THEATRE STUDENT HANDBOOK
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INTRODUCTION

Welcome to Theatre and Performance.

The Theatre and Performance program is housed within The Communication Arts Department. Other programs within the Communication Arts Department are Communication Studies, Multimedia Journalism, Multimedia Film Production, Communication Studies, and Public Relations.

Theatre and Performance at Georgia Southern University is a program that values practical experience, analysis, collaboration, and pedagogy applied to production opportunities. Institutional protocols and procedures are very important to our process. Student application and mastery of these systems is vital to a successful collaborative process and student growth.

This handbook is designed to answer your questions about Georgia Southern University Theatre and Performance procedures for academic success and productions. It is a guide to help you work in an atmosphere of creative efficiency, mutual respect and understanding.

To be an effective educational theatre, we aim for the highest professional standards, both for the benefit of our own productions and for the benefit of the students we prepare to send out into the professional world. Theatre is a cooperative art and while we do have specialized areas of training, all students are expected to participate in all levels of production. Actors assume technical responsibilities and technicians assume performance responsibilities. Students support and assist each other; and all share in the combined results. This assures a well-rounded education and prepares students for the multiple skills required of theatre practitioners.

To help yourself and your fellow students and co-workers get the most satisfying results, please read this booklet and keep it for later reference.

MISSION OF THE COMMUNICATION ARTS DEPARTMENT

The Communication Arts Department seeks to provide students with an apperception and appreciation of the many symbolizing processes which form the basis of all of the activities of human kind. Implied in that purpose is the responsibility of the Department to provide a unique but complimentary program of study which fosters the appreciation and application of theoretical, practical, aesthetic and ethical models to a wide variety of interpersonal, public and professional activities. Such study encourages an understanding of society’s need for convergent thought and behavior without sacrifice of its equivalent need for creative divergence.

The study of human expression affects a critical understanding and application of spoken, written and nonverbal communication. Those educational experiences enhance a sense of social responsibility and personal worth as well as establish a foundation for productive careers in print and electronic communication, theatre, public relations, and communication related professions.

Degrees and Majors
Bachelor of Arts
Theatre
Bachelor of Science
Communication Studies, Multimedia Film and Production, Multimedia Journalism, Public Relations.

MISSION OF THE THEATRE PROGRAM

The Georgia Southern Theatre and Performance program is dedicated to creating well rounded theatre artists with a working knowledge of the full production experience. Students in the program work with faculty who are active professional actors, directors, and designers.
Georgia Southern Students have the opportunity to act, design and direct for the main stage as well as in experimental projects, children’s theatre and devised theatre. Students work and study all aspects of production from playwriting and acting to technical work and design.

The program encourages students to explore the performance side of theatre while at the same time providing a foundation in the historical and literary aspects of the art form. Students graduating from the Georgia Southern University Theatre and Performance Program will have worked in and studied the full range of genres and styles and will be able to speak to the social, cultural and historical context of theatrical movements and the application of modern theatre practices for today’s audiences.

Theatre and Performance Program Objectives

Theatre and Performance students are expected to:

1. Acquire and demonstrate an understanding of the historical and cultural dimensions of theatre, including a familiarity with influential playwrights, actors, directors, and designers.

2. Acquire and demonstrate an understanding of basic production processes – such as acting; directing; stage, costume, and lighting design; and basic technical operations.

3. Demonstrate a competence in a variety of technical and performance techniques.

4. Demonstrate an understanding of critical methods for evaluating contemporary thinking about theatre and related arts and the ability to articulate complex ideas and informed judgements.

5. Demonstrate a competence of analysis of a theatre performance for literary, historical, dramaturgical, design and performance purposes.

DEGREE PROGRAM INFORMATION

A. STUDENT CONDUCT & ACADEMIC RESPONSIBILITY

GEORGIA SOUTHERN STATEMENT ON STUDENT CONDUCT

Georgia Southern University students are expected to obey national, state, and local laws, to respect the rights of members of the campus community, and to accept responsibility for the consequences of their behavior. In the event students fail to demonstrate such behavior, Georgia Southern University reserves the right to take necessary and appropriate action to protect the safety and well-being of the campus community. Such action may include pursuing disciplinary action for violations of University rules and regulations, policies, violations of national, state, and local laws that occur on-campus, off-campus, or on the internet that adversely affects the educational interest of the University. Georgia Southern University’s judicial system is not a court of law. The Student Conduct Code is not written with the specificity of a criminal statute. In cases where civil or criminal proceedings also involve a violation of the Student Conduct Code, the University reserves the right to take appropriate disciplinary action against the student. Such action will be regarded as separate and distinct from proceedings in criminal or civil court and may be scheduled according to timelines that serve the interest of the University.

GEORGIA SOUTHERN UNIVERSITY CAMPUS HONOR PLEDGE

“On my honor, I pledge to be academically honest in all my coursework and will not tolerate the academic dishonesty of others. I also pledge to engage in ethical behavior on-campus and off-campus, to live an honorable lifestyle, and to create a campus environment that is characterized by individual responsibility, civility, and integrity.”

B. PROGRAM DESCRIPTION

From casting calls as a freshman to final curtain as seniors, students in Georgia Southern University's Theatre and Performance Program study under professors who’ve acted, directed, stage managed, and designed sets, costumes, and lights for theatre companies around the nation.
While you’re studying theatre at Georgia Southern University, you will have the opportunity to perform in, direct and design main stage productions as well as student developed projects. There will also be opportunities to join with performance works pieces of experimental theatre that go on the road to other campuses and festivals.

In all productions, students will have the opportunity to take part in the many roles of the theatre. Students will work as actors, stage managers, designers, directors, lighting and sound technicians and box office and publicity directors. There will be the opportunity to work on both classic and contemporary plays; as well as new plays, musicals, devised work, children’s theatre, and experimental performance.

You will also have the chance to advance your educational experience through theatre competitions, where winners rise from regional to state to national rounds. These experiences will help you build an impressive resume before graduation.

C. B.A. Degree Requirements

B.A., 126 HOURS

See Core Curriculum for required courses in Area A1 through Area E.

Area A1 - Communication Skills .................................................................................................................. 6 Hours
Area A2 - Quantitative Skills .......................................................................................................................... 3 Hours
Area B - Global Engagement .......................................................................................................................... 4 Hours
Area C - Humanities, Fine Arts, and Ethics ...................................................................................................... 6 Hours
Area D - Natural Sciences, Mathematics, and Technology ............................................................................. 11 Hours
Area E - Social Sciences ................................................................................................................................... 12 Hours
Area F - Courses Appropriate to Major ......................................................................................................... 18 Hours

- THEA 1100 - Theatre Appreciation (3)
- THEA 1250 - Introduction to Production Concepts (3)
- THEA 2332 - Stagecraft (3)
- THEA 2333 - Fundamentals of Acting (3)
- Foreign Language 2001 - Intermediate I (3)
- Foreign Language 2002 - Intermediate II (3)

Health and Physical Education Activities .................................................................................................... 4 Hours

- HLTH 1520 - Healthful Living (2)
- Physical Education Activities (2)

Orientation ....................................................................................................................................................... 2 Hours

- FYE 1220 - First Year Seminar (2)

Major Requirements ......................................................................................................................................... 33 Hours

Specific Requirements (24 hours)

- THEA 2331: Stage Makeup (3)
- THEA 2711: Practicum (1)
- THEA 3230: Voice for the Stage (3)
- THEA 3232: Vectorworks (3)
- Any Upper Division Theatre Design course (3)
- THEA 3337 - Play Directing (3)
- THEA 3711: Practicum: Professional Development (1)
- THEA 4330 - Theatre History I: Origins to 1700 (3)
THEA 4331 - Theatre History II: 1700 to Contemporary (3)
THEA 4711: Practicum: Capstone (1)

Select 9 hours from the following:

COMS 3336 - Introduction to Performance Studies (3)
COMS 4336 - Performance, Culture, Communication (3)
MMFP 3436: Advanced Audio Production
MMFP 4135: Lighting and Cinematography
THEA 3231 - Movement for the Actor (3)
THEA 3233 - Auditions
THEA 3234: Acting for the Screen (3)
THEA 3330 - Scene Study (3)
THEA 3331 - Advanced Stagecraft (3)
THEA 3332 - African American Theatre (3)
THEA 3333 - Irish Theatre (3)
THEA 3335 - Scene Painting (3)
THEA 3336 - Theatre Management (3)
THEA 3338 - Rehearsal and Performance (1-3)
THEA 4332 - Children's Theatre and Storytelling (3)
THEA 4333 - Acting Styles (3)
THEA 4334 - Drama in Performance (3)
THEA 4335 - Scene Design (3)
THEA 4336 - Lighting Design (3)
THEA 4337 - Costume Design (3)
THEA 4338 - World Theatre (3)
THEA 5530 - Playwriting (3)

Electives ................................................................................................................................................. 12 Hours

Minor - Required ................................................................................................................................. 15 Hours

PROGRAM ADMISSION CRITERIA:

Students accepted by the institution can become a “Theatre Major” upon institution entrance

OTHER PROGRAM REQUIREMENTS:

• Students must make a minimum grade of “C” in each Communication Arts class to receive credit for that course.

D. PRACTICUM REQUIREMENTS

THEA 2711, 3711, 4711

Theatre Practicum

Students may earn 1-3 credit hours, by performing work that gives them experience in the production of a theatrical performance and that contributes to the Theatre production program. To qualify for practicum credit, the work must be done under the auspices of a Theatre Faculty member, or of a designated representative of a Theatre Faculty member. One credit may be received by performing any of the following:

- 30 hours service in the Scene Shop, Costume Shop, or combination thereof.
- Successful completion of a role in a Theatre Program sanctioned performance.
- Successful completion of work as a stage manager, ASM, Board Operator, or other backstage work.
- Other work for the Theatre Program as designated by a Theatre Faculty member.

E. ADVISEMENT:

Theatre students are advised by Veena Shankar, Foy Building Room 3060. (912) 478-7740.
Students in the University Honors Program (UHP) are also advised in the Department.

All theatre students are advised to confer with professors in the department about the specific demands of the program. The time commitment of theatre classes and productions necessary for graduation require a course plan slightly different from a typical entering freshman.

Example: Most students are advised to load up on CORE requirements, but Theatre students should begin taking theatre classes early in your academic career (even as early as freshman year) to avoid having a buildup of time intensive (Theatre History, Directing, Design) classes in the same semesters of your junior and senior years.

The last Friday of every month a majors and minors meeting is held at 2:30 p.m. Announcements and information on courses and scheduling are offered at these meetings.

**ORGANIZATION OF THE DEPARTMENT**

**A. IMPORTANT PHONE NUMBERS**

<table>
<thead>
<tr>
<th>Department</th>
<th>Phone Number</th>
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<tbody>
<tr>
<td>The Center for Art and Theatre</td>
<td>912-478-7999</td>
</tr>
<tr>
<td>Performing Arts Center</td>
<td></td>
</tr>
<tr>
<td>Director of Performing Arts Center</td>
<td>912-478-1451</td>
</tr>
<tr>
<td>Technical Director</td>
<td>912-478-7920</td>
</tr>
<tr>
<td>House Management</td>
<td>912-478-0830</td>
</tr>
<tr>
<td>Box Office</td>
<td>912-486-7999</td>
</tr>
<tr>
<td>Fax</td>
<td>912-478-1480</td>
</tr>
<tr>
<td>Communication Arts Department, Theatre and Performance</td>
<td></td>
</tr>
<tr>
<td>Dept. Chair – Professor</td>
<td>Bourland-Davis, Pamela G Dr. 912-487-5138</td>
</tr>
<tr>
<td>Associate Professor / Theatre Director</td>
<td>Berry, Kelly Mr. 912-478-0106</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>Abbott, Lisa Ms. 912-478-0530</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>McCarrol, Sarah 912-478-5615</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>Newell, Nicholas 912-478-0532</td>
</tr>
<tr>
<td>Technical Director</td>
<td>Devine, Sean 912-481-7763</td>
</tr>
<tr>
<td>Administrative Secretary</td>
<td>Deal, Carol 912-478-5138</td>
</tr>
<tr>
<td>Secretary</td>
<td>912-478-0530</td>
</tr>
<tr>
<td>Fax</td>
<td>912-478-0822</td>
</tr>
<tr>
<td>Information</td>
<td>912-478-4636</td>
</tr>
<tr>
<td>GSU Campus Operator</td>
<td></td>
</tr>
<tr>
<td>Emergency</td>
<td>912-478-5234</td>
</tr>
<tr>
<td>Campus Public Safety</td>
<td>912-478-5119</td>
</tr>
<tr>
<td>Direct Line / Hearing Impaired (TTD)</td>
<td></td>
</tr>
<tr>
<td>Statesboro Fire Dept</td>
<td>(9) 911</td>
</tr>
<tr>
<td>Ambulance Statesboro</td>
<td>(9) 911</td>
</tr>
<tr>
<td>Environmental Safety</td>
<td>912-486-7161</td>
</tr>
<tr>
<td>Physical Plant Service Response Center</td>
<td></td>
</tr>
<tr>
<td>Mon. - Fri. 7:30a.m. To 4:30p.m.</td>
<td>912-478-5270</td>
</tr>
<tr>
<td>All other times and holidays</td>
<td>912-478-5234</td>
</tr>
<tr>
<td>IT Services</td>
<td>912-478-5429</td>
</tr>
<tr>
<td>Client Support</td>
<td></td>
</tr>
<tr>
<td>Counseling / Career Services</td>
<td>912-478-5541</td>
</tr>
<tr>
<td>Counseling Center</td>
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</tbody>
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THEATRE AND PERFORMANCE PRODUCTIONS

A. AUDITIONS

Auditions for fall shows are generally held Wednesday and Thursday the first week of classes. Spring shows are auditioned in the final week of classes of fall semester. The standard is two shows per semester, resulting in a total of four shows a year not including any One-Act plays, Play Festivals, Cabarets or Student Shows.

Information regarding the time and place of auditions as well as the type of readings necessary will be placed on the Theatre & Performance program board in Sanford Hall, on the callboard in The Center for Art and Theatre, on the Theatre & Performance Facebook page, departmental web page and are available through any of the Theatre and Performance program professors as well as the Theatre South Facebook page.

Auditions are by appointment and generally no prepared material is requested (the clear exception to this is for musicals). Call backs are scheduled for the second day of auditions and when needed music and dance auditions are scheduled for the second day as well.

Anyone interested in auditioning for a Theatre and Performance production is encouraged to do so, following a few guidelines:

- You can audition for both shows or just one show – completely your choice.
- Sign up for times that do NOT overlap
- It would be helpful if you tried to not fill a slot with all women or all men.
- Students will only be cast in one show per semester due to overlapping rehearsal schedules
- Auditions are open to all students regardless of major
- You do not need to have anything prepared unless it is stated in the audition announcement – generally we work from cold reads.
- Arrive at least 15 minutes early – you will need to fill out an audition form for each show you are auditioning for and you will be given a side based on instructions to the Stage Managers by the directors – remember we don’t need to see every part read.
- Print your contact information NEATLY – if we can’t read it we can’t contact you and therefore we can’t cast you.
- Have your schedule ready – classes and work – a reminder – night classes make rehearsals difficult and availability is a factor in casting.
- We follow a color blind casting policy except in cases where the ethnicity of the characters is an element of the production.
- Listen carefully to opening remarks by the director/stage manager
- Alert the Stage Manager/ Assistant if you need to leave the room.
- Be flexible with your time, auditions are often a lengthy process. While every effort will be made to follow the assigned times you may be asked to stay longer to read again. If you can’t stay beyond the time you are scheduled for please let the stage manager know. It is in your best interest to be available for the whole of the audition time.
- Be open and willing to read for any part the director requests.

Anyone who finds themselves in a position as a Stage Manager, Production Assistant, Assistant Stage Manager or other personnel who might be running an audition should review the following guidelines:

- Have all audition forms and any other necessary paper work printed up and organized before auditions begin.
- Have extra pens and pencils and a stapler on hand in case someone needs them in the filling out of audition forms and attaching of resumes.
• The day before the audition get sides from the director and make copies as needed.
• Work with the assigned audition times, helping the director stay on schedule. If actors fail to show up place available actors into open slots as possible.
• For call backs dismiss people only after the director has excused them.

B. DUTIES OF THE ACTOR

The actor agrees to the following:

• To demonstrate respect for the production by maintaining the integrity of the playwright’s script, the director’s interpretation of that script, the designer’s concepts for costumes and makeup, and by prompt attendance for all calls including (but not limited to) rehearsals, performances, costume fittings, and photo shoots;
• To demonstrate respect for the production family through polite and ethical behavior and through prompt attendance for all calls; as well as respectful and active engagement with the note taking process.
• To demonstrate respect for the physical property of the production and the theatre and to abide by all rules and regulations of the theatre and the production company including prompt attendance for all calls.

It is the responsibility of the actor to be at all rehearsals promptly and ready to begin work prior to the time of the call. This means that when the rehearsal begins the actor is in appropriate clothing, warmed up and ready to begin. Whether through company or individual warm-ups it is the responsibility of each actor to have his or her voice and body properly prepared for rehearsals and performances.

Actors are responsible for their lines and any other research or out of rehearsal work that might be required of them during the rehearsal and performance period. All actors must be prepared with any such information by whatever deadline is given to them by the Director or Stage Manager. In addition, an off-book date is given to the cast concerning when the final period of time for rehearsing with a script will be. It is the sole responsibility of the actor to learn his or her lines by the off-book date and to be prepared to rehearse without a script after that date.

C. POLICIES FOR CAST AND CREW

All cast and crew must sign in each night that they are called. In general, sign-in sheets are posted on the callboard which corresponds to the rehearsal/performance space. If a cast or crew member is unsure of the appropriate place to sign-in he or she should ask the Stage Manager about that productions specific procedure.

It is the responsibility of both cast and crew to check the callboard regularly. It is the Stage Manager’s responsibility to provide a copy of any necessary information (schedule changes, etc.) to be posted on the callboard and through cast notes emailed out each night. After the information has been posted it is the responsibility of the cast and crew to check for updated information. Being uninformed due to failure to check the callboard regularly will not be considered a valid reason for being late or absent, unprepared or otherwise failing to comply with the demands of a production.

The cast and crew will be held responsible for any changes to rehearsal or performance spaces. It is the duty of the cast and crew to make sure that any trash or personal items are cleared away and that all spaces are returned to their previous state before leaving the space.

Theatre and Performance is not responsible for lost or stolen personal items. Items of value should not be present at rehearsals or performances unless necessary. If there are items of value that must be kept during this period it is the responsibility of each person to make sure those items are put away safely. If the rehearsal or performance space has a designated spot (ie. Lockers) for the storage of personal items it is up to each individual cast and crew member to follow the procedure for acquiring such a space and for using it in accordance with the policy of that facility. During performances Stage Managers will collect valuables and lock them in the stage management locker till after the performance.
All cast and crew are required to maintain decorum and a polite and professional attitude throughout the rehearsal and performance periods. Traditional theatre etiquette such as the use of “Thank You” following a call for time or other direction given by the Stage Manager or Director is to be used at all times. When sitting down for notes, it is expected that everyone involved in cast and crew record the notes they are given by written or electronic means and that the note will not need to be repeated once given.

During the production period if either cast or crew should have a problem among themselves, with the production team or any conflict that is otherwise related to the production that person should move through the appropriate channels to resolve the problem. For instance, actor’s should come first to the Acting Deputy (if a deputy has been appointed) with any conflicts, if no Acting Deputy has been elected, is not present or the individual does not feel comfortable relaying the problem to the Acting Deputy then he or she should go to the Stage Manager who will then help them filter their problems/questions/comments to the appropriate member of the production team.

D. RESPONSIBILITIES OF THE DIRECTOR

The director is responsible for the following:

- Recognize that the actors are students working in a learning environment.
- Provide clear feedback to actors and designers.
- Scheduling of rehearsals – working with the conflict information provided by the cast and meeting the needs of the production.
- Detailed schedules will be posted 2 weeks out to provide for student’s to adjust their work and study schedules.
- Starting rehearsals on time.
- Supporting the stage manager and student designers
- Respecting the actors, designers and crew as contributing artists to the production process.

The director guides the production and sets the tone for rehearsals and performances. It is their responsibility to cast to best interest of the production and to provide educational opportunities for students.

E. RESPONSIBILITIES OF DESIGNERS

Designers are responsible for the following:

- Working with the director in developing the design to meet the needs of the production and the conceptual approach.
- Turning in renderings, research, and mechanical drawings by the stated deadlines.
- Attending the first rehearsal.
- Attending production and design meetings.
- Attending run thrus as needed.
- Attending Technical and/or Dress rehearsals.
- Staying for notes following technical and dress rehearsals.
- Working with the Technical Director or Costume shop supervisor on scheduling and budgetary concerns.
- Reading and responding to daily rehearsal reports immediately.

F. SECURITY

While actors and crew are responsible for their own valuables Theatre and Performance has made provisions in The Center for Art and Theatre (the CAT) to help maintain the security of those valuables. In the CAT, there are 30 lockers available for the use of actors and crew during the run of a production. To procure use of one of the available locker units a cast or crew member must submit a copy of the key that fits the lock or the combination of the lock to be used to the Technical Director.

For the safety of the actors, crew, their possessions and the theatre, no one is to be allowed backstage or in the dressing rooms except the actors, assigned crews and theatre staff. Occasionally it may necessary for people not associated with the production to accompany and actor or crew member to retrieve their things at the end of the night. This can only occur with the express permission of the Stage Manager or Director.
G. REHEARSAL POLICY

Rehearsal Policy

- It is the director’s responsibility to ensure the rehearsals begin on time.
- Rehearsal schedules need to be posted with as much detail as possible at least two weeks in advance to allow students time to cover work shifts.
- Every attempt will be made to use the time of the actors effectively; however, there may be nights actors are called for the entire rehearsal even if they are only in a small section, for example run thru. Please use time well – bring homework, stay out of the way and quiet when not on stage, be ready for your time onstage.
- All Cast and Crew must sign in on arrival at the theatre.
- Arrive at least 10 minutes prior to call time.
- With the exception of tech week, cast and crew will get at least one day off per week.
- Rehearsals generally fall between 6 and 11 weeknights - this is subject to change dependent on availability of actors, directors and stage managers. Weekend rehearsals are based on availability and on the needs of the show. Weekend technical and dress rehearsals are generally scheduled during the day.
- Stage Management is expected to be at rehearsal at least 30 minutes prior to the start to prep the space.
- Equity breaks need to be followed: 5 min for every 60 minutes or 10 minutes for every 90 minutes. It is the responsibility of the director and stage manager to manage breaks.
- No actor will be asked to miss more than two sessions of the same class; however; casting is based on availability - actors with night classes may not be cast as a result.
- It is the actor’s responsibility to provide conflict information at auditions and updates at the first rehearsal. Stage Managers should keep a chart of conflicts for the director’s reference. Directors are only required to work with an actor who has provided clear conflict information; additional conflicts may result in being replaced in the production at the director’s discretion. The Director will mediate scheduling conflicts with actors.
- There will be a design run thru within the first two weeks of rehearsals for the first show of the semester and at least 4 weeks out from techs for the second show of the semester. Designers are expected to attend.
- All designers are expected to attend the first read through to present their designs to the cast, in the case the design is not ready, student designers are still expected to be at the first read thru and to stay for the entire read thru. Faculty designers are encouraged to do so.

Technical and Dress rehearsals

- Lighting designers can start playing with levels at the director’s discretion prior to the first formal technical rehearsal.
- A full paper tech with the director, lighting and sound designers, and stage manager must take place prior to the first technical rehearsal.
- Running crew must see a run though prior to the first technical rehearsal - this includes board ops and dressers.
- Technical rehearsals are the Thursday, Friday and Saturday prior to opening. Exceptions can be made for tech heavy shows.
- All Designers are expected to be in attendance for technical and dress rehearsals.
- Full company is called for technical rehearsals as needed at the director’s discretion.
- Q to Q's or dry techs are called at the director’s, designer’s and technical director’s discretion.
- Dress rehearsals are the Sunday, Monday and Tuesday prior to opening.
- The Monday dress rehearsal is scheduled for Press Night for interviews and photos. This may change dependent on the availability of the media.
- Students in shows with a student matinee must clear the matinee performance with their professors before accepting the role. Matinee performances generally fall on the Friday morning of the run.
• No smoking, food, or drinks are allowed in the theatre. Under no circumstances will drugs or alcohol be tolerated before or during the rehearsals or performances. Theatre and Performance follows Georgia Southern University’s policies concerning the use of alcohol and illegal substances.
• Canceled rehearsals due to inclement weather or other emergency situations will be communicated by phone, email, and posted on the callboard. Actors must inform the Stage Manager of any changes in contact information to assist in this process.
• Depending on the nature and needs of the production, actors may be called to rehearse prior to the performance. For example, participants in stage combat, flight, singing, or dance may require an earlier call during the performance period.
• The Director has the right to drop an actor, stage manager, or crew member from a production should their behavior become disruptive.
• No one is permitted to leave rehearsal without the express permission of the Director or Stage Manager. All actors and crew are required to stay for notes if the Director chooses to give them.
• The Director will make every effort to follow the stated rehearsal schedule.

H. FRONT OF HOUSE

The House Manager is responsible for taking care of the Front of the House and for being in contact with the Stage Manager during the run of a production. It is the responsibility of the House Manager to see that the House and lobby are cleared of debris prior to the show. The House Manager will also be responsible for the reception/distribution of tickets, the handing out of programs, managing ushers and box office workers, working with the Stage Manager on when to open/close the House at the top of a show and at intermission.

Those working in the Box Office during hours in which a show is not running should regularly check the answering service and return phone calls regarding the reservation of tickets for a particular show. They should also be knowledgeable about the facilities procedures, upcoming performances and be helpful, professional and friendly to anyone who come to the box office or calls the box office.

Anyone working in the Front of House, be it usher, box office worker or House Manager must present an element of decorum in their attitude and dress.

Ushers (as determined by the House Manager and/or theatre classes) must arrive at the time appointed by the House Manager. They must be in business appropriate clothing. It is not appropriate for ushers to lounge on couches/chairs, talk on telephones or to abandon their posts at any time during which patrons of the theatre are entering or exiting the theatre.

Ushers and Box Office Workers will report to the House Manager. The House Manager and Front of House Staff is responsible for making sure that the audience in a given production is seated and ready for a performance to begin at its appointed time. If a situation arises regarding an audience member who is not complying the regulations of the facility (ex. Using flash photography) it is the responsibility of the Front of House Staff to politely deal with the audience member to ensure that the rules of the facility are observed.

I. PROGRAM AND BIOGRAPHICAL MATERIAL

Actors and crew shall cooperate with the publicity office in the preparation of program, biographical and other promotional materials and provide information as requested.

The director and stage manager are responsible to get the material for the program to the director of publicity by the given deadline. It is also their responsibility to have the program copy made available to the cast and crew for corrections and changes.

J. MAKEUP AND COSTUMES

Actors must provide all conventional makeup, not including nontraditional character makeup required by the costume designer or director.

Make up must be approved by the costume designer and director and actors are expected to follow the designer’s directions.
Costume fittings will be scheduled during non-rehearsal hours. All fittings will be arranged through the Stage Manager. The Stage Manager will work with the costume designer and shop supervisor on fitting times to coordinate this with the actor.

All actors must wear their complete costumes during all dress rehearsals and performances, including the curtain call. No additions or deletions can be made to the design unless approved.

Actors must not eat, drink, or smoke in costume. Water is the only exception.

It is the costumer’s responsibility to place a complete costume in the actor’s dressing room prior to the scheduled call. It is then the actor’s responsibility to make sure the entire costume is returned to the dressing room after rehearsals or performances. A dresser may help an actor change and agree to return the costume to the dressing room, but it is ultimately the actor’s responsibility to make sure that all parts of the costume are returned.

It is the actor’s responsibility to hang up his/her costume in the dressing room after use. Heavy costumes should be turned inside out to dry.

No part of the costume is allowed to be taken from the theatre without the designer or costumer’s express permission; including parts of the costume belonging to the actor.

Actors must report in writing to the running crew any repairs, stains or problems needing attention. A repair list will be posted on the costume prep door for this purpose.

K. PROPS

Each actor is responsible for checking on his/her properties before each rehearsal and performance.

All props carried off stage by actors should be immediately returned to the props table.

Props should not be handled except by the properties person or the actor using them. They are not to be played with, removed from the theatre, or used as tools or anything else other than their purpose as a property of the show. No one is to handle weapons except the actor assigned them, the Stage Manager, the director, or the Fight Captain.

Each actor is responsible for reporting to stage management any damaged props. If the damaged prop creates a safety hazard the actor should not use it again until it has been properly repaired.

L. PERFORMANCE PROCEDURES

Actors and crew must arrive promptly and be ready to dress and perform at the time called. All actors must come to the pre-show call wearing appropriate underclothing to suit the costume that he/she will be wearing during the performance. If an actor has a question about what is appropriate he/she can ask for the costume designer’s suggestion. Crew members must arrive in appropriate attire for performing their job during the performance; if a crew member is unsure of what to wear he/she should ask the Stage Manager.

Actors who require a fight-call, staged intimacy-call, dance rehearsal, or other physical choreography that requires constant practice for safety need to arrive early enough to complete those tasks before the time allotted for costume and makeup before the general call.

Upon arriving for a performance, actors and crew must sign-in with the Stage Manager/ sign-in sheet posted on the callboard.

Once the Stage Manager has, in accordance with the House Manager, opened the house no one is to be present in the house with the exception of the House Manager and his/her personnel. After the house has been opened all actors must remain in the backstage area until the performance begins.

When the Stage Manager calls ‘places’ all actors must immediately move to their starting positions for the show and prepare for the performance to begin; the same applies to ‘places’ given resuming the show after intermission.

All actors must be present for curtain call and in full costume and makeup.
No cast or crew are permitted to leave the theatre after a performance until directed to do so by the Stage Manager.

At the end of each performance the green room and dressing rooms must be cleaned and returned to their original states.

M. Ticket Comp Policy

Complimentary tickets are available for every production following these guidelines:

- 2 tickets are available for each person in the cast, running crew or design staff.
- 2 tickets are available for each member of the Communication Arts Faculty.
- 2 tickets are available for press from various media outlets.

Complimentary tickets are routinely offered to community members who offer support in areas of design (especially props), marketing, publicity, etc.

The Director of Theatre has the authority to offer complimentary tickets to various members of the Georgia Southern Administration and staff, in order to improve the public positioning of the Theatre program.

Each member of the Theatre Faculty has the authority to offer complimentary tickets for any individual show as a means of building community support.

N. PHOTO CALL

The Director and Stage Manager will coordinate a time during the run of a production for photo call. The cast and crew will be given the date and time for the photo call as soon as it has been decided upon.

All cast and necessary crew are required to attend photo call.

Members of the cast and crew may take photos with personal cameras during photo call with permission from the Director or Stage Manager. Any pictures taken with personal equipment must wait until all other photo taking is done.

Actors must appear for photo call fully dressed in costume and makeup appropriate for the scene being shot.

Cast and crew who wish to have copies of the photographs taken at photo call may arrange to do so through the Director or Stage Manager.

O. STRIKE

All cast and crew members are required to attend strike. The date of strike will be listed on the production schedule. Depending on the day strike is held exceptions may be made, with approval of the Director/Stage Manager/Technical Director for students attending classes or work.

Post-performance strike is mandatory for all members of the production – this includes cleaning the dressing rooms, green room, costume prep, and packaging of props. Additional duties may be added to this list.

Absolutely no props or costumes are to be considered the property of actors and all costumes and props must be accounted for. In some cases, especially musicals, personal notations on scores must be erased and returned to the Stage Manager.

All cast and crew will come to strike dressed appropriately. Appropriate strike attire, unless otherwise noted, consists of clothing that is consistent with work equal to tearing down and moving the set, transporting and washing costumes and replacing props (i.e. No skirts or dress clothing). Absolutely NO open toed shoes are allowed at strike. Long hair should be pulled back away from the face and not left hanging down to reduce the chance of injury or hazard. If there is any uncertainty on the part of a cast or crew member as to what is and is not acceptable attire for strike he/she should ask the Stage Manager or Technical Director.

SHOP EMPLOYMENT
A. SCENE SHOP EMPLOYEE EXPECTATIONS

All employees will work the hours they have scheduled unless they clear an absence with the Technical Director. Employees must bring in doctors notes and other excuses to the Technical Director or Shop Manager for missed days. Employees are allowed to work up to 20 hours a week. An employee’s schedule and the hours they are available to work in the Scene Shop will be determined at the beginning of every semester. Failure to comply with this policy may result in termination from the post.

Specific guidelines

- Employees are responsible for logging into ADP upon arrival at the scene shop and for logging out.
- No eating, drinking, smoking or personal phone calls during work times.
- Employees must be dressed appropriately for work conditions – closed toed shoes, long hair pulled back, no dangling jewelry, no loose clothing and dangling jewelry. Clothing should be able to be dirtied, dress clothes are not appropriate for work in the Scene Shop.

Once an employee is clocked in and ready to work they should consult the Technical Director, Shop Manager or Shop Foreman for tasks and priorities. Standing around idly is not acceptable as a work practice.

B. COSTUME SHOP EMPLOYEE EXPECTATIONS

All employees will work the hours they have scheduled unless they clear an absence with the Shop Manager. Employees must bring in doctors notes and other excuses to the Shop Manager for missed days. Employees are allowed to work up to 20 hours a week. An employee’s schedule and the hours they are available to work in the Costume Shop will be determined at the beginning of every semester. Failure to comply with this policy may result in termination from the post.

- Employees are responsible for logging into ADP upon arrival at the scene shop and for logging out.
- No eating, drinking, smoking or personal phone calls during work times.

Once an employee is clocked in and ready to work they consult the Shop Manager for tasks and priorities. Standing around idly is not acceptable as a work practice.

C. BOX OFFICE/HOUSE MANAGEMENT

All employees will work the hours they have scheduled unless they clear an absence with the Box Office Supervisor. Employees must bring in doctors notes and other excuses for missed days. Employees are allowed to work up to 20 hours a week. An employee’s schedule and the hours they are available to work in the Box Office will be determined at the beginning of every semester. Failure to comply with this policy may result in termination from the post.

- Employees are responsible for logging into ADP upon arrival at the scene shop and for logging out.
- Employees should be dressed appropriately to interact with the public.

Once an employee is clocked in and ready to work they should check the punch list or email for tasks for the day. Finding a task to begin on if he or she does not already have something to do. Standing around idly is not acceptable as a work practice.

SAFETY HANDBOOK

A. SAFETY POLICY

It is the policy of Georgia Southern University and the Theatre and Performance program that a safe and healthy environment shall be maintained at all times within Theatre and Performance program and its environments; including performance spaces, rehearsal spaces, and shop and other work spaces. This includes controlling and minimizing the hazards that may come along with the creation of theatre. Many aspects of the creation of theatre
CAN be hazardous. We will minimize those hazards by use of proper training, working equipment, and precautions at all times. Ignoring of the restrictions set by Theatre and Performance for the safety of its faculty, staff and students will not be tolerated.

While every effort will be made to keep participants in the theatre as safe as possible there is some inherent risk with some theatrical activities. Failure to comply with safety rules could possibly lead to serious injury and even death. Therefore those who choose to disregard safety regulations will be dismissed from their task and can/will be handled as Theatre and Performance and Georgia Southern University see fit resulting in expulsion from the production, job or class.

B. FACILITIES

Theatres can be hazardous in many ways, especially to those who have not been trained to navigate them properly and to use their mechanics and technologies. Because of this, no unauthorized personnel are to be allowed backstage during any performance between the call time and at least fifteen minutes after the performance has ended. Typically, even after this period has passed, anyone who is not considered cast or crew should be supervised when in any of the theatrical spaces.

More specifically, no one is allowed onto the stage area, into the control booth, or into the catwalk unless closely supervised or authorized by personnel.

No one is permitted to ever work alone in any of the spaces in case of injury.

Absolutely no one is allowed to operate any power tools or machinery in the shops unless a paid staff or student supervisor is present and has authorized them to do so. This includes both the scene and costume shops.

C. FIRST AID, ACCIDENTS AND REPORTS

First Aid kits are maintained in the Properties Room and Box Office in the Center for Art and Theatre, in the Scene Shop and in the Costume Shop. In addition an AED Emergency Defibrillator has been installed in the CAT Lobby.

The First Aid kit is only intended for use in minor incidents. Anything outside this category must be reported immediately to the Stage Manager, Technical Director or otherwise supervising staff member. Whoever is notified will then begin the process of notifying the proper authorities to help resolve the situation. If the situation is/becomes life threatening you should call (9) 911 IMMEDIATELY. Campus Police should then be notified as well as the supervising authority present. First Aid can be applied while waiting on the emergency services to arrive. All incidents, of any kind, must be reported to the Technical Director within a timely fashion.


D. EMERGENCY PROCEDURES

For ANY emergency, of ANY kind, Campus Police should always be notified. Depending on the type of emergency other actions may need to be taken as well.

Medical Emergencies

Call 911 - Then call Campus Police.

Fire Emergencies

If inside a building you should immediately activate the fire alarm and, if notify the Campus Police and the Fire Department.

If the fire is manageable, you know how to put it out without endangering yourself or others, attempt to put it out. This means that you must be trained in the use of fire extinguishers and must only consider fires no larger than a waste paper basket to be those manageable by you. If the fire cannot be put out within the first ten seconds you should evacuate the area immediately and alert Campus Police.

If the fire is large and or spreading you must evacuate the area immediately and attempt to hinder the spread of the fire, if possible, by closing doors behind you.
If a fire occurs during a performance it is the responsibility of the House Manager, in accordance with the Stage Manager to evacuate the audience. It is the responsibility of the Stage Manager to evacuate all cast and crew and to alert the appropriate officials.

If the building must be evacuated cast and crew must gather beyond the round seating area in the grass at the rear of the theatre. Stage Managers and Faculty in attendance will attempt to account for those who should have been inside the building. Do not leave the area unless you have been accounted for and dismissed. No one is to reenter the building until cleared by a Fire Official or the Campus Police.

Chemical Exposure

If you spill a chemical onto your skin, (IE. Fabric dyes, paint thinners) you should:

- Rinse the area thoroughly with water for fifteen minutes
- Remove any clothing or jewelry which came in contact with the spill
- If you get a chemical into your eyes, you should:
  - Rinse your eyes with water for at least fifteen minutes using a motion that follows from the nose outward to avoid contamination if the other eye is unaffected.
- Remove contact lenses and dispose of them if they cannot be thoroughly cleaned of the chemical
- Eye rinse stations are located in the Scene Shop
- If you inhale a chemical or are overcome by fumes, you should:
  - Seek fresh air and leave the room immediately
  - Open the door of the room and turn on any fans to vent
  - Do not re-enter the contaminated area until it is cleared
  - Seek medical attention if symptoms persist

E. COMBAT AND WEAPONS

No combat of any kind is permitted in a production, rehearsal or class without the proper training and the approval of the director in connection with the responsible faculty member or the fight director.

Prop weapons are NEVER to be used as toys. They may not be handled except by the actors approved to use them, the Stage Manager, the Properties person, the Director and the Fight Director.

Even prop weapons are dangerous. Failure to comply with combat and weaponry procedures may result in serious repercussions.

Directors, stage managers, and actors must be cleared by the Technical Director regarding gun safety before being allowed to use a prop gun in rehearsal.

All Weapons must be placed in a locked storage location at the end of each performance.

F. SCENE SHOP/SCENERY PREP AREA SAFETY RULES

Persons working in the shop areas must be properly attired. No open toed shoes will be permitted. Also, skirts, dresses, over long pants, loose shirts and pants, scarves, and loose jewelry are not permitted. Persons with long hair must tie it back in order to help prevent injury. Failure to comply with the dress code for the shops will result in the offending person being denied work, hours, etc.

All persons working in the shop must wear the appropriate eye protection when working with machinery, power tools, and chemicals. In some cases respirators or other masks are required for the safety of specific tasks.

All flammable and hazardous materials are to be kept in their appropriate, approved places. The Scene Shop employs a yellow fire cabinet for the storage of flammable paints, chemicals etc. The disposal of flammable or hazardous substances must be done in accordance with the approved method. If you are unsure, check with the Technical Director.

There is NO SMOKING in the Shop areas.
Every effort should be made to keep the shop areas clean. Cleanliness and organization are key to a safe work environment.

No one may work in the shop while under the influence of alcohol or drugs of any kind. If you are on prescription medication that may cause drowsiness, disorientation or any other side effect which may hinder your physical and or mental capacity you may not work in the shop.

If a machine or tool begins to malfunction it should be turned off and the power should be disconnected from it immediately. It should be brought to the attention of the Shop Manager or Technical Director. No attempt should be made to fix the problem on one’s own.

Power tools and machines should never be left unattended when on. Before walking away the power should be turned off and the cord disconnected from the power source.

If you are unsure of the proper procedure for using a piece of machinery or tool you should refrain from using it until you have been properly trained by the Technical Director or Shop Manager.

G. MATERIAL SAFETY DATA SHEETS (M.S.D.S.)

Material Safety Data Sheets (M.S.D.S.) are maintained by the Technical Director and located in the office of the Scene Shop. The M.S.D.S. Are safety guidelines for specific materials and chemicals that may be used in the shop areas. They should be referenced when using those materials for proper procedure in case of spills or injuries related to that material. The Technical Director should be consulted about any questions concerning the processes in the M.S.D.S. before use of the material is continued.

SCHOLARSHIP INFORMATION

All scholarship information is available on the Communication Arts Web Page: http://class.georgiasouthern.edu/commarts/students/scholarships/

The Dorothy Few Lee Scholarship. This Scholarship account is administered through the Georgia Southern Foundation. The foundation notifies the Theatre program each Spring as to the amount of funds available for distribution the following year. The Program accepts applications in the Spring and announces the scholarship awards at the Spring Theatre Banquet.

The Stephanie Routman Scholarship. Scholarships from this account are directed to students who are participating in the study abroad program and can be used to cover cost of theatre, museum and gallery tickets.

The Mical Whitaker Scholarship for African American Studies. Once this account has reached its funding level it will be available for students interested in the study or production of African American Theatre.

The Clarence W. McCord Scholarship. Open to all Communication Arts majors. The recipient of this scholarship is recognized among his or her peers for being a leader, as well as for high moral character. The amount of this endowed scholarship is determined by the Georgia Southern Foundation at the time it is awarded.

Susan Bacon MacLachlan Memorial Scholarship. Open to all female Communication Arts majors. The late Ms. MacLachlan was an alumna of the department. The amount of this endowed scholarship is determined by the Georgia Southern Foundation at the time it is awarded.

THE KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL

Georgia Southern University Theatre and Performance Program is a member of the American College Theatre Festival (KCACTF) Region IV, and subscribes to the goals as stated on the KCACTF website:

The goals of the Kennedy Center American College Theater Festival are:

- To encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs;
To provide opportunities for participants to develop their theater skills and insight; and achieve professionalism;
- To improve the quality of college and university theater in America;
- To encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Georgia Southern University Theatre and Performance Program nominates all of the productions of the Main Stage Season for participation as Associate Productions. Occasionally, The Theatre Program will nominate a production as a Participating Production. Nomination in the Participating Production category will be a consensus decision by the Theatre Faculty as a whole.

Theatre and Performance Program participates in the Irene Ryan and Barbizon Scholarship Competitions as well as other student opportunities at the Region IV Festival.

More information about the Kennedy Center American College Theatre Festival can be found at: http://www.kcactf4.org/

**FACILITIES**

A. CENTER FOR ART AND THEATRE (CAT)

1. Overview

The Center for Art and Theatre opened January 2008 with state of the art Black Box Theatre. The Center also houses three exhibition areas as well as garden nestled between new construction and the existing Fine Arts Building. The Black Box theatre has flexible seating with a maximum occupancy of 233. The Black Box theatre is also not available for reserving or “renting out” for outside events.

2. Current Policies and Procedures:

1. SMOKING: There is no smoking in the entire theatre complex. Violators will be punished in accordance with the university's policy under the Student Conduct Code.

2. ALCOHOL: Alcohol of any kind is prohibited on University property. Violators will be punished in accordance with the university's policy under the Student Conduct Code.

3. EXPECTATIONS: The Center for Art and Theatre will be maintained and cleaned to the best of our abilities. It is expected that when these spaces are vacated they are to be returned to the condition in which they were found. Garbage is to be put in proper receptacles. Any furniture moved should be restored to original configurations. Anyone who is found guilty of destroying property inside the building or the building itself will be subject to punishment in accordance with the university's policy under the Student Conduct Code.

4. EMERGENCIES: In the event of a serious emergency contact the University's Public Safety office and 911 emergency services for Statesboro and Bulloch County.

5. FIRE ALARM: In the event the fire alarm activates, all actors and staff are to follow instructions and leave the building as quickly as possible. The Production Manager or Stage Manager is to take an account of all personnel and report any missing member to the House Manager or Technical Director. The House Manager is responsible for procedures to remove the audience and Front of House safely from the building.

6. ARTIST ENTRANCE: All actors and staff must sign in at the Artist Entrance. No visitors are allowed past the entrance.

7. LIQUIDS/FOOD: There is to be NO LIQUIDS OR FOOD on stage or in the house, other than what is required for working props.
8. PYRO/SPECIAL EFFECTS (Smoke, Fog, Haze/Open Flame): All effects must be approved by the technical facilities director.

9. RESTRICTED AREAS: Only authorized personnel are allowed on catwalks, grids, shop areas, and in control and dimmer rooms.

REMINDER: The Center for Art and Theatre and Theatre and Performance Program of Georgia Southern University is not liable for loss of or damage to personal property.

B. PERFORMING ARTS CENTER (PAC)

1. Overview

The Performing Arts Center is a proscenium theatre seating 800. The facility has state of the art lighting, sound equipment and fly system.

2. Current Procedures and Policies

   1. TRUCKS: Trucks are to be turned off while in the dock.
   2. SMOKING: There is no smoking in the entire theater complex.
   3. EXPECTATIONS: Every space reserved for your event will have been leaned to the best of our abilities. It is expected that when these spaces are vacated they are to be returned to the condition they were found. Garbage is to be put in proper receptacles. Any furniture moved should be restored to original configuration.
   4. EMERGENCIES: FIRE ALARM - In the event the fire alarm activates, all actors and staff are to follow instructions and leave the building as quickly as possible. The Production Manager or Stage Manager is to take an account of all personnel and report any missing member to the House Manager or Technical Director.
   5. ARTIST ENTRANCE: All actors and staff must sign in at the Artist Entrance. No visitors are allowed past the entrance.
   6. STAGEHANDS: All events in Performing Arts Center require the use of stagehands. Labor is to be arranged through the Technical Director. At no point in time will anyone allowed in the space without a member of the Performing Arts Center staff.
   7. LIQUIDS/FOOD: There is to be NO LIQUIDS OR FOOD on stage or in the house, other than what is required for working props.
   8. SCENERY: Scenery must arrive at the Performing Arts Center performance ready. Minor touch-up may be done in the loading dock area with permission from Technical Director.
   9. STAGE FLOOR: Screwing into the stage floor, may be done with advance notice. All Lag Bolting must be pre-drilled. All holes must be filled with appropriate material upon strike, load-out.
   10. PYRO/SPECIAL EFFECTS (Smoke, Fog, Haze/Open Flame): All effects must be approved by the technical facilities director. All pyrotechnic devices and effects must comply with NFPA 1126 Standard for use of Pyrotechnics before proximate Audience. All FLAME EFFECTS must comply with NGPA 160, 2001 edition standard for FLAME EFFECTS before an audience.
   11. DRESSING ROOMS: Please contact the Technical Director with dressing room requirements and assignments.
   12. HOUSE EQUIPMENT: Items such as chairs, tables, pianos, etc, are not to be used as scenery or props for your production or event.
   13. HOUSE PLOTS: A standard lighting/soft goods house plot will be hung. At the end of the final performance, part of the responsibilities of the promoter is to have the stagehands return the lighting/soft goods to standard plot during your load out or at a specified time.
14. TOWERS: Stage electric towers (booms, torms) over 12’ must be tied to the grid with your line (grid height - 55’ 6”).

15. RESTRICTED AREAS: Only authorized personnel are allowed on catwalks, grids, and in control or dimmer rooms.

16. MERCHANDISE SALES: All merchandise sales must be contracted with the Director prior to your load-in. A House commission is required for ALL sales. After sales are approved the House Manager will assist you with a sales location in the lobby.

17. RECORDING DEVICES: It is expected that you will abide by Stage and Federal Copy Right Laws if your event is to be recorded in any manner. Prior to the event, the Event Coordinator is to be informed of all times a recording will happen. Audience members will not be allowed to bring in any recording devices.

18. FRONT OF HOUSE: All FOH information is to be arranged through the House Manager. Programs must include FOH information sheet.

Reminder: The Performing Arts Center is not liable for loss of or damage to personal property.