

Furman University
Department of Theatre Arts

Theatre Production Handbook

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Dear Student,

Welcome to the Department of Theatre Arts at Furman University. We look forward to your artistic and intellectual growth in our classrooms and on our stage during your time with us! We strive to make your experiences in the Playhouse challenging, comprehensive, and geared toward preparing you for a life in the theatre, whether on stage, behind the scenes, or as a patron of the arts!

The Theatre Production Handbook provides the students of our department with detailed information about your rights and responsibilities through the production process, both as professionals-in-training and as a cohort of collaborators. It outlines professional decorum expected during our productions, and it should help you understand what is to be expected of your colleagues and the faculty.

While this document is intended to help you navigate your pathway through our program, this does not substitute for regular communication with your professors and fellow students. Please talk to us about questions and concerns you have throughout your time here. We are always here to help!

Theatre Arts Faculty and Staff

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Theatre Arts Requirements and Courses

All Majors are required to participate in every department production and to complete the following course requirements:

* Required for all majors:

THA-001, THA-101, 115, 116, 120, 210, 211, 310, 430

* At least two of the following courses:

THA 315, 316, or 317, and

* At least two more from the following group of courses:

ART-111, 113, 124; ENG-303, 342, 343, 457; THA-112 and 113, 140, 150, 220, 223, 224, 230, 240, 320, 350, 410, and 440, or 501.

001 Theatre Practicum - 0 credits

101 Introduction to Theatre – 4 credits

111 Introduction to Acting – 4 credits (*not available for major credit*)

112 Makeup – 2 credits

113 Sound Design – 2 credits

115 Stagecraft – 4 credits – Lab (*Prerequisite: THA-101*)

116 Costume Crafts – 4 credits – Lab

120 Foundations of Acting – 4 credits

140 Digital Technology for the Theatre

150 Clothing and Self-Expression

210 Theatre History I - 4 credits

211 Theatre History II - 4 credits

220 Acting II: Characterization – 4 credits (*Prerequisite: THA-120, THA-223, or THA-224*)

223 The Actor's Voice – 4 credits

224 Movement for the Actor – 4 credits

230 Readings in Dramatic Literature – 4 credits

240 Playwriting – 4 credits

310 Directing – 4 credits (*Prerequisites: THA-120; completion of THA-210, 211, 315, 316, 317 helpful but not required*)

315 Scene Design – 4 credits (*Prerequisites: THA-101 and THA-115*)

316 Costume Design – 4 credits

317 Lighting Design – 4 credits (*Prerequisites: THA-101 and THA-115*)

320 Acting III: Period Styles – 4 credits (*Prerequisites: THA-120, THA-223, or THA-224*)

350 Travel Study in the United Kingdom – 4 credits

380 Digital Rendering for the Theatre – 4 credits

410 Theatrical Criticism – 4 credits

420 Acting IV: Special Topics – 4 credits (*Prerequisites: THA-120 and any other acting class*)

430 Senior Synthesis 2 credits (*Prerequisite: senior class standing and instructor permission - a portfolio assembly/presentation course completed by senior Theatre Arts majors.*)

440 Creative Dramatics – 4 credits

501 Independent Study – Variable credit

Theatre Arts Major Responsibilities and Privileges

Theatre Arts majors are required to participate in all productions, and all declared majors will be registered for THA-001 Practicum every semester. 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 at least once.

1. Theatre Arts majors are required to **make a contribution to every production** in some capacity (acting, crew, design, publicity, etc.). This requirement allows majors to experience firsthand how a theatre functions. Also, it is an opportunity to learn such valuable skills as creative problem solving, time management, organization, communication, and supervision.
2. Theatre Arts majors are given a locker in the Student Lounge for the storage of personal projects, rehearsal clothing, and any other department-related needs. In exchange, majors are expected to assist in keeping the Student Lounge clean and organized at all times. Items in the refrigerator must be labeled and will be cleaned out on a regular basis.
3. Theatre Arts majors are expected to **audition for every show** even if they do not wish to be cast, thus introducing them to the experience of auditioning.
4. Theatre Arts majors are required to **participate in strike after the final performance of every production** regardless of their role in the production.
5. Theatre Arts majors are given two complimentary tickets for every Furman Theatre production. Reservations must be made in advance during Box Office hours.
6. Theatre Arts majors are expected to assist in recruitment of company members, future majors, and audiences for departmental productions. This may include, but is not limited to, participation at University-sponsored events, conference recruitment, and assistance with marketing/promotional initiatives as needed.
7. The Call Board located in the Green Room serves as the major means of group communication for the department. Daily work calls, costumes fittings, rehearsals, and other notices are posted there. The Call Board also contains notices of professional and educational opportunities for Theatre Arts students. Information may also be delivered via email, the Moodle page, and GroupMe.
8. All Theatre Arts majors have access to the Digital Play Library, for use on in-class projects and personal reading/enrichment.
9. All Theatre Arts majors are encouraged to recommend plays for next year's main stage series.
10. Theatre Arts students are permitted to access Playhouse spaces until midnight for personal work, rehearsals, and projects. Those who have completed a proper space reservation are given preference above those who have not completed a reservation.
11. Upon completion of a Theatre Arts degree, alumni are eligible for a Lifetime Theatre Pass, which gives them free entry to any future Theatre Department production. This is our way of thanking you for your contributions to our program, in hopes that we will continue to see you around the Playhouse as a patron of the arts.

Auditions

Auditions are held for every show produced by the department. The shows are not pre-cast except in the occasional case of a guest artist. Each director determines the manner and style of the auditions, but it is always advisable to read the script and prepare a short reading from the show being cast. For musicals, an accompanist will be provided. See Guidelines for Professional Decorum for additional information.

Casting & Crew Assignments

Casting and Crew Assignments are done by the Director of each production in consultation with all Theatre Arts Department faculty. A casting conference will be held among all the directors and faculty before a company list is generated. Scheduling conflicts are a part of this decision process. Goals articulated in prior Practicum conferences are a part of this decision. The needs of every major to work in many areas of a production team are a part of this decision. Once the cast lists are finalized, they will be posted on the doors of The Playhouse. All members of the production team must sign their initials next to their name on the list to acknowledge that they have accepted their assignment. After assignments have been announced, production team members should acquire scripts for the show.

Outside Productions

While you are a Theatre Arts major at Furman University, your primary goal is your college education. We expect you to devote yourself fully to the department, the coursework, and the productions. Should the opportunity present itself to you for work on productions outside of the department (on or off Furman's campus) during the school year, you must receive written permission from all Theatre Arts faculty members (Use the Outside Production Request Form in Forms section of the handbook) in order to take that opportunity. In the rare case that a consensus is not reached by the faculty, a closed-door meeting will be held to determine the departmental decision.

Senior Synthesis

All Senior Theatre Arts majors will be required to complete a Senior Synthesis (THA-430) project. You should save materials from theatre classes, productions, and faculty-led projects in order to have enough material to document your Synthesis project. Talk to your Theatre Arts major advisor if you have questions regarding this process. *See Forms section for a form that Seniors must complete and give to Mickie Spencer prior to graduation.*

Guidelines for Professional Decorum

A sense of professional decorum is essential for anyone wishing to carry the skills learned at Furman University into a professional context later on. Decorum is the first step toward gaining respect and trust from your collaborators, which is the gateway to expanded opportunities and responsibilities within the department. Your talent might get you one opportunity, but your professionalism is what will get you hired again. The theatre world is much, much smaller than it seems.

In addition to attending all classes and completing all course work, members of our program are expected to comport themselves in a professional manner while in the Playhouse. At its core, our guiding principle is respect for others' time, talents, and efforts – regardless of experience level, interpersonal relationships, or role in the creative process. Keeping this in mind will lead to a better experience for all involved, and will make you a sought-after collaborator.

In General...

- Take care of your mental and physical health. Sleep, eat well, take your meds, stay hydrated, get connected with the Counselling Center on campus. In our industry, working yourself to the point of exhaustion can sometimes be glorified, but this is *not* what we want for you! Know your limits, get comfortable saying 'no' when your plate is already full, and use your time wisely.

- Treat everyone with kindness and respect. This is especially true of newcomers to the department, but should remain the case for every collaborator and patron with whom you interact.
- Maintain a positive attitude in every production assignment. Those who always approach their work with diligence, attention to detail, and enthusiasm are more likely to get the work they want on future productions!
- If a problem arises, communicate with faculty and/or staff as soon as possible.
- Check your email. Professional correspondence happens through email, and we need to be able to reach you. Turn on your GroupMe notifications to be sure you have fast access to last-minute changes as well. Read all relevant Rehearsal and Performance Reports so you don't miss anything you're supposed to do!
- Be five minutes early. Always. If you're going to be even a minute late, be sure to notify stage management or your professor. Don't make tardiness a habit.

For Auditions...

- Choose appropriate material. For musical auditions, this includes preparing a song from a similar style of musical. If you need help, reach out to Acting & Directing faculty well in advance. Auditions always come at very busy times in the semester. Last-minute requests for help may not be accommodated.
- Put thought and effort into your audition. Don't wait until the week of auditions to start rehearsing, or it will show.
- **Read the material prior to auditioning.** Your audition will not be as strong if you don't know who your character is, and the ghost of Stanislavski will frown upon you.
- Arrive early for the audition.
- Dress professionally in clothing that allows for a range of movement and does not distract from your audition.
 - Avoid torn clothing, clothing with stains, flip flops, cutoffs, stiletto heels, t-shirts, and clothing with writing on it.
 - Rehearse in audition clothing to be sure you feel comfortable in it.
 - Avoid excessive makeup and be sure to keep your hair out of your face.
 - Choose clothing that reflects who you are and makes you feel confident
- Audition with confidence. Make bold choices during cold readings. Show the director that you are willing to create and experiment in the moment!

In Rehearsal...

- Respect the work of your colleagues. Even when you're not actively working, be sure to keep volume to a minimum so you don't disturb the work of your peers.
- Avoid walking/crossing in front of the director and the production team during rehearsals. They're trying to watch what's happening.
- Cell phones and laptops should be put away during rehearsal unless being used for a specific purpose approved by the director. They may be used during breaks and in the lobby as needed.
- Do not give notes to anyone. Your job is yours. Only designated mentors and members of the artistic team should provide notes. If you have a problem, communicate it to the stage manager or the director so it can be addressed in the proper way.
- Maintain a clean rehearsal space.
 - All rehearsal furniture should be struck by stage management at the end of rehearsal, and the lectern/ghost light should be put in place for the next day's classes.

- All rehearsal props should be put in their proper location by actors at the end of rehearsal, to be double-checked by stage management.
- Dispose of all trash in the proper receptacles.
- Food should be kept out of the performance spaces.

For Production Crews...

- Attend all work calls and be on time. In an absolute emergency, be sure to connect with your supervisor about being tardy or absent so they can make alternate arrangements.
- Arrive to all meetings and work days ready to participate.
- Don't leave early without approval from your supervisor.

For Performances...

- Backstage noise during performance is not acceptable. Keep quiet at all times. Do your best not to kick the black curtains used for masking; they contain weighted chains that make lots of noise when moved!
- Prop firearms are only to be used by the designated 'gun wrangler' (usually the stage manager) and the actor who uses the gun in the production.
 - Blank firing guns should be stored in a locked unit and should be checked prior to *every* performance.
- Actors should...
 - Sign in at the Call Board immediately upon arrival at the theatre.
 - Never be seen by the audience in full or partial costume prior to the performance.
 - Not smoke or eat in costume, ever.
 - Maintain the integrity of the text, the blocking, the choreography, the hair/makeup design, and all other creative elements developed in rehearsal. Rehearsal is the time to experiment, not performance. Develop consistency now.
 - Make every entrance and exit. Missed cues and entrances are not acceptable.
 - Hang up all your costumes after every performance. Follow the Wardrobe Crew Head's instructions with regard to laundry.
 - Check your props and costumes prior to house open.
- Crew should...
 - Sign in at the Call Board immediately upon arrival at the theatre.
 - Wear fully black clothing (long sleeves and pants, black shoes without stripes/reflective strips) for each performance.
 - Do all board checks and other relevant duties prior to house open.

Violations of the above Guidelines for Professional Decorum will be evaluated and dealt with at the discretion of the relevant faculty and the Department Chair. Repeated violations could result in a failing Practicum grade and/or removal from the production.

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.

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.

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.

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.

Research Fellowship in Theatrical Production

A Collaboration between the Theater Department and the Office of Undergraduate Research

The Research Fellowship in Theatrical Production (RFTP) is created to support theatrical design and other creative, research-based activities of students involved in Furman University's play productions during the academic year. Up to three Fellowships will be available each semester. Each Fellowship carries a \$500 stipend and up to \$1,000 for material costs. This unique Fellowship is designed to recognize the research efforts and creative activities of Theatre Arts students who normally would qualify for a Summer Research Fellowship, but for whom the calendar does not align with their work.

Students will submit an application through the Theatre Arts Department and it will then be reviewed by the Office of Undergraduate Research. Applicants may be asked to revise and resubmit their application. Successful applicants will need to complete a pre- and post-assessment survey, and they will complete a self-reflection essay in response to a prompt from the UR Office. The successful applicant(s) will be expected to make a presentation on their work at Furman Engaged, which takes place annually in April.

The \$1,000 in material costs will be overseen by the students' faculty mentor(s) in the Department of Theatre Arts. The mentor will determine if the students' requests are reasonable and legitimate, and if so, then the Office of Undergraduate Research will cover the costs. Stipend payments will be handled through WorkDay, and materials costs will be handled through the Theatre Arts Department Assistant (with appropriate receipts, or purchased on the Department purchasing card only). The stipend payment will be a one-time lump payment at the end of the semester when it is deemed that the student(s) has successfully completed all aspects of the Fellowship.

Questions for the applicants (no more than 500 words per question):

1. Please describe your expected activities and goals for this particular play production.
2. Please describe any expected background research you will need to do for this production and what sources/strategies you intend to employ to conduct that research.
3. Please include an artistic statement of purpose that describes, to the extent that you can at this early juncture, your expected creative process, especially as it relates to any research you foresee doing during the process. What do you plan to do? What specific creative expression are you trying to accomplish? What materials do you foresee utilizing/needing to achieve that expression?
4. Please lay out a proposed budget for your \$1000 material costs. This may include, but is not limited to, supplies you might need for rendering, additional supplies that may not be readily available to you currently in the Costume, Scene, Lighting, or Sound storage, guest speaker fees for talkbacks, and other possibilities.

Certification of Mentorship

In order to complete this application, please meet with both the mentor of your research area and the director of the production you will be working on.

Name of Research Mentor: _____

Signature of Research Mentor: _____

Date: _____

Name of Director of Production: _____

Signature of Director: _____

Date: _____

PRODUCTION MEMBER RESPONSIBILITIES AND CHECKLISTS

This is intended as a jumping-off point as you begin your new production assignment. Consult the faculty and staff for additional help and information. If you notice the need for any significant changes to the procedures listed in the Handbook, please report them to the Department Chair so they can be incorporated in future revisions.

Production Responsibilities and Checklists:

ACTORS

While non-majors are often cast in department productions, it is up to the Theatre Arts majors to demonstrate appropriate rehearsal etiquette and promote an environment of support, creativity, and respect. See the handbook's Guidelines for Professional Decorum for more specifics!

Responsibilities Include:

1. Arriving 15 minutes early to rehearsal. Be sure to sign in if your stage manager has set up a sign-in sheet. Use the rest of your pre-rehearsal time to warm up physically and vocally.
2. Once cast, you are not permitted to cut your hair or otherwise radically alter your appearance without first consulting your director, choreographer, and costume designer.
3. Writing down your blocking. Bringing a pencil to do so.
4. Coming prepared to work every night. You should have personal goals for each rehearsal.
5. Respecting all deadlines with regard to line memorization. You will hold others up if you come to off-book days unprepared!
6. Bringing water to stay hydrated. Eating food. Staying well-rested.
7. Wearing clothing that facilitates your movement in character. This may include rehearsal skirts and character shoes.
8. Wearing close-toed shoes to all rehearsals for your safety.
9. Being on time for your costume fittings. Bring appropriate undergarments to these fittings, and be sure to maintain good personal hygiene.
10. Receiving your director's notes graciously, even if you disagree. If you have a larger issue, find time to discuss with your director in private.
11. Never giving notes to a fellow actor. If another actor's choice is seriously impeding your process, communicate your concerns with your director and/or stage manager in private. Remember, even in the professional world, you must learn to respect others' choices on stage! You are not the acting coach!
12. Checking all props and costumes before the house opens.
13. Entering and exiting by one of the stage doors.
14. Never leaving the theatre with any makeup or costume on.
15. Attending and actively participating in Strike at the end of the show.

Production Responsibilities and Checklists:

BOARD OPERATORS

Responsibilities Include:

1. Attending Crew View and any other designated rehearsals
2. Learning the ins and outs of board programming and troubleshooting
3. Working as a part of the hanging crew (lights)
4. Gaining a working knowledge of all related equipment
5. Working with the Designer and Stage Manager to prepare cue timing
6. Running the board for all dress and technical rehearsals, performances, and picture calls (lights)
7. Following proper cue sequencing and taking all cues off the Stage Manager's calls
8. Attending and actively participating in Strike at the end of the show

LIGHT BOARD OPERATOR - Checklists

DURING PRE-PRODUCTION/REHEARSALS...

___ 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 Master 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 Rehearsals and Cue-to-Cue rehearsal. **Note: It may be necessary to meet again with the Stage Manager after rehearsal to 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.

DURING THE RUN...

___ 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 Master Electrician, visually check every light to be used in the show and run every cue.

___ Cycle through **all** cues in the show to be sure that no changes have been made to programming

___ Complete a headset check with the Stage Managers and other Board Operator

___ When the light check and headset check are complete, notify the Stage Manager that lights are ready to go.

___ Be sure that lights are in their Preshow cue AND all work lights/booth lights are off prior to House Open

___ Operate the light board according to the cues called by the Stage Manager.

___ After the show, shut down the board appropriately and report any difficulties to the Master Electrician or the Stage Manager, to be included in the Performance Report.

___ Attend and actively participate in Strike at the end of the run.

SOUND BOARD OPERATOR - Checklists

DURING PRE-PRODUCTION/REHEARSALS...

- ___ Obtain a copy of the script and read it.
- ___ Attend Crew View and several other run-through rehearsals to learn how the action proceeds.
- ___ 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)
- ___ 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.

DURING THE RUN...

- ___ 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 – is it working? Is the volume correct?
- ___ Make sure the backstage and Lobby monitors are all operating efficiently.
- ___ Complete a headset check with the Stage Managers and other Board Operator
- ___ When the sound check and headset check are 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 and actively participate in Strike at the end of the run.

Production Responsibilities and Checklists:

BOX OFFICE CREW HEAD

The Box Office is often the first interaction a patron has with any given theatre production. As such, it is imperative that the Box Office Crew Head and all Box Office staff maintain professional and positive attitudes in every patron interaction. Your job is, in part, to ensure that our patrons have a great experience from beginning to end.

Responsibilities Include:

1. Getting trained on the Box Office ticket sales system by Box Office Manager.
2. Assisting Box Office Manager (Mickie Spencer) with operation of online and telephone box office sales.
3. Assisting in Box Office between hours of 11 am and 5 pm when needed.
4. Learning procedures for online box office sales
5. Arriving at the Box Office 90 minutes prior to each performance
6. Filing a Box Office Report after each performance (See... Index? Is there a form available?)
7. Attending all Production Staff meetings
8. Attending Strike at the end of the show
9. Running Box Office on Saturdays when needed 2 – 5 pm
10. Completing the evaluation of THA-101 students (*see Forms section of the Handbook for Evaluation template*) and turn in to each student's THA-101 instructor on or before Monday after strike
11. Familiarizing yourself with all ADA (Americans with Disabilities Act) policies, procedures, and compliances.

Production Responsibilities and Checklists:

COSTUME DESIGNER

Responsibilities Include:

1. Reading the “Philosophy Statement on the Position of Student Designers” on page 9 and adhering to its principles
2. Reading and analyzing the play in-depth.
3. 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.
4. Working with the Director at Concept Meetings and throughout the process to create costume designs appropriate for the show and within the production concept.
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).
6. Creating costume renderings, to be shown at the first Company Meeting.
7. Routinely attending rehearsals in addition to attending all technical rehearsals and all Production Staff meetings
8. Developing costume plots for all characters.
9. Developing laundry lists, costume lists, and fix-it lists for the Wardrobe Crew Head.
10. Working with the costume shop throughout the build process to assist with any production challenges that may arise.
11. Working with the director to meet reasonable deadlines for publicity photos/videos.
12. Providing costume notes to the actors and Director as needed during run-throughs
13. Overseeing costume maintenance.
14. Maintaining and staying within a set budget, recording expenses, and managing resources throughout the production process.
15. Supervising the costume strike at the end of the show.

Production Responsibilities and Checklists:

HOUSE MANAGER

House Management is in charge of patron interactions before and after a performance. While the duties of the House Manager are varied, it is imperative that the House Manager works to provide a welcoming and accommodating environment for all patrons. The House Manager must also regularly check in with ushers and box office staff to be sure that patrons are being seated in their designated seating prior to go. The job does not stop when the show begins; House Managers also monitor audience behavior, decorum, and needs throughout the performance.

Responsibilities Include:

1. Attending dress rehearsals and all Production Staff meetings
2. Attending the cue-to-cue rehearsal to work out systems with the Stage Manager
3. Handling front-of-house operations including taking tickets, handing out programs, ushering the audience to their seats
4. Filing a House Manager Report (see Forms section) after each performance
5. Assuring that the theatre is clean before every performance
6. Supervising clean-up of theatre after each performance
7. Working with Mickie to schedule THA-101 students
8. Supervising THA-101 students in their Front of House duties
9. Completing evaluation of THA-101 students (see Forms section of the Handbook for Evaluation template) and turn in to each student's THA-101 instructor on or before Monday after strike.
10. Attending and actively participating in Strike at the end of the show.

HOUSE MANAGER - Checklists

BEFORE THE SHOW...

- ___ Be sure you are familiar with the Emergency Protocol procedures
- ___ Place "Please turn off all cell phones, beepers, and alarm watches" sign in lobby.
- ___ Check house for cleanliness; remove any trash or extraneous objects; vacuum if necessary.
- ___ Be sure all seats are in the upright position.
- ___ Check house lights with light crew.
- ___ Check lobby for cleanliness, burned out bulbs.
- ___ Check restrooms for cleanliness, enough paper and soap, burned out bulbs.
- ___ Close door over stage work lights switch to avoid turning them on.
- ___ Unlock front doors.
- ___ Turn down telephone bell in box office. Turn off telephone bells in all offices.
- ___ Check Ushers' and Parking Lot Attendants' attendance (should be present by half hour before house opens); train them as necessary. Contact anyone who is not on time to ensure their arrival.
- ___ Check availability of programs (in Department Office)
- ___ 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 doorway of Dr. Oney's office.
- ___ 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. Warn persons that photographs and video are not permitted.

AT TOP 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 in emergencies. Starting on time is important.

___ The Stage Manager must get clearance from you before starting the show unless there is a hold. At five minutes to curtain, either give the go-ahead or inform Stage Management of a hold.

___ When house goes to half, close curtains, leave doors open. Customers may still be seated.

___ When house goes out, close doors. Customers 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 a visual check of availability of seats before starting the show.

___ 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.

___ Store ticket box according to Mickie Spencer's instructions

___ Remain in the lobby area throughout the act. Do your best to check in to ensure that the patrons in the audience are being respectful and attentive. House Management should assist in removing unruly patrons or assisting patrons who experience problems in the middle of a performance.

___ Use this time to check the cleanliness of the bathrooms and lobby.

AT INTERMISSION...

___ As house lights go up, open curtains, then prop open doors.

___ Turn up lobby lights immediately.

___ Stand by doorway to ensure that no food, drink, or cameras are carried into house

___ Stage Manager must get clearance from you before starting next act – be ready to give clearance!

___ Repeat Top of Show procedures to start the next Act.

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 Department Office.
- ___ Remove any trash or programs from the seats and aisles.
- ___ Adjust air conditioning as needed.
- ___ Lock front doors after all patrons have vacated the lobby.
- ___ 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, and the house count so that it can be included in the Performance Report
- ___ Break down and return the CLP table.
- ___ Complete the House Manager Report (found in the Forms section of the Handbook)
- ___ Lock all offices before you leave.

Production Responsibilities and Checklists:

LIGHTING DESIGNER

Responsibilities Include:

1. Reading the “Philosophy Statement on the Position of Student Designers” on page 9 and adhering to its principles
2. Working with the Director in Concept Meetings and throughout rehearsals to create lighting appropriate for the show and within the production concept
3. Creating and implementing a light plot
4. Attending select run-throughs, all technical rehearsals, and all Production Staff meetings
5. Programming the light board with all cues prior to technical rehearsal
6. Caring for and regularly maintaining all lighting equipment housed in the Playhouse
7. Supervising light hang with the Master Electrician
8. Training the Light Board Operator
9. Providing cue notes to the Light Board Operator during dress rehearsals
10. Maintaining and staying within the set Lighting budget.
11. Attending and participating in Strike at the end of the show.

Production Responsibilities and Checklists:

MASTER CARPENTER

Responsibilities Include:

1. Obtaining a copy of the script and reading it.
2. Attending all Production Meetings
3. In consultation with the Scenic Designer, the Director, and the Technical Director, developing a plan and a schedule for building the set.
4. Overseeing the building and assembling of the set
5. Repairing the completed set as needed throughout the run
6. In cooperation with the Technical Director, organize the strike

Production Responsibilities and Checklists:

MASTER ELECTRICIAN

Responsibilities Include:

1. Striking all lights previously hung
2. Conducting an orientation session for all new light crew members
3. Supervising the hanging of all lights according to the light design and light plot
4. Scheduling and supervising THA-101 students
5. Completing evaluation of THA-101 students (see Forms section of the Handbook for Evaluation template) and turn in to each student's THA-101 instructor on or before Monday after strike.
6. Focusing the lights
7. Attending the technical rehearsal and all Production Staff meetings.
8. Attending and actively participating Strike at the end of the run.

MASTER ELECTRICIAN - Checklists

DURING PRE-PRODUCTION/REHEARSALS...

- ___ Obtain a copy of the script and read it.
- ___ Meet with the Lighting Designer (LD) and Light Board Operator to go over the lighting design and plan for the light hang.
- ___ In consultation with the Technical Director (TD) and LD, develop a schedule for the light hang.
- ___ Conduct an orientation session with all new light crew members, including THA-101 students.
- ___ Schedule and supervise the THA-101 students.

AT 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. Before the next rehearsal, make those changes

DURING/AFTER THE RUN...

- ___ 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.
- ___ Complete evaluation of THA-101 students (see Forms section of the Handbook for Evaluation template) and turn in to each student's THA-101 instructor on or before the Monday after strike.

Production Responsibilities and Checklists:

PROPS DESIGNER and/or PROPS CREW HEAD

Depending on the nature of the production, these positions may be filled by the same person, or separated into two positions. Responsibilities handled by Designer are labeled (D) and responsibilities handled by the Crew Head are labeled (CH).

Responsibilities Include:

1. Making a list of props needed based on the script and the director's requests (D)
2. Attending rehearsals (minimum one per week) and all Production Staff meetings (Both)
3. Acquiring or making the props needed for the show within the budget and completed by a deadline stipulated by the Director (D, with help from the CH as needed)
4. Providing rehearsal props (“dofers”) for actors to use early in the rehearsal process until real props are available (D)
5. Organizing rehearsal props (CH)
6. Communicating with the Costume Designer about who should be responsible for any potential crossover items (handkerchiefs, fans, aprons, etc.) (D)
7. Setting up and managing the different props areas (CH in consultation with D)
8. Taping out a Props Table (with labels) if needed (CH)
9. Scheduling props crew assignments with Mickie and supervising the props crew (CH)
10. Evaluating the work of any THA-101 students on Props Crew, submitting evaluation paperwork to the appropriate THA-101 professor (see Forms section of the Handbook for Evaluation template). (CH)

PROPS DESIGNER / CREW HEAD - Checklists

DURING PRE-PRODUCTION/REHEARSALS...

- ___ Read the “Philosophy Statement on the Position of Student Designers” on page 9. (D)
- ___ Obtain a copy of the show and read it. Share the script with the crew. (Both, CH)
- ___ Find a location where props can be safely stored (D)
- ___ Supervise and schedule any THA-101 students working on Props. (CH)
- ___ Consult with the Director and develop: 1) a complete list of props needed, 2) a budget for prop expenditures, and 3) deadlines for when all props must be completed. (D)
- ___ Attend the first call rehearsal as a member of the production staff. Obtain a copy of the rehearsal schedule. Discuss with the scene designer how many and which rehearsals should be attended in order to become familiar with the production, the blocking, quick changes and other props related issues. (D)
- ___ Attend all Production Staff meetings. (Both)
- ___ Confer with the Scene Designer and Director on stylistic choices. (D)
- ___ 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. (D)
- ___ Provide rehearsal props as needed. (D)
- ___ Organize and maintain a Props table for both rehearsal and performance. Tape out the props table prior to Dress Rehearsal. (CH)
- ___ Coordinate with the SM procedures for setting, managing and striking rehearsal props. (CH)
- ___ 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. (D)**
- ___ Arrange for program credit where appropriate. Get program copy to Mickie Spencer by established deadline. Do not promise complimentary tickets before checking with the Department Chair or Mickie Spencer. (D)
- ___ **START EARLY:** Last minute issues may make your job more demanding than anticipated (D)
- ___ Show all props to director at your earliest opportunity for their approval (D)

FOR DRESS REHEARSALS AND PERFORMANCES... (CH)

___ Develop an inventory of all props. Check every prop against the inventory at the beginning of each dress rehearsal and performance to ensure that everything is present and in its place.

___ Arrange props on a props table as needed for each performance. No one should touch them but the actors who need to use them.

___ 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 with soap before **each** working rehearsal or performance.

___ Perishable items may be stored in the refrigerator. Do not place refrigerated items on sewing tables.

___ 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.

___ Strike props to their storage location as soon as they are no longer needed.

AFTER EACH PERFORMANCE... (CH)

___ Check every prop against your inventory as you strike it.

___ Store all perishable items in the refrigerator.

___ Wash all dishes thoroughly and store in Props rooms.

___ Report to Stage Manager any problems that need correction before the next night so it will be included in the Rehearsal Report

___ Get clearance from the Stage Manager before leaving the theatre

___ Secure all props in their proper locations.

AT THE END OF THE RUN... (Both)

___ 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.

___ Clean up Prop Room.

___ Complete evaluation of THA-101 students (*see Forms section of the Handbook for Evaluation template*) and turn in to each student's THA-101 instructor on or before Monday after strike.

Production Responsibilities and Checklists:

PUBLICITY CREW HEAD

Responsibilities Include:

1. Developing a publicity plan in cooperation with Mickie Spencer (print media consultant), Maegan Azar (social media consultant), and the Director
2. Making and hanging banners for the show across campus
3. Hanging posters off campus, flyers and chalking on campus; assigning THA-101 students to assist in this.
4. Attending all Production Staff meetings
5. Developing innovative new ways of marketing the show. This could include Instagram takeovers, Facebook videos, special community partnerships, pop-up performances, and so much more. Get creative and share all ideas with your Director at the Production Meetings!
6. Execute publicity plan and attend rehearsals periodically to get in-progress photographs to post to social media.
7. Scheduling – working with Mickie Spencer on scheduling and supervising THA-101 students. This means checking behind students to be sure all areas were chalked and postered.
8. Updating lists of area restaurants and businesses for future poster-hanging
9. Attending Publicity Photo Calls for the production.
10. Attending and actively participating in Strike at the end of the show
11. Completing Crew Head Evaluation of THA-101 students (see Forms section) and turn in to each student's THA-101 instructor on or before Monday after strike.

Production Responsibilities and Checklists:

SCENIC DESIGNER

Responsibilities Include:

1. Reading the “Philosophy Statement on the Position of Student Designers” on page 9 and adhering to its principles.
2. Working with the Director in Concept Meetings and throughout rehearsals to create scenery appropriate for the show and within the overall production concept.
3. Creating and implementing floor plans, elevations, and working drawings.
4. Attending select run-throughs, all technical rehearsals, and all Production Staff meetings.
5. Setting calendar deadlines for every phase of the design process.
6. Working closely with the Technical Director to realize the design in every step.
7. Maintaining and staying within the set Scenery budget.
8. Attending and participating in Strike at the end of the show.

Production Responsibilities and Checklists:

SOUND DESIGNER

Responsibilities Include:

9. Obtaining a copy of the script and reading it well in advance
10. Working with the Director to find and/or create the music and sound effects appropriate for the show and within the production concept
11. Sharing all possible sound cue file options with the Director as soon as they are available.
12. Making a master and duplicate copy of all cues used in the show, and their intended placement in the script
13. Programming QLab with all sound cues needed for the show
14. Training the Sound Board Operator to achieve the sound design's appropriate timing
15. Attending select run-throughs, the technical rehearsal, and all Production Staff meetings
16. Scheduling and supervising THA-101 students
17. Completing evaluation of THA-101 students (see Forms section of the Handbook for Evaluation template) and turn in to each student's THA-101 instructor on or before Monday after strike
18. Attending and actively participating in Strike at the end of the show.

Production Responsibilities and Checklists:

STAGE MANAGEMENT

Note: Unless there are extraordinary circumstances determined by the faculty, students wishing to be a Stage Manager must have served first as an Assistant Stage Manager (ASM).

Stage Managers are the first members of the company to arrive and the last to leave The Playhouse, and are responsible for unlocking and locking the building, dressing rooms, and props storage. Stage Managers are encouraged to designate responsibilities to their ASMs, but are ultimately responsible for everything that falls under the purview of Stage Management.

Assistant Stage Manager(s): Assist the Stage Manager with duties specified above and hereafter. Attend all tech rehearsals, the cue to cue rehearsal, and all dress rehearsals. Assume the duties of the Stage Manager in the event of a Stage Manager absence.

Before/during rehearsals, the Stage Management is responsible for:

1. Assisting the director during the rehearsal process
2. Recording all the performers' blocking
3. Recording lighting, properties, sound cues
4. Scheduling attendance of stage management at all rehearsals (including the technical rehearsal)
5. Presiding at Production Staff meetings and performances
6. Maintaining communication between production staff, cast, crew, and director
7. Submitting rehearsal and performance reports (templates available in Forms section of Handbook). These should be sent to the Production Team (not cast members) via email with the form both copied into the body of the email and attached for printing purposes.
8. Coordinating Strike responsibilities with the help of the Technical Director.

During the performance, the Stage Management is responsible for:

1. unlocking and re-locking the building for every performance
2. overseeing the checking of props, cues, and scenic placement before house opens
3. communicating with House Management about when audience is seated and ready to begin the show
4. calling places for the actors
5. calling cues for all lighting, scenic, property, and sound changes
6. facilitating communication between board ops, backstage, and actors regarding any unexpected changes or problems that may arise during the run

STAGE MANAGEMENT – Prompt Book Contents

This is a guideline for your prompt book, but each production is unique and may or may not require the things listed below. If you aren't sure, talk to your director. Go ahead and set up your Prompt Book before rehearsals begin, even if some sections only contain blank templates, so you're ready to go.

Your Prompt Book should include the following:

- Cast List
- Production Contact Sheet
- French Scene Breakdown
- Blocking Script (where you'll write all the actors' movement – it may be helpful to scan one-sided so you can either write the blocking on the opposite side, or attach ground plans to the opposite side of each page so you can map out their movement!)
- Cue Script (where your cues will eventually go – this is what you'll use to call the show)
- Sign-In Sheets and Attendance Logs
- Pre-Rehearsal and Pre-Performance Checklists
- Master Calendar, Rehearsal Schedule, Performance Schedule
- Costume Plot
- Production Meeting Notes
- Rehearsal Reports and Performance Reports
- Light Plots, Sound Plots, Instrument Schedules
- Company Rules

STAGE MANAGEMENT - Checklists

DURING PRE-PRODUCTION/REHEARSALS...

_____ Obtain a copy of the show and read it.

_____ **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.

_____ Prepare a Prompt Script in a 3-ring binder.

_____ At the first rehearsal, develop a contact list of all company members. Provide your contact information to the company so they know how to get a hold of you. Set up the show GroupMe if not already done by the Director.

_____ Lead and schedule all production meetings along with the director. Send reminders about production meetings to ensure proper attendance. Take detailed notes at production meetings to generate a Production Meeting Report (see Appendix something on p. _____)

_____ Schedule the attendance of the stage management team at rehearsals. There must always be a Stage Manager at rehearsals unless otherwise specified by the director.

_____ Maintain correspondence with the cast between Director, Designers, and Shops. Maintain correspondence with the Production Staff regarding meetings and rehearsal needs by submitting a **rehearsal report** for every rehearsal (see Forms section).

_____ 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.

_____ Call any members of the cast who are tardy to find out their ETAs (start this process at two minutes before designated start time)

_____ Check with actors to assure they are using any props that are available – they may not know it's theirs unless you tell them!

_____ Call for breaks when appropriate and re-assemble the cast in a timely manner (the standard is 55:5/80:10 - AKA for every 55 minutes in rehearsal take a 5 minute break, or for every 80 minutes in rehearsal take a 10 minute break; check with your director ahead of time to figure out their preferred method of break-taking)

_____ When the cast is going off-book, serve as prompter or appoint a qualified prompter.

_____ Give accurate line notes to the cast (see Appendix for line note form)

_____ After rehearsal, arrange the stage for the next day's class and make sure all doors are locked and the building is secure.

BEFORE PERFORMANCES...

- ___ Communicate call times to performers and crew; post sign-in sheet to the Call Board
- ___ Contact any individuals who have not signed in by their designated call time
- ___ Unlock control booth, costume shop, dressing rooms, prop room, dimmer room, exterior door to shop, emergency exit doors from house, and wing exit doors.
- ___ Turn on loading dock lights. NOTE: There are NO visitors backstage before or during the show.
- ___ Confirm Emergency Action Plan procedures with House Manager and crew.
- ___ 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.
- ___ Check that light and sound board operators are present and that all sound equipment/cues have been checked. 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 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 in place, 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.
- ___ 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: 1 hour, 30 minutes ("House Open"), 15 minutes, 5 minutes (at a minimum; ideally calls should come more regularly). Make sure ALL areas of backstage receive each call!

TO START THE SHOW...

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

AT INTERMISSION...

1. Call for house lights up immediately following last action.
2. See that all set and prop shifts are completed for next act. Verify that all costume changes are completed.
3. At 3 minutes:
 1. Get clearance from House Manager to begin.
 2. Call actors to places.
4. Repeat 3 through 6 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.
- ___ 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 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, plug it in
- ___ File the Stage Manager's Performance Report form and distribute appropriately (see Forms section)

Production Responsibilities and Checklists:

WARDROBE CREW HEAD

Responsibilities Include:

1. Creating a detailed costume inventory
2. Attending all dress rehearsals and Production Staff meetings
3. Assigning wardrobe crew to specific responsibilities as required by the production
4. Assisting actors in dressing before the show and during quick changes
5. Keeping the costumes clean and repaired
6. Checking the actors' clothing before they go onstage
7. Striking the costumes
8. Scheduling and supervising THA-101 students
9. Completing evaluation of THA-101 students (see Forms section of the Handbook for evaluation template) and turn in to each student's THA-101 instructor on or before Monday after strike
10. Attending and actively participating in Strike at the end of the show.

EMERGENCY PROTOCOL

This is primarily for use by Stage Management, Running Crew Heads, and House Management, but all Theatre Arts majors should be generally familiar with what to do in the case of an emergency. Consult the faculty and staff for additional help and information. If you notice the need for any significant changes to the procedures listed in the Handbook, please report them to the Department Chair so they can be incorporated in future revisions.

FIRE PROCEDURES

HOUSE MANAGER FIRE PROCEDURE

To be prepared for an emergency:

1. Have meeting with the Stage Manager and all running Crew heads BEFORE OPENING NIGHT to go over these procedures. Decide upon specific areas away from the building where Actors and Audience are expected to gather in the event of a fire.
2. Be sure that everyone knows the locations of all hoses, fire extinguishers and alarms.

In the event of fire:

1. If the fire is in the lobby or non-stage area, contact the Stage Manager on headset immediately.
2. Call 2111 and report the fire simultaneously with the announcement by the Stage Manager.
3. 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).
4. DO NOT delay getting the audience out. The audience comes FIRST.
5. 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.
6. 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.
7. 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.
8. 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.
9. Keep calm at all times. Panic kills more people than fire
10. Do your best to keep the audience calm and informed. Wait until you are sure that a performance will resume (or will have to be canceled) before giving that information to any patron.

If the fire alarm goes off but no fire has been seen:

1. Follow the same procedure listed above, beginning on #4.

STAGE MANAGER FIRE PROCEDURE

To be prepared for an emergency:

1. Have meeting with the House Manager, and all running Crew heads BEFORE OPENING NIGHT to go over these procedures. Decide upon specific areas away from the building where Actors and Audience are expected to gather in the event of a fire.
2. Be sure that everyone knows the locations of all hoses, fire extinguishers and alarms.

In the event of fire:

1. Contact the House Manager and instruct LIGHTS to bring up the house to full and kill the stage lights.
2. 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.
3. 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.
4. 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.
5. The House Manager calls **2111** 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.
6. 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.
7. Be prepared to show the firemen where the fire is. Have keys available to all rooms.
8. Wait outside the building. There is nothing in this building sufficiently valuable to warrant risking a life .
9. Keep calm at all times. Panic kills more people than fire.

INCLEMENT WEATHER PROCEDURES

Coming soon! While we work to establish a comprehensive Emergency Action Plan, please consult with the Technical Director and the Department Chair about best practices to follow in the event of inclement weather.

ACTIVE SHOOTER PROCEDURES

Coming soon! While we work to establish a comprehensive Emergency Action Plan, please consult with the Technical Director and the Department Chair about best practices to follow in the event of an active shooter on campus.

FORMS

Consult the faculty and staff for additional help and information. If you notice the need for any significant changes to the procedures listed in the Handbook, please report them to the Department Chair so they can be incorporated in future revisions.



THA-101 Crew Head Evaluation Form

Complete an Evaluation Form for each member of your crew and turn in to each students' THA-101 instructor
no later than 5:00 p.m. on Monday after Strike.

Production _____ Crew/Position _____

Crew Member _____ THA-101 - _____

Professor _____

Circle one - 1= poor 5 = excellent

Comments

Attendance: 1 2 3 4 5

Quality of work: 1 2 3 4 5

Completeness of work 1 2 3 4 5

Commitment to group 1 2 3 4 5

Learned procedures 1 2 3 4 5

Learned skills 1 2 3 4 5

Learned equipment 1 2 3 4 5

Overall Impression 1 2 3 4 5

Total _____

Crew Head Signature

Date

House Management Performance 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

Majors Course Requirement Checklist



Student Name:	Class Year:	
Required Courses	Completed Course (Y/N)	Course Grade
THA 001 (practicum)		
THA 001 (practicum)		
THA 001 (practicum)		
THA 001 (practicum)		
THA 101 Intro to Theatre*		
THA 115 Stagecraft		
THA 116 Costume Crafts		
THA 120 Foundations of Acting		
THA 210 Theatre History I		
THA 211 Theatre History II		
THA 310 Directing		
THA 430 Senior Synthesis		
Two of the Following		
THA 315 Scene Design		
THA 316 Costume Design		
THA 317 Lighting Design		
Two or More of the Following		
ART 111 Visual Language I		
ART 113 Visual Language II		
ART 124 Drawing		
ENG 303 Early Modern Drama		
ENG 342 Drama in London		
ENG 343 Drama at Stratford		
ENG 457 African-American Drama		
THA 112 Makeup		
THA 113 Sound Design		
THA 114 Digital Technology in THA		
THA 150 Clothing as Self Expression*		
THA 220 Acting II: Characterization		
THA 223 Actor's Voice		
THA 224 Movement for the Actor		
THA 230 Readings in Dramatic Lit		
THA 240 Playwriting		
THA 320 Acting III Period Styles		
THA 350 Travel Study in UK		
THA 380 Digital Rendering		
THA 410 Theatrical Criticism		
THA 430 Senior Synthesis		
THA 440 Creative Dramatics		
THA 501 Independent Study		
	* THA 150 may be substituted for THA 101 by permission	



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?

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

Maegan Azar

Margaret Caterisano

Rhett Bryson

Jay Oney

Guest Director (if applicable)

Stage Management Report Form



Show Title:

Directed by:

Rehearsal Report

Date:

Start:	Breaks:	End:	Total:
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Attending:	Today's Rehearsal:
Late/Sick/Absent:	Next Rehearsal:
Scenic:	Costumes:
Props:	Sound:
Lights:	Director:
	Stage Manager:
Miscellaneous:	

Reported by