prior to the performance, and accurately run the show based on the stage manager's calls while maintaining professional communication on headset.
9. Report any inconsistencies with equipment or other protocols.
10. Attending and actively participating in Strike at the end of the show.

## **LIGHT BOARD OPERATOR Check List**

### **Preparing for the Show**

- Obtain a copy of the script and read it.
- Before the scheduled light hang, reacquaint yourself with the operation of the light board.
- Meet with the Lighting Designer and Lead Electrician to review the light design and plan for the light hang.
- Operate the board for the light hang, taking special note of how the lighting design relates to the control functions.
- Operate the board for Technical Rehearsal and Cue-to-Cue rehearsal. *Note: After each of these rehearsals it may be necessary to meet again with the Stage Manager and rehearse the cues until you are both comfortable with the execution.*
- Take some time by yourself to become familiar with the entire show as it will run on the board.

### **Running the Show**

- Sign in on the Call Board for dress rehearsals and performances at a time agreed upon by you and the Stage Manager, but no later than one hour before curtain.
- With the Stage Manager or Lead Electrician, visually check every light to be used in the show and run every cue.
- When the light check is complete, notify the Stage Manager that lights are ready to go.
- Operate the light board according to the cues called by the Stage Manager.
- After the show, shut down the board and report any difficulties to the Lead Electrician.
- Attend Strike at the end of the show.

## SOUND DESIGNER POSITION EXPECTATIONS

### Research/Conceptual

1. Reading the “Philosophy Statement on the Position of Student Designers” and adhering to its principles.
2. Reading and analyzing the play in-depth.
3. Reading and understanding the Department Handbook.
4. Working with the Design Supervisor and Director at Concept Meetings and throughout the process to create a sound design appropriate for the show and within the production concept on a timeline established with the Director.
  - a. Initial meetings that demonstrate analysis of script
  - b. Subsequent meetings with ideas and aural research
  - c. Meetings with sound plot and planned use
  - d. Meetings that demonstrate compromise
5. Respecting the fact that during the production process, the Director has the final say over all design choices (this includes vetoing sound ideas and asking for do-overs).

### Written Work

6. Drafting a schedule/timeline for completing all necessary tasks for the position and reviewing with Design Supervisor, Technical Director, and Director.
7. Creating and presenting a sound plot, cue lists, mic plot, fx list, samples, and other relevant documentation to the Design Supervisor, Technical Director, and Director.
8. Creating aural research and concept research to be shown at the first Company Meeting.
9. Developing a binder that includes a concept statement, aural research, all notes from design and production meetings, a budget record, all plots and documentation, and a reflective statement regarding the process.
10. Maintaining and staying within a set budget, recording expenses, and managing resources throughout the production process.

### Collaboration/Meetings Attended

11. Meetings with Design Supervisor and Director of the Production.
  - a. Ideas about play meeting
  - b. Ideas with aural research meeting
  - c. Meeting to discuss sound plot, mic plot, fx list, samples (include the Technical Director)
  - d. Meetings to discuss changes and make compromises (include the Technical Director)
12. Routinely attending rehearsals in addition to attending all technical rehearsals and all Production Team meetings.
  - a. rehearsal once a week
  - b. crew view and tech/dress rehearsals
  - c. production meetings once a week with the Production Team
  - d. reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
13. Meeting with Design Supervisor and Technical Director
  - a. to discuss sound plot, mic plot, fx list, samples
  - b. developing a plan for implementing the design,
  - c. sourcing all sound cues and material,
  - d. program QLab by creating a show file and adding all cues (or work with the Technical Director to learn how to)
  - e. meet with the Stage Manager to review cues.
14. Working with the Design Supervisor and Technical Director throughout the process to assist with any production challenges that may arise.

- a. checking in each week during shop time
  - b. set up all relevant equipment/devices/technology required for operation of sounds for show
15. Schedule an instruction session(s) with the Sound Board Operator to review how to use the sound board (or other devices) during technical rehearsals and performances (including how to turn the board on and off, sound check procedures, and saving/accessing show files).
  16. Working with the Director to meet reasonable deadlines for sound that may be needed in rehearsal.
  17. Providing sound notes to the Stage Manager, Technical Director, and Director as needed during run-throughs.

#### Other Important Tasks

18. Supervising the sound strike at the end of the show.
  - a. Saving files to the sound library
  - b. Saving show file to the hard drive of the sound computer
  - c. Striking files to trash that are no longer needed on the desktop of the computer
  - d. Returning live sound items to storage or their proper place
  - e. Ensuring the sound computer is ready for the next production

## SOUND BOARD OPERATOR POSITION EXPECTATIONS

Responsibilities Include:

1. Reading and understanding the Department Handbook.
2. Reading the play.
3. Meeting with the Lead Electrician and Technical Director to discuss duties and responsibilities.
4. Attending the Company Meeting.
5. Meeting with the Sound Designer and Technical Director for an instructional session(s) to learn how to use QLab and the sound equipment during technical rehearsals and performances (including how to turn the board on and off, sound check procedures, and saving/accessing show files).
6. Attending all tech rehearsals
  - a. Crew View
  - b. Tech and dress rehearsals
7. Attending all performances to run the sound board wearing black clothes. It is the Sound Board Operator's responsibility to turn the board on and off each performance, do sound check prior to the performance, and accurately run the show based on the stage manager's calls while maintaining professional communication on headset.
8. Report any inconsistencies with equipment or other protocols.
9. Attending and actively participating in Strike at the end of the show.

## **SOUND BOARD OPERATOR Check List**

### **Preparing for the Show**

- Obtain a copy of the script and read it.
- Before the scheduled technical rehearsal, reacquaint yourself with the operation of the Sound Board.
- Meet with the Sound Designer to review the sound design and plan for making the cue disc.
- Assemble all sound materials called for in the sound design and prepare a master performance Qlab file and back-up jump drive (or necessary discs).
- Attend several run-through rehearsals of the show to learn how the action proceeds.
- In consultation with the Director and the Sound Designer, rehearse some of the sound cues with the cast before the Technical Rehearsals.
- Operate the board for technical rehearsal and cue-to-cue rehearsal. *Note: After each of these rehearsals, it may be necessary to meet again with the Stage Manager and rehearse the cues until you are both comfortable with running them.*
- Take some time by yourself to become familiar with the entire show as it will run on the board.

### **Running the Show**

- Sign in on the Call Board for dress rehearsals and performances at a time agreed upon by you and the Stage Manager, but no later than one hour before curtain.
- Check every cue to be used in the show.
- Make sure the backstage and Lobby monitors are all operating efficiently.
- When the sound check is complete, notify the Stage Manager that sound is ready to go.
- Operate the Sound Board according to the cues called by the Stage Manager.
- After the show, shut down the board, and report any difficulties to the Stage Manager.
- Attend Strike.

## PUBLICITY MANAGER POSITION EXPECTATIONS

### Written Work/Research

1. Reading and analyzing the play in-depth.
2. Reading and understanding the Department Handbook.
3. Drafting a schedule/timeline for completing all necessary tasks for the position and reviewing with the Print Media Consultant (Mickie Spencer), Social Media Consultant (Maegan Azar), and the show's Director.
4. Supporting the Print Media marketing for the show:
  - a. Making and hanging banners for the show across campus
  - b. Posting to online community calendars in the Greenville area
5. Supporting Social Media marketing for the show:
  - a. Creating posts to go out regularly on Instagram, X (formerly Twitter), and Facebook during rehearsals and performances and uploading to a Box folder shared with the production team.
  - b. Taking photos/videos during rehearsals at least twice a week and uploading to a Box folder shared with the production team.
6. Collaborating with other production team members to showcase, highlight, and support the work that they are doing on the production.

### Collaboration/Meetings Attended

7. Meetings with Print Media Consultant (Mickie Spencer), Social Media Consultant (Maegan Azar), and the show's Director.
  - a. Clarity on responsibilities for the production
  - b. Ensure that other students have been scheduled for chalking and poster-hanging on campus
  - c. Collaboration on the vision for the marketing on this production
8. Routinely attending rehearsals in addition to attending technical rehearsals and all Production Team meetings.
  - a. Attending the Company Meeting.
  - b. Attending rehearsals a couple times a week to take photos/videos.
  - c. Attending all production meetings and/or communicating potential absences in advance.
  - d. Attending Publicity Photo call and Archival Photo sessions.
  - e. Attending and participating in strike at the end of the production.
  - f. Reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
9. Collaboration
  - a. Engaging in regular, timely communication with other members of the team, responding within 1-2 business days to requests or questions related to production.
  - b. Completing tasks according to the production timeline
  - c. Developing innovative ways of marketing the production (community partnerships, pop-up performances, broadcast media, etc)
  - d. Working with other students on the publicity team and ensuring that they complete their assignments on the production.

## **BOX OFFICE MANAGER POSITION EXPECTATIONS**

Responsibilities Include:

1. Reading and understanding the Department Handbook.
2. Meeting with the Box Office & Front of House Staff Supervisor (Mickie Spencer) to understand the expectations of this position and learn how use the online ticket sales platform.
3. Attending the Company Meeting.
4. Attending the Production Meetings at least 2-weeks prior to opening.
5. Assisting with the Box Office during weekday hours once the Box Office has opened for single ticket sales.
6. Working with the Box Office & Front of House Staff Supervisor to run the Box Office on performance nights and work with any students who may be assisting.
7. Attending all performances (arriving at least 90-minutes prior to show start).
8. Reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
9. Utilizing professional, courteous communication with all company members and patrons (in-person, online, on the phone, and on headset).
10. Attending and actively participating in Strike at the end of the show.

## HOUSE MANAGER POSITION EXPECTATIONS

Responsibilities Include:

1. Reading and understanding the Department Handbook.
2. Meeting with the Box Office & Front of House Staff Supervisor to understand the expectations of this position.
3. Attending the Company Meeting.
4. Attending the Production Meetings at least 2-weeks prior to opening.
5. Communicating with the Stage Manager about any cues that may need the support of the House Management staff during the run of the show.
6. Working with the Box Office & Front of House Staff Supervisor to make sure that ushers have been scheduled for each performance.
7. Attending the dress rehearsals and all performances.
8. Supervising ushers in their Front of House responsibilities.
9. Utilizing professional, courteous communication with all company members and patrons (in-person, online, on the phone, and on headset).
10. Assuring that the house and lobby are ready for audience members.
11. Supervising clean up of the house and lobby after each performance.
12. Submitting a House Manager's report to the Stage Manager for inclusion in the Performance Report.
13. Reading, and when necessary responding to, the rehearsal reports, production meeting reports, and performance reports.
14. Attending and actively participating in Strike at the end of the show.
  - a. Cleaning the lobby and house.
  - b. Returning items to storage or discarding items that will not be needed for the next production.

## HOUSE MANAGER Check List

### Performance Duties

#### *Before the Show Opens:*

- Be sure you are familiar with fire procedures as specified in the Handbook.
- Set up the show sign in the lobby that has all necessary warnings for the production.
- Check all lights for burned out bulbs.
- Close door over stage work lights switch to avoid turning them on.
- Unlock front doors.
- Check rest rooms for cleanliness, enough paper and soap, burned out bulbs.
- Check lobby for cleanliness, burned out bulbs.
- Check house
- Remove any trash or extraneous objects; vacuum if necessary.
- All seats should be in upright position.
- Check house lights with light crew.
- Turn down telephone bell in box office. Turn off telephone bells in all front offices.
- Check Ushers' and Parking Lot Attendants' attendance (should be present by half hour before house opens); train them as necessary.
- Be sure that you have access to program materials (usually digital now, but there should be several accessibility copies on hand).
- Learn how to check people in to their seats. The procedures are constantly changing, but Mickie Spencer will know the current procedure.
- Adjust air conditioning. Remember to ask the TD to teach you how to operate the thermostat.
- Close doors between lobby and house.
- Set up CLP table in the lobby.
- Check with Stage Manager at half hour before curtain to see whether house may be opened; if so, open doors and curtains.
- Watch to see that no food or drink is taken into theatre.

#### *Beginning of Show:*

- Holding Curtain:** If a situation arises where it becomes necessary to hold the curtain for a performance, contact the Stage Manager immediately and determine an appropriate length time to delay the start of the show. Circumstances that might necessitate holding a curtain are: inclement weather; a large group arriving late, traffic problems, or problems in the Box Office. Hold the curtain only as needed. We typically offer a 5 minute grace period, but after that the show should only be held with good reason.
- Make a visual check of empty of seats before starting the show – you may have to let in latecomers once the house has closed.
- The Stage Manager must get clearance from you before starting the show. Unless there is a hold. At five minutes to curtain, give the go ahead.
- When house goes to half, close curtains, leave doors open. Patrons may still be seated.
- When house goes out, close doors. Patrons must wait in lobby until they may be seated. Each director will determine appropriate times for late seating.
- It is often possible to admit latecomers through one of the emergency exit doors. Make sure this happens during a break in the show, not during a scene/song.
- Turn lobby track lights down, but never completely off. The level of lights during the show must always be low
- Turn in ticket stubs to box office (if there are paper tickets for the show).

- Store ticket box according to Mickie Spencer's instructions
- Remain in the lobby area throughout the act.

*Intermission*

- As house lights go up, open curtains, then prop open doors.
- Turn up lobby lights immediately.
- Stand by doorway to insure that no food, drink, or cameras are carried into house
- Stage Manager must get clearance from you before starting next act.
- The Stage Manager must get clearance from you before starting the show again. Unless there is a hold. At five minutes to curtain, give the go ahead.
- When house goes to half, close curtains, leave doors open. Patrons may still be seated.
- When house goes out, close doors. Patrons must wait in lobby until they may be seated. Each director will determine appropriate times for late seating.
- It is often possible to admit latecomers through one of the emergency exit doors. Make sure this happens during a break in the show, not during a scene/song.
- Turn lobby track lights down, but never completely off. The level of lights during the show must always be low

*After the Show:*

- As house lights go up, open curtains, then prop open doors.
- Turn up lobby lights immediately.
- When audience is out, check house for lost and found. Put any items in the Box Office.
- Adjust air conditioning.
- Lock front doors.
- Turn on telephone bell in Box Office, Department Office, and faculty offices.
- Report to the Stage Manager any problems that need correction before the next night.
- Remove CLP table.
- Complete the House Manager Report (Appendix I) and place in Mickie Spencer's mailbox.
- Lock all offices before you leave.

## **HOUSE MANAGER FIRE PROCEDURE**

To be prepared for an emergency:

- Have meeting with the Stage Manager and all running Crew heads BEFORE OPENING NIGHT to go over these procedures.
- Be sure that everyone knows the locations of all hoses, fire extinguishers and alarms.

In the event of fire:

- If the fire is in the lobby or non-stage area, contact the Stage Manager on headset immediately.
- Call 911 and report the fire simultaneously with the announcement by the Stage Manager.
- Then trip the fire alarm in the lobby as soon as the announcement to the audience is completed (but NOT before, as the bell might cause panic).
- DO NOT delay getting the audience out. The audience comes FIRST.
- Control lobby exits, keeping the crowd moving in an orderly fashion. One ASM will station be positioned on the stage left porch to assist audience members. The other ASM will do the same on the stage right porch.
- All cast and crew on stage should use the wing doors (unless this actually endangers them). Only the cast or crew should be allowed in the Green Room or backstage.

- After the audience is out, and while waiting for the fire trucks, kill every electrical circuit in the building not absolutely needed for work lights. Kill air conditioning.
- Be prepared to show the firemen where the fire is. Have keys available to all rooms. Wait outside the building. There is nothing in this building sufficiently valuable to warrant risking a life.
- **Keep calm at all times. Panic kills more people than fire.**

## **GUIDE TO REHEARSAL REPORTS, PERFORMANCE REPORTS, & PRODUCTION MEETING REPORTS**

### **For Stage Managers**

A big part of the stage manager's job is facilitating communication and disseminating information, which is primarily done in the form of reports (Rehearsal Reports, Performance Reports, and Production Meeting Reports), but can also be done in one-on-one interactions. Writing daily reports keeps designers and other production team members in the loop regarding what's happening in rehearsal, performance, and production meetings without the stage manager having to track each person down individually. These reports will give the Production Team the sense of being in the room when they are not, as well as a list of things to do and consider. Rehearsal Reports, Performance Reports, and Production Meeting Reports only get sent to the Production Team (not to the Actors) – this is because sometimes the Production Team must talk about, discuss, brainstorm topics that may not be finalized in reports, and we don't want Actors making choices based on in-progress decisions. It is best to copy and paste the form into the body of an email, instead of just attaching a document – this way users of mobile devices are more likely to read the report.

During rehearsal, jot notes down either on a notepad or directly into the report on the computer. In performance classes at Furman, we use the Liz Lerman Critical Response Process (see attached) as a way of providing feedback. In the spirit of that process, Rehearsal Reports need to provide neutrality in reporting so that the stage manager is not seen as making choices for the artistic team; “We would like to add a bottle of soda” would be a good way to word a note under the props section, or “Have you considered the timing for a quick change in scene 14?” for the costumes section. In theory, all of the designers and department heads should be reading all of the Rehearsal Report, but sometimes they just scan their own section so it's advisable to copy and paste notes that affect several departments into each of their sections on the report. Rehearsal Reports should be sent out the same day as rehearsal, so that information is getting into the hands of the various teams quickly and consistently. If you're able to keep a running list in your computer during rehearsal, all you have left to do is format, read through and make sure you got all the notes and that you've made yourself clear, then copy and paste into the body of a fresh email and send it to your show distribution list you set up during prep.

Performance Reports utilize the same type of form. But they also include house counts for how many audience members were in attendance, the time that crew members were called, actors were called, curtain time, intermission time, the run time of each act, closing time, and end of day time. Performance Reports are the place where problems may be noted – especially if they will need attention before the next show. Laundry schedules, repair needs, cuing issues, issues with audience members, or mishaps often get reported here. Any scenes, numbers, or moments that need to be brushed up or reset for the next performance are also reported.

Production Meeting Reports are the running notes for each department at a meeting. What was reported by the person in charge of that department/crew, what questions were asked, what is on the punch list (list of things to do), and items that need to be confirmed with other crews or outside entities often get reported here. In general, these are the detailed notes of what happened in the meeting, so that progress can be made before the next meeting.

*Sections of this were adapted from:*

*Colby College Theater & Dance “Guide to Stage Management”*

*Actors' Equity Association “Stage Manager Packet”*



# Stage Management

## Sample Report Form

Rehearsal Report  
Date: \_\_\_\_\_

*Show Title* \_\_\_\_\_  
Directed by \_\_\_\_\_

Start: 0:00 am/pm	Breaks: 55-min of rehearsal = 5-min break, 80-min of rehearsal = 10 min break	End: 0:00 am/pm	Total: 0 hours, 00 minutes
-------------------	--	-----------------	----------------------------

<p><b>Attending:</b> Who all was in the room?</p>	<p><b>Late/Sick/Absent:</b> Name (late/sick/absent reason)</p>
<p><b>Today's Rehearsal:</b> In this box, you can copy and paste the daily call from the rehearsal schedule, and provide meaningful notes about what was accomplished during each section of the day.</p>	<p><b>Next Rehearsal:</b> Provide the daily call for the next rehearsal here (sometimes this is found in the rehearsal schedule, but oftentimes you will need to get the detail call from the director before rehearsal is over to put the most up-to-date call information). This daily call should then be sent out to the actors (either in GroupMe or via email).</p>
<p><b>Playwright:</b> When you are working on a new work, and the playwright is involved in the process, keep this section of the report.</p> <p>In this box, you can keep track of discussions and conversation that will apply to the playwright. Typically, these sections could include:          Questions you asked the room:              - Answers.          Questions asked of you:              - Questions.          Discussion that may be helpful:              - Notes.</p>	<p><b>Dramaturg:</b> Sometimes, you have the opportunity to work with a Dramaturg. The Dramaturg is responsible for research, knowledge, and interpretation about the piece in order to support the storytelling of all team members. This information can have to do with setting, language, atmosphere, environment, time period, relationships or family trees, etc.</p> <p>In this box, you can keep track of a variety of notes like:          Thoughts brought up during rehearsal:              - Notes          Questions asked during rehearsal:              - Questions.          Additional research/information provided during rehearsal:              - Notes.</p>
<p><b>Scenic:</b> This is where notes for the Scene Designer go. The Scenic Designer and Director work very closely together, so some of these notes may overlap. But it can also be a place where blocking details or changes are tracked. And typically, backstage crew heads and Technical Directors read this section, as well. Notes about scene shifts might happen here. Questions about crew in relation to moving scenery could be listed. These can also be environment questions that might come up, or atmosphere questions. There might also be information about times that the cast interacts with audience (especially if the concept doesn't have a fourth wall).</p>	<p><b>Costumes:</b> This is where notes for the Costume Designer go, and typically a lot of character information goes here. The Costume Designer and Actors work together most closely on character interpretation, so a lot of details about character biographies, given circumstances, and relationships end up here. The wardrobe team will read this box, as well, so information about costume props, changes, quick changes, blood/gore, and character assignments need to happen here, as well.</p> <p>This box may also include items regarding Hair &amp; Make-up, unless there is an additional designer for those areas.</p>

<p><b>Sound:</b> Typically, this box relates to the Sound Designer, but can also be read by the Sound Board Operator, Sound Engineer, or Technical Director. This is where information about sound effects, backing tracks, pre-show music, and post-show music happen. The mood, environment, and atmosphere of a show is oftentimes created by the sound we hear, so notes to support those decisions are important here.</p>	<p><b>Music:</b> This box is for the Music Director, Vocal Director, and Voice Captain and is most often used during a musical. But, occasionally, shows have scores composed for them. Notes go in here about problem areas that the cast may be having, actors who want/need one-on-one coaching, cue information that might be different than what is in the script. Cuts or key changes also go here.</p>
<p><b>Lighting:</b> Notes for the Lighting Designer, Light Board Op, Master Electrician, and Electrics Crew go here. The Technical Director will also read this section. The Lighting Designer and the Playwright typically work the closest together, because these roles function to create the mood, atmosphere, and pacing of the show. Notes about lighting and darkness go here, the feeling of how a scene begins or ends, time of day, and location. Where the focus of a scene needs to be. Special effects. When practicals (hand held or actor operated) are used or needed.</p>	<p><b>Props:</b> Props are anything handled by an actor, but not worn. The Props Designer, Props Crew Head, and Technical Director read this section. Notes about when props are used, by whom, and where they are located on stage and back stage are important bits of information here. Oftentimes special effects items like blood packs or stage cigarettes that need to be prepared will go here, as well as anything that is consumed on stage (like food or drinks).</p>
<p><b>Director:</b> Typically notes that go here are questions that the Director asks during rehearsal either of the team or of themselves. These may be future scheduling needs, entrances that need to be revisited, scenes that aren't complete, pieces/numbers that didn't get finished, actors who need to be added in to various scenes, or items that need to be discussed in production meetings.</p>	<p><b>Stage Management:</b> Notes to self get reported here, but basically anything that you have questions about or need to follow-up on go in this section, as well as any notes that you want to discuss at future production meetings.</p>
<p><b>Choreography:</b> When working with a choreographer (could be for dances, fights, or intimacy), notes for that team member goes here. These are typically similar types of notes that the Director has, but specifically related to the moments of choreography in the show.</p>	<p><b>Front of House &amp; Publicity:</b> Notes about the box office, lobby, audience relations, or publicity needs go here. If there are pre-show or post-show events, those notes go in this box, as well.</p>
<p><b>Miscellaneous:</b> Anything that doesn't fit in one of the boxes above gets reported here. Oftentimes this section is used to list running times of various scenes or numbers. Sometimes stage managers keep notes on funny things that happen or are said. Inspiring messages sometimes get put here. <i>* Please note that you don't have to have ALL these boxes on your report – if you aren't doing a show that has a dramaturg, choreographer, or music director, those boxes might just be deleted! Check with your director and producer.</i></p>	

Reported by \_\_\_\_\_



# Stage Management Report Form

Rehearsal Report  
Date: \_\_\_\_\_

*Show Title* \_\_\_\_\_  
Directed by \_\_\_\_\_

Start:	Breaks:	End:	Total:
--------	---------	------	--------

Attending:	Late/Sick/Absent:
Today's Rehearsal:	Next Rehearsal:
Scenic:	Costumes:
Props:	Dramaturg:
Sound:	Stage Management:
Director:	Playwright:
Miscellaneous:	

Reported by \_\_\_\_\_





# Furman University Theatre House Manager Report Form

House Manager \_\_\_\_\_

Show \_\_\_\_\_ Date \_\_\_\_\_

Opened House \_\_\_\_\_ Curtain Time \_\_\_\_\_

Act I close \_\_\_\_\_ Act II Curtain \_\_\_\_\_

Act II close \_\_\_\_\_ Act III curtain \_\_\_\_\_

Act III close \_\_\_\_\_

Curtain Holds? [ ] yes [ ] no How Long? \_\_\_\_\_

Reason for any Curtain Holds:

Attendance \_\_\_\_\_ Ticket Stub Count \_\_\_\_\_

Weather \_\_\_\_\_ Temperature \_\_\_\_\_

Parking Conditions \_\_\_\_\_

Ushers not present tonight:

Comments:

\_\_\_\_\_  
Signature

## OUTSIDE PRODUCTION REQUEST FORM

After answering the following questions (use a separate page if necessary), bring your completed form to each of the core faculty members for their signatures. Once all signatures have been acquired, turn in your completed form to the Department Chair. Only after a departmental decision has been reached should you accept a role/position in an outside production.

**Student Name:** \_\_\_\_\_

**Name of Outside Project:** \_\_\_\_\_

**Producing Theatre/Company:** \_\_\_\_\_

**What are the dates of the project? Include rehearsals, performances, and tech.**

**To what extent will this production interfere with your participation in Furman Theatre classes and productions?**

**Explain the educational value of this project. How will this production inform and support your theatrical education? What strategies will you use to ensure high performance in your Furman classes during this extra project?**

**Will you register for THA-503 Theatre Internship to participate in a professional experience?**

**I have met with this student and grant my permission to work on the project listed above.**

\_\_\_\_\_  
Maegan McNerney Azar

\_\_\_\_\_  
Margaret Rose Caterisano

\_\_\_\_\_  
Rhett Bryson

\_\_\_\_\_  
Caroline Jane Davis

\_\_\_\_\_  
Guest Director (*if applicable*)

## Philosophy Statement on the Position of Student Designers

The Furman Department of Theatre Arts believes students learn best by doing. We celebrate the fact that we are in a position to offer design assignments to student designers for our major productions. This approach is something that sets us apart from most other liberal arts educational theatre departments.

Design opportunities will be offered to students we deem qualified to take the next step in their artistic educational development. Such students will have typically excelled in the academic classroom work associated with the design assignment. They will have worked closely with a faculty designer on a show design and perhaps been given assistant designation – all prior to being deemed ready for a design assignment for a major season production. Once selected, student designers must understand that such an opportunity requires that they take on advanced responsibilities on that production.

Student designers must also understand that they are apprentice designers. The position of apprentice designer does not carry with it the same level of independence in the design collaboration with the director and other designers as it does with a faculty designer. As apprentice designers, they will benefit from the mentoring and supervision of the appropriate senior design faculty member and the Technical Director. This process is designed to further our students' design education by giving them opportunities to see a design realized and documented for a main stage production. This additional emphasis on student/teacher interaction complies with the university's increased focus on mentorship as part of our students' undergraduate education.

To that end, certain expectations and requirements will apply to the design experience – from conception to conclusion.

Arrangements must be made to include the appropriate faculty mentor and the Technical Director in all design concept and production meetings with the director and other designers.

The student designers are responsible for crafting an initial calendar of deadlines for the various phases of the process. This calendar needs to be created in conjunction with the appropriate faculty mentor and the Technical Director (for scenic, lighting, prop and sound designs) to insure a smooth realization process. This calendar will include a minimum of one meeting per week with the design faculty mentor and the Technical Director. Student designers are expected, at these meetings, to share work progress and present appropriate design documents.

Student designers must be willing to accept the oversight and vetting of their designs by the design faculty and the Technical Director. It is not the purpose of this requirement to supersede the creativity of the student designer, but rather to offer advice and guidance toward the most effective design/creative educational experience for the student. There might be situations where the authority of the faculty and Technical Director may necessitate adjustments and changes in the student designer's work. This authority extends from the initial phases of the design and culminates with the various technical rehearsals and opening of the show.

No changes to the shows designs or cues will be permitted after the cue-to-cue rehearsal without permission of the senior design faculty and technical director.

Students who wish to design costumes for one of the productions that are part of Furman's season must agree to arrange their schedules in order to be available in the Costume shop during shop hours. Students must be present at cue-to-cue and all dress rehearsals.

At the conclusion of the show's run, student designers must schedule and engage in a debriefing with the design faculty and Technical Director to discuss the whole design process and assess the educational outcomes.

Failure to meet these requirements will result in the student being removed from that design responsibility.

Student designers must be willing to accept the terms and implications of this mentoring by senior design faculty and Technical Director before they get final approval to undertake the design process.

## Furman Theatre “Potpourri Process” for challenging conversations

To fully explore the theatrical process, everyone in the department is encouraged to commit to creating a collaborative artistic community and to engage with challenging material. Content in the arts can sometimes include works, situations, actions, and language that may be activating to some students. We may encounter moments where it is important to have an open dialogue about issues regarding consent, anti-racism, anti-ableism, anti-ageism, anti-heteronormativity, mental health awareness, feminism, religious inclusion, and a myriad of other conversations that may feel uncomfortable to participants for various reasons. Theatre is devoted to the principle of freedom of expression, artistic and otherwise, and *it is not the university's practice to censor these works*. There is a difference, however, between discomfort, which helps us grow, and harm. Students should honestly assess their limits regarding content and should consult with faculty and staff about ways to avoid feeling unduly distressed by coursework and production work. We have determined a couple ways to do that within the department:

1. **One-on-one communication.** Set up a meeting with the faculty, staff, or student member you wish to dialogue with. This is the preferred method of addressing concerns. If you would like to have a third-party present (faculty, staff, or student), please indicate as such when the meeting is initiated. Be clear about the concerns that you have in the communication so that both parties are able to consider the situation, what behavior occurred that may need discussion, and the impact of such behavior prior to the meeting. While it is often helpful to write thoughts down, keep in mind that faculty and staff may keep a record of the conversation.
2. **Intermediary communication.** If you feel that having a direct communication may cause undue stress, reach out to an intermediary faculty/staff member to help you facilitate the conversation. Sometimes there may be issues of concern that feel untenable for a person with less privilege or power, so reach out to someone to help you facilitate the conversation or address the situation with you. When you reach out to your intermediary, please be sure to clearly communicate the situation that has occurred, how it impacted you, and what you hope the resolution to be. The responding faculty/staff member also has the right to request an intermediary presence for the conversation; intermediary faculty acting on behalf of a student will inform responding faculty ahead of the mediation so that an intermediary may be present on both sides if desired.
3. **Group dialogue.** Utilize production meetings, class discussion sessions, or majors meetings as times to bring up discussion items or concerns that you may have. There are many opportunities throughout the year to dialogue with your cohort, classmates, fellow majors, and company members. Having the conversation with others may lend support and alternate perspectives that may help you understand decisions that are being made.
4. **Mid-rehearsal check-ins.** A survey will be sent to all Company Members at the mid-point of the rehearsal process. Use this survey as an opportunity to communicate with department faculty about how the process is going for you. Remember to speak in “I” statements so as not to generalize for the entire company, but instead speak from your specific point of view. All faculty/staff in the department will receive the survey results.
5. **University Reporting.** While we hope that you feel like you can utilize the tools in this document to have a conversation within the department, remember that Furman University already has several reporting systems in place that can help facilitate support if you feel like you need assistance from outside the department. Students can consult the university Catalog for information on those procedures. Faculty/Staff can consult the Faculty/Staff Policies & Procedures Manual, AAUP, or a university Ombuds.

## Liz Lerman's Critical Response Process<sup>SM</sup>

### THE BASICS

Liz Lerman's Critical Response Process<sup>SM</sup> helps to shape constructive dialogues about works-in-progress. Using a series of steps guided by a facilitator, it affords both the maker and a group of responders a chance to ask questions, share reactions, and voice opinions with the goal of building a stronger work of art. The Process offers artists valuable information and engages professional peers, audiences, and community members in the art-making process. Beyond its application in the arts, the Process contains useful approaches for all kinds of feedback conversations at home and in varied work settings.

The Critical Response Process is outlined briefly below. We encourage people interested in using the Process to order *Liz Lerman's Critical Response Process*, a 62-page book available from Dance Exchange, which offers a more in-depth exploration of the process and concrete guidance for facilitators. For information on webinars, trainings, and further study opportunities, visit [LizLerman.com](http://LizLerman.com).

#### THE ROLES

- The **artist** offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people.
- One, a few, or many **responders** -- committed to the artist's intent to make excellent work -- engage in the dialogue with the artist.
- The **facilitator**, initiates each step, keeps the process on track, and works to help the artist and responders use the process to frame useful questions and responses.

#### THE PROCESS

The Critical Response Process takes place after a presentation of artistic work. Work can be short or long, large or small, and at any stage in its development.

#### THE CORE STEPS

1. **Statements of Meaning:** Responders state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.
2. **Artist as Questioner:** The artist asks questions about the work. After each question, the responders answer. Responders may express opinions if they are in direct response to the question asked and do not contain suggestions for changes.
3. **Neutral Questions:** Responders ask neutral questions about the work. The artist responds. Questions are *neutral* when they do *not* have an opinion couched in them. For example, if you are discussing the lighting of a scene, "Why was it so dark?" is not a neutral question. "What ideas guided your choices about lighting?" is.
4. **Opinion Time:** Responders state opinions, subject to permission from the artist. The usual form is "I have an opinion about \_\_\_\_\_, would you like to hear it?" The artist has the option to say no.

#### **A Note on Fix-its:**

Sometimes responders will want to offer “fix-its” (suggestions for changes) during Step 4. Whether “fix-its” are appropriate depends on many factors, including the relationship between the artist and the responders, how advanced the work is in its development, and the artist’s own style and preference. To manage these variables, facilitators can take a couple of measures at the beginning of the Process:

- Allow artists to state whether they welcome fix-its. If an artist says no, the facilitator may need to intervene in Step 4, guiding responder who may still want to pose fix-its to frame the opinion that underlies the suggestion. If an artist says yes, responders in Step 4 who have fix-its should say, “I have an opinion *that includes a suggestion* about...”
- Acknowledge that the desire to get involved in the process of shaping work is natural and creative, but that artists may gain more if they follow a path to their own solutions. Encourage responders who immediately jump to ideas for changes to use steps of the Process to get at the issue that their fix-it is intended to address. This means mentally backing up through the Process before taking part in it: first formulating the opinion underlying their fix-it, and then framing a neutral question addresses the focus of the opinion.

#### **MORE STEPS**

- What’s Your Next Step?:** After step four, artists talk about the next steps they are planning based on information gained through the Process.
- Subject Matter Discussion:** Sometimes a work will generate a vital discussion about an issue of social or aesthetic controversy. An added step to discuss the issue itself allows the artist to get additional useful information but avoids sidetracking the Process away from the art itself during the four core steps.
- Working the Work:** Sometimes a Critical Response session can move directly into “labbing” aspects of the work, with the participation of some or all of those participating in the Process.

Liz Lerman’s Critical Response Process<sup>SM</sup>  
©2020 Liz Lerman LLC  
All Rights Reserved.

Liz Lerman’s *Critical Response Process: A method for getting useful feedback on anything you make from dance to dessert* offers a comprehensive overview of the process, its inner workings and variations. It is available in both book and e-book form from Amazon or, for bulk orders of 20 copies or more, from Dance Exchange [www.danceexchange.org](http://www.danceexchange.org)

## SPACE USE GUIDELINES

### The Playhouse

#### TREEHOUSE STUDIO THEATRE

##### IMPORTANT GUIDELINES TO ADHERE TO FOR STUDIO USE:

The building will be locked starting at 6:00 PM. If you arrive after that time, you will need to call Furman Police to let you into the building. Swipe card access can be granted with at least a week's notice. It will be important that you arrive early enough to get to the back of the building and prop open a side door for your participants to enter if after 6PM. It is VERY IMPORTANT that you **close all exterior doors when you leave and make sure that they lock behind you.**

*Do note: there may be rehearsals/meetings happening in other parts of the building, so you may want to arrive early to get to the back and tell your team to come to the back entrance to get to the Studio. We do not have a hallway in our building, so please have care not to walk through rehearsals that are happening, but use side doors instead.*

Important things to note about use of the Studio Theatre space:

- No food or drinks other than water are permitted in the space.
- No smoking and no vaping inside the building per university regulations.
- We prefer socked feet or dance shoes ONLY in the space, but soft-soled shoes are also acceptable.
- Please be sure the floor is clean when you leave - there are brooms and dustmops in the scene shop next to the storage closet by the paint sink.
- Please clear the space of furniture when you are done (we keep chairs in the hallway)
- Please turn off the lights when you leave.
- If you plug in any devices to the sound system, please have care not to leave the volume turned all the way up. You should be able to plug in your phone or computer to the aux cable, but we will not be there to provide tech support, so consider bringing your own speakers.
- Remember that other people will be using the building, so let's not turn the volume up so high that it rocks the building.

Each date/time request for student organizations and non-major or -class activities must be submitted through 25Live Room Reservations with specific details. This space is primarily used for class work and majors projects, so any additional requests will be compared with our calendar and syllabi needs.

You are welcome to reach out to our department assistant Mickie Spencer, technical director alan Bryson, or department chair Maegan Azar if you need assistance during your reservation. If you require a walk through of the space so that you know how to use the sound equipment and turn on/off the lights, please communicate with one of them ahead of time to schedule a meeting.

You will receive confirmation in 25Live once the organization/individual has agreed to our space use guidelines outlined here and that you have shared them with all members of your organization who are planning this event.

Please continue to use 25Live for future student organization requests, but know that classes, major activities, and summer research take priority for space usage. ***You must also follow SGA guidelines for student organization conduct - organizations that are in violation of SGA policy will not be permitted to use the space.***

## MAIN STAGE THEATRE

### IMPORTANT GUIDELINES TO ADHERE TO FOR MAIN STAGE USE:

The building will be locked starting at 6:00 PM. If you arrive after that time, you will need to call Furman Police to let you into the building. It is **VERY IMPORTANT** that you **close all exterior doors when you leave and make sure that they lock behind you.**

*Do note: there may be rehearsals/ meetings happening in other parts of the building. We do not have a hallway in our building, so please have care not to walk through rehearsals that are happening in other parts of the building, but use side doors instead.*

Important things to note about use of the Main Stage Theatre space:

- No food or drinks other than water are permitted in the space.
- No smoking or vaping inside the building as per university policy.
- Please do not use anything sticky, gummy, foamy, or viscous on the stage floor.
- Be sure that you do not drag furniture on the stage floor.
- Tap shoes are not permitted on the Main Stage floor.
- Do not use anything with helium in it that could float to the top of the space and get stuck in the lighting grid.
- Please do not hang anything from the lighting grid - it is not weighted for human bodies and serious danger can occur.
- It is important that you not tug, tear, or rip the curtains or the star curtain. Have care when moving furniture or equipment that they are pulled back and out of the way.
- The theatrical lighting will not be allowed to be used unless a theatre student who is trained on the equipment is available to run them.
- If you plan to use our sound system, you must either use a theatre student who is trained on the equipment or set up a meeting with technical director alan bryson to learn how to use the equipment yourselves. You are welcome to set up your own sound equipment if you would prefer to do that or do not have time to be trained on our sound system.
- Only approved students may be in the sound and lighting booth - no more than 4 people at a time should be in that small space due to fire safety procedures.
- Remember that other people will be using the building, so let's not turn the volume up so high that it rocks the building.
- You are not permitted to use any Theatre Arts department furniture, scenery, props, or costume pieces by virtue of using the space. If you would like to make that request, please send the department chair an email with the specifics.
- Should you desire to bring in any set pieces of your own, those will need to be approved by our technical director alan bryson so that we can ensure safety.
- Do not affix anything to the walls unless you are using painter's tape or tie-line that will not damage the surfaces.
- If you would like to use the dressing rooms, please let us know. The dressing rooms are a teaching space, and we will need clearance before permitting usage. There are also expectations of cleanliness that need to be communicated and agreed upon.
- **Maximum audience members in the Main Stage is 110.** Any number above that is a violation of fire code.
  - You should plan to have house staff count the number of audience members as they enter the lobby so that you can keep track of how many people are in the house.
  - It is understood that this event is for **Furman Associated guests only**. This is not an event that is open to the public. If you are planning to invite members of the public, we will need to have a clear marketing plan and will request that "Furman Theatre" is credited on all materials, as well as "The Playhouse at Furman University."

- Please clear the stage of furniture/scenery when you are done and please clear the audience seating area of any trash or debris when they have left.
- All side doors must be LOCKED with a hex key when you leave the space.
- All equipment must be turned off following the proper shut down procedures. Lights in the Main Stage, Lobby, and Booth must be turned off and the ghost light must be put back on the stage at the end of the event.
- If you have any questions, please email the department chair so that we can assist you in answering them *before* the night of the event.

Each date/time request for student organizations and non-major or -class activities must be submitted through 25Live Room Reservations with specific details. This space is primarily used for class work, majors projects, and Furman Theatre productions, so any additional requests will be compared with our calendar and syllabi needs.

You are welcome to reach out to our department assistant Mickie Spencer, technical director alan Bryson, or department chair Maegan Azar if you need assistance during your reservation. If you require a walk through of the space so that you know how to use the sound equipment and turn on/off the lights, please communicate with one of them ahead of time to schedule a meeting.

You will receive confirmation in 25Live once the organization has agreed to our space use guidelines outlined here and that you have shared them with all members of your organization who are planning this event.

Please continue to use 25Live for future student organization requests, but know that classes, major activities, and summer research take priority for space usage. ***You must also follow SGA guidelines for student organization conduct - organizations that are in violation of SGA policy will not be permitted to use the space.***