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MESA COMMUNITY COLLEGE
THEATRE & FILM ARTS
DEPARTMENT



THEATRE & FILM ARTS



STUDENT HANDBOOK

*Mesa Community College
Theatre & Film Arts Department*

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THEATRE & FILM ARTS DEPARTMENT AT MESA COMMUNITY COLLEGE

The Objectives of the Theatre and Film Arts Department include: educating and training students for professional work to the highest degree of their artistic and intellectual ability; unifying the inseparable values of classroom and production by applying theoretical principles to stage production; helping theatre as well as other college students to develop an intellectual, cultural foundation with discriminating taste and critical judgment; offering varied and meaningful theatrical and cultural experiences for the members of the college and surrounding communities.

In order to attain these objectives, the Theatre and Film Arts Department offers several degree programs: the Associate of Arts (A.A.); the Associate of Fine Arts (A.F.A.) with emphases in Acting, Design/Technical Production, Educational Theatre and Film.

THEATRE & FILM ARTS DEPARTMENT VISION, MISSION & VALUES

Vision

The Mesa Community College Theatre and Film Arts Department will be a leader in community college theatre arts and film programs and will provide accessible, high quality learning opportunities to a diverse population of students in an academic environment that is responsive to the changes and demands of the community it serves and the profession.

Mission

The ultimate purpose of the department is to provide high quality, well-rounded, theatre arts and film education in the classroom with a professional, career orientation that is reflected through the backgrounds of the instructors. *These high expectations will best serve the students whether the goal is obtaining a transfer education, a bachelor's degree in theatre arts or film, or career/vocational preparation in acting, design and technical applications, theatre education, or cinema. Additionally, the practical application of a theatre and film education through the department's extracurricular programs will provide valuable experience for the students, a positive connection between the college and the public, a source of pride for the community, and an attractive venue for entertainment through both live and recorded mediums.*

Values

- *Exceptional classroom instruction* utilizing elements of active learning.
- Innovative teaching from *instructors and staff with professional experience*.
- *Accessibility of programs*, both academic and extracurricular, to all surrounding community members.
- *Inclusive attitude* fostered by faculty, staff and students.
- *Practical experience* through innovative opportunities.
- Healthy attitudes towards *competition* will be fostered by faculty and staff as a necessary preparation tool for students seeking careers in the profession.
- *Collaboration skills* will be encouraged since the field thrives on teamwork.
- Faculty, staff and student leadership will focus on *obtaining the best departmental results through the most economical means in terms of the use of human capital*.

THEATRE AND FILM ARTS DEPARTMENT FACULTY AND STAFF

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DEGREE PROGRAMS

All academic requirements can be found in the MCC catalogue and website; www.mesacc.edu.

Associate of Arts (A.A)

The Associate of Arts in Theatre Arts at the Mesa Community College is a Liberal Arts degree. We seek to provide a blending of the benefits of a broad general education with a comprehensive understanding of the disciplines of theatre and the building of a modest area of specialization so that the student may identify their desire for further training and professional potential.

In common with other students of Mesa Community College, the Theatre student develops two main areas of academic learning: general studies (through the College-wide Comprehensive Education Program), and a broadly based Major with a choice of subjects for an area of specialization. Within the department's focus, the student selects one from among the areas of emphasis: performance or production.

Associate of Fine Arts (A.F.A.)

This degree provides motivated students with a well-rounded liberal education as well as vigorous training in the areas of acting, design/technical production, theatre education and cinema. Ideally, the training the student receives in this program allows them to seek an entry-level position in professional theatre, television, or film industries or to pursue further education at a University school or internship program. It is the goal of the faculty to give the student the classroom instruction, practical experience, and individual attention needed to form clear goals pertaining to a career in theatre and film.

Training in the design/technical program emphasizes a diverse combination of knowledge and skills. The student is encouraged to cultivate strong analytical skills based on knowledge of dramatic literature, world culture, the arts and humanities. Additional attention is focused on developing proficiencies in crewing, painting, communicative and computer aided design skills as they relate to theatrical design. Finally, by working on actual Theatre productions, the student learns the work ethic and time management skills needed for success in the field. It is fundamental to the mission of the program that the student is taught high professional standards and encouraged to think creatively.

During the 8th week of Spring semester all design technology students participate in a portfolio presentation and review. Students will make a formal presentation before faculty, invited guests and peers of their latest work, and present an updated resume. Later each student meets with the faculty and is critiqued on the presentation, also receiving feedback on class progress, production work, and academic standing and communication skills. The faculty feels that this gives the student a clear idea of where improvement is needed and a sense of accomplishment for jobs well done.

STUDENT ADVISING AND TOOLS FOR ACADEMIC SUCCESS

Advising

Students should consult their advisors regularly to ensure that students remain “on track” and progress at a rate comparable with their classmates, or, if difficulties arise, that they are helped to return to a good state of progress as soon as possible. All students should contact their advisor each semester at the time of Priority Registration. It is all too easy for a student working out a curriculum on his/her own to hope that an attractive course will meet requirements and to find later that he/she has left a gap in the coursework which must be made up at the point where the student feels ready to graduate. Students should make certain that advisors are aware of any entrance deficiencies and on the other hand, any Advanced Placement credit from High School. It is the student’s responsibility to ensure that the Admissions office validates AP credit.

The advisors for the AFA program are; Kevin Dressler, Kara Thomson, Mallory Prucha and Chris Tubilewicz. It may be necessary for a student to check with the Registrar to ensure that courses taken at other institutions within the Maricopa District transfer. Please contact your advisor to schedule an appointment to review your courses. After meeting with departmental advisor, student should meet with official school advisor for verification of course work.

Maricopa Degree Check Sheet Online

Stay abreast of your academic progress by visiting the Maricopa Curricular Check Sheet site:
<http://www.maricopa.edu/academic/ccta/curric/checksheets/index.php>

Course Transferability in Arizona Online Information

Information regarding transferability: www.aztransfer.com/aztransfer/index.html

Mesa Community College Course Catalogue

To find out what courses are being offered, please visit: <http://www.mesacc.edu/catalog>

Mesa Community College Academic Calendar:

<http://www.maricopa.edu/publicstewardship/governance/adminregs/students/2.php>

Suggested Order of Classes to be Taken in Pursuit of the AFA Degree:

Fall Semester Year One		
Class	Tags (AGEC)	Credit Load
ENG 101	FYC	3
MA-MAT 140-142,150-152,187	MA	3
THP 201 Theatre Production	FOUNDATION	1
THP 112 Acting 1	FOUNDATION	3
THF 115 Makeup for Stage and Screen	FOUNDATION	3
THP 213 Intro Technical Theatre	FOUNDATION	3
CRE 101 or Test Out	Critical reading	3
Total load		19

Spring Semester Year One		
Class	Tags (AGEC)	Credit Load
ENG 102	FYC	3
GLG 110 Geological Disasters and the Environment *	SQ, G	3
GLG 111 Geological Disasters and the Environment Lab*	SQ, SG	1
THE 111 Intro to Theatre	FOUNDATION	3
THP 217 Intro to Design Scenography	FOUNDATION	3
THP 271 Voice and Diction	Restricted Elective	3
THP 212 Acting 2** or	Restricted Elective	3
THP 203 Tech. Theatre Prod. ***	Elective	3
Total load		19

Fall Semester Year Two		
Class	Tags (AGEC)	Credit Load
THF 205 Intro to Cinema	HU	3
See Class Schedule for class choices	CS	3
Com 100, 110, 225, 230 (may Share w/core)	Oral Communication	3
ABS 222 Buried Cities and Lost Tribes: Old World *	SB, H,C, HU	3
THP 203 Tech. Theatre Prod. *** or THP 210 Acting TV & Film**	Restricted Elective	3
Total Load		15

Spring Semester Year Two		
Class	Tags (AGEC)	Credit Load
THE 220 Modern Drama	L	3
THF 210 Contemporary Cinema	HU or Restricted Elective	3
ABS 223 Buried Cities and Lost Tribes: New World *	SB, H,C, HU	3
THP 214 Directing Techniques** or THP 216 Beginning Lighting*** or THP 226 Theatrical Design: Costumes***	Restricted Elective	3
See Class Schedule for class choices	SQ or SG	3
See Class Schedule for lab choices		1
Total Load		16

*Denotes suggested class with multiple AGECE tags. Other suggestions with multiple AGECE tags are on the back of this paper.

** Actor/Director Track *** Design/Technical Track
While tracks are noted students may select from both tracks

Advanced Theatre classes are not offered every semester. Please see chart below.

Fall Only Offerings

- THP 213 Intro Technical Theatre
- THF 209 Acting for the Camera

Spring Only Offerings

- THE 210 Contemporary Cinema
- THE 220 Modern Drama
- THP 217 Intro to Design Scenography
- THP 226 Theatrical Design: Costumes
- THP 212 Acting 2

Offerings on a two year rotation

- Fall Only
- THF 215 Advanced Makeup for Stage and Screen
- Spring Only
- THP 214 Directing Techniques
- THP 216 Beginning Lighting
- THE 118 Playwriting

SCHOLARSHIPS AND AWARDS

Students wishing to be considered for Scholarships should let their adviser know immediately. College and Department Scholarships and awards have varying deadlines for application, again usually early to mid-Spring. Departmental scholarships and awards are given on a merit basis by the votes of various committees, and are awarded at the Awards Banquet.

College and Department scholarships usually look for academic excellence reflected in a good GPA, combined with evidence of leadership and service as demonstrated in extracurricular activities in the College and College, together with a clear sense of one's educational and professional goals. Students should look for opportunities to demonstrate leadership in student organizations, and in a willingness to take the initiative in ensemble activities, which promote the wellbeing of the department as a whole. Many scholarships mentioned below are based on student financial need.

Scholarships and awards requiring nominations and/or recommendations:

Financial Awards		
Scholarship Name	Basis	Qualifications
MCC Talent	Financial Need, GPA	Please see the Scholarship page on the MCC webpage http://www.mesacc.edu/financial-aid/types-aid/scholarships
Stage Door Player Performance Award	Best performer in supporting roles.	Please see the Scholarship page on the MCC webpage http://www.mesacc.edu/financial-aid/types-aid/scholarships
Technical Theatre Award	Artistry in design & technical excellence.	Please see the Scholarship page on the MCC webpage http://www.mesacc.edu/financial-aid/types-aid/scholarships
Non-Financial Awards		
The Copper Mask	Unanimous secret vote of active members.	3.0 CUM GPA Regularly enrolled undergraduates Provided actual performance/production work Demonstrated exceptional social and personal qualities; the incentive of leadership; and sustained loyalty to the theatre, its activities and its organization.
End of The Year Theatre Awards	Based on performance in various areas of the theatrical production.	

ADDITIONAL SCHOLARSHIP AND AID INFORMATION

Please visit the Financial Aid Office to receive additional information regarding student aid or visit: <http://www.mesacc.edu/financial-aid/types-aid/scholarships>

MCC AND T&FA ACADEMIC RESOURCES AND INFORMATION

Theatre Scripts Library

Holdings in Theatre are in the Theatre Library, room TH1C. The Theatre Library is open for students to use only after receiving an invitation of a Faculty member. The stock of material has been built over many years and would be difficult to replace the holdings. Some material may be checked out to take home, other material maybe in house use only. The library is only open when office staff is present in the library. Library hours will be clearly posted on Theatre Office window.

MCC Main Library

Mesa Community College Main Library is the Paul A. Elsner Library at Southern & Dobson.

480-461-7680 (Circulation)

480-461-7682 (Reference)

Hours of Operation

Monday-Thursday:	6 a.m. - Midnight
Friday:	6 a.m. - 5 p.m.
Saturday:	8 a.m. - 5 p.m.
Sunday:	Noon - 10 p.m.

Mesa Community College Library at Red Mountain

480-654-7741 (Circulation)

Hours of Operation

Monday - Thursday:	6:30 a.m. - 9:30 p.m.
Friday:	6:30 a.m. - 5 p.m.
Saturday:	10 a.m. - 2 p.m.
Sunday:	Closed

MCC STUDENT CONDUCT AND ETHICS

It is expected that any work done for a class is originally done by the student and is for that class. Any form of plagiarism is subject to strong disciplinary action and can lead to dismissal. All students as part of their obligation to the College assume the responsibility to exhibit in their academic performance the qualities of honesty and integrity. All forms of student dishonesty, which may include but not be limited to; cheating, fabrication, facilitating academic dishonesty and plagiarism are subject to disciplinary action. Students are responsible for all material, in the syllabus, notes, handouts, announcements and other information given in class even if they are not in attendance. Do not expect the instructor to give an individualized lecture if you miss class. Further, you are responsible for getting to class on time, and for being prepared. Please give to others the courtesy of listening attentively while they are speaking.

ACADEMIC DISHONESTY

All academic work, written or otherwise, submitted by a student for a grade is expected to be the result of his/her own thought, research, or self-expression. Plagiarism includes reproducing someone else's work or employing or allowing another person to alter or revise the work which a student submits as his/her own. Any work submitted for a grade which proves to be that of someone other than the student who has submitted the work will receive a "0" for the grade, and the student will receive a failing grade for the course.

CANVAS

Some courses and course Instructors will opt to use the online interface known as Canvas for distribution of course materials. Use of this medium will be indicated in individual course syllabi. To access CANVAS, login to the MCC Student Portal.

TAPING OF CLASSROOM LECTURES

1. The Maricopa Community Colleges acknowledge that faculty members are, by law, afforded copyright protection in their classroom lectures and, therefore, may limit the circumstances under which students may tape (both audio and video) their classes.
2. Each faculty member shall inform his or her student within the first week of class as to his or her policy with regard to taping. Failure to do so will accord students the right to tape lectures.
3. Students with disabilities that render them unable to take adequate lecture notes are entitled to reasonable accommodation to remedy this inability.

Note Well: There is to be no audio and video recording of classes.

MCC Early Alert Program (EARS)

Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional. Early Alert Web Page with Campus Resource Information can be located at: <http://www.mesacc.edu/students/ears>

MCC WRITING CENTER

The Writing Center is an excellent source of help for English students and students in other disciplines. It provides professional English tutors that can help with writing problems, such as structuring papers, writing essays and research papers, and writing mechanics. The Writing Center is located in the southeast corner (bottom floor) of the Paul Elsner Library.

For additional information, visit: <http://www.mesacc.edu/departments/english/writing-center>

MAINSTAGE SEASON

Rumpelstiltskin

Written by Linda Daugherty

Directed by Kevin Dressler

Auditions - Aug. 27th and 28th 2014 4PM – 8PM

Evening Performances - Oct. 10th, 11th, 16th and 17th 2014 at 7PM

Matinee Performance - Oct. 11th and 18th 2014 at 2PM

In order to make himself appear more important, a miller lied and said that his daughter could spin straw into gold. The king heard of this and called for the girl, shut her in a tower room with straw and a spinning wheel, and demanded that she spin the straw into gold by morning, for three nights, or be executed. Just as she had given up hope, a creature appears and spins the straw into gold in return for items. So as to keep her life, the girl offers all that she can until she attempts to retract her offer only to find that she needs to fulfill the creature's demand.

Mother Hicks

Written by Suzan Zeder

Directed by Debra K Stephens

Auditions - Oct. 7st and 8th 2014 4PM – 8PM

Evening Performances - Dec. 5th, 6th, 11th and 12th 2014 at 7:30PM

Matinee Performances – Dec. 6th and 13th 2014 at 2PM

In a small town during the Great Depression we meet three people living on the outskirts of society: a young deaf man, an orphan girl known as "Girl," and a mysterious older woman who lives all alone on a hill outside of town. Times are hard for everyone, but especially for Girl, who—with no family of her own—gets passed around from household to household, until, following clues and whisperings of her heart, she encounters the eccentric Mother Hicks. The townspeople are afraid for Girl: Mother Hicks—or so people say—is a witch. But is she really? A haunting tale told through sign-language and poetry, Mother Hicks recounts the difficult journey we all make in life, the journey to discover who we really are.

Beyond Therapy

Written by Christopher Durang

Directed By David Vining

Auditions - Dec. 9th and 10th 2014 4PM – 8PM

Evening Performances – March 6th, 7th, 12th and 13th 2015 at 7:30PM

Matinee Performances – March 7th and 14th 2015 at 2PM

A quirky comedy about a lonely woman (Prudence) who replies to a personal ad and meets an eccentric, outspoken bisexual man (Bruce) who wants Prudence to be the mother of his children (and this is five minutes into their conversation). If Bruce sounds like he needs to be in therapy, he is. So is Prudence. However, both of their therapists are even more mentally messed up than the distraught main characters.

Cat on a Hot Tin Roof

Written by Tennessee Williams

Directed by James Rio

Auditions – Feb 23rd and 24th 2015 4PM – 8PM

Evening Performances – May 1st, 2nd, 7th and 8th 2015 at 7:30PM

Matinee Performances – May 2nd and 9th 2015 at 2PM

Wealthy Mississippi plantation owner Big Daddy Pollitt, unaware that he's dying of cancer and disturbed by the strained and childless marriage of his favored alcoholic son Brick and his other son, Gooper, whose wife is about to bring forth another in, celebrates his sixty-fifth birthday with his family. Brick's wife, Maggie, beautiful and desirable, tries unsuccessfully to coax her husband away from the bottle, while enticing him and taunting him about his obsession with his deceased best friend and guilt about their relationship. The tension reaches a climax when the truth of Big Daddy's health is revealed, and he and Brick manage to resolve their differences.

HOW DO I GET INVOLVED WITH MAINSTAGE PRODUCTION?

PRODUCTIONS AND PERFORMANCE

The connections between production work and the academic program are detailed in the following paragraphs. Most students do have the opportunity to design/technical direct at least one production in their area of interest, often several. It should be noted however that academic probation might deny the student some opportunities until good standing is restored.

Projects in our design classes are chosen to give students experience in many different genres, i.e. comedy, tragedy, drama, farce and different performance situations including dance, opera, film and TV. Varieties of concept and stylization and a range of cultures and historical periods are also stressed. Assignments may include using plans of outside professional Theatre or sound studios. Within the Mainstage performance season, students have the opportunity to experience intimate area (TH-2) or proscenium-thrust space (Mainstage). In addition students gain the experience of touring a show.

There are, of course, theoretical components to many other classes. Most design projects and realized shows begin with the study of the play and theorizing various ways of presenting it in visual terms as well as philosophically. Research is emphasized and value judgments and self-criticism are integral parts of the decision-making process of relating text and style.

Students in good academic standing are encouraged to participate in all levels of productions as part of and in addition to class requirements. Acting, design, stage management and running crew all are essential parts of a performance and the well-rounded theatre practitioner will have developed good skills and a record of reliability in more than one of these areas. Students who are on academic probation are still required to audition or attend portfolio review but may not participate in Theatre and Film Arts Department productions, including Stage Door Players. Questions concerning your academic status should be directed to your advisor.

Up to four Mainstage productions are offered per year, directed by faculty and guest directors. Students may gain academic credit for participating in Mainstage productions. These productions are mounted in the Outback Theatre. An active student-organized production program, *Stage Door Players*, flourishes in addition to the Mainstage season. See the section on *Stage Door Players* for its organization and rules.

In order for a student to design a Mainstage Production (in any capacity), outside of the THP 203 course, the student must have completed two semesters worth of THP 203 credit, satisfying the course with a grade of A. The student must make their interest know via a Letter of Intent, signing a Memo of Understanding, after presenting their Portfolios to the Design Faculty.

At the time the student is assigned to the production, they will be expected to meet all deadlines, as outlined in by the Production Manager, in adherence to the 14-week timeline designated elsewhere in this document.

In order for a student to participate as an Assistant Designer on a Mainstage production, outside of the THP 203 Course, they must have satisfied at least one semester of THP 203 in a lead design capacity with a grade of A or have completed two sections of THP 201, working in the discipline of interest. Interested students must also submit a Letter of Intent, sign a Memo of Understanding and present their portfolios to the Design Faculty

PERFORMANCE FOR CREDIT

Participation in performances, whether on stage or backstage, is an integral part of each Theatre student's course of study. It is a requirement for some classes and all students are encouraged to participate beyond class requirements. Students enrolled in the Performance and Production emphases are required to participate in performance or crew work through enrollment in THP 201. Students already in difficulty with academic course work are advised to give priority to academic work.

Students on academic probation are not eligible for participating in performances outside of class requirements. They are, however, still encouraged to audition for Mainstage productions. Once the probationary status has been cleared, a student is eligible as before.

If a student major fails to participate fully in a production (including auditions, callbacks, rehearsal, performance, and assigned shop hours; or portfolio reviews, production meetings, design responsibilities appropriate to each area, and strike), then that student cannot be involved in any of the next semester's productions (academic year).

ACTOR RESPONSIBILITIES AND PROTOCOL

Being a professional is the behavior one takes towards his/her work. Professionalism is not a paycheck! Most of the following Actor's Code of Conduct comes from Actor's Equity Association (AEA) guidelines.

1. **Punctuality**-Being professional means being on time to all rehearsals and performances with no excuses. Being on time builds ensemble with your fellow actors and production staff. In case of an emergency, make sure to contact the Stage Manager to inform them of your lateness as soon as possible before any rehearsal or performance.
2. **Ad Libs & Script Changes**-You may feel that you understand the character better than the playwright, but accept that you don't, and play the lines as written.
3. **The Stage Manager**-Deserves your cooperation and constant respect. The stage manager is the director in the director's absence.
4. **Call Times**-The stage manager may set any reasonable arrival time for any actor and for any rehearsal/performance. Honor the call time by being early and ready when the call time occurs.
5. **14 Day Rule**-To be eligible for casting in any production, actors must have no outside conflicts, such as rehearsals and performances for other productions, within 14 days of the production in which the actor is seeking to be cast.
6. **Casting**-Is done on a competitive basis through auditions, which usually are held before the first week of rehearsals with four audition sessions per semester. Please attend auditions dressed appropriately (casual business attire). Auditions tend to consist of cold readings, but can be left to the discretion of the director. A Schedule of Audition dates and needs will be provided on the Call Board prior to the Audition Dates.
7. **Callbacks**-The Stage Manager for each individual show will run the callbacks for his/her show. He/she will post any additional requirements as per the Director on the call board. Callbacks will preferably be held in the performance space. Only after each of the semester's Mainstage productions has held callbacks will any cast list be posted and even then, only after review of the Department Chair and the Student Academic Advisor.

8. **Memo of Understanding and Photo Release**-In order to participate in Mainstage Productions in any capacity, you will be required to sign a document called the "Memo of Understanding," indicating that you understand with the terms of production etiquette and participation. You will also be required to sign a Photo Release Document that allows for your photo to be taken for Publicity and Education purposes associated with the production and Department.
9. **Rehearsals**-This is your time to explore character, relationships with other characters and to fine tune business and choreography. Use and relish this time opportunity.
10. **Technical Rehearsals**-These rehearsals are not about you. This is the time for designers to fine tune their work with you present. Pay attention, stay close to the stage and do not disrupt the process.
11. **Opening Night**-Congratulations! Remember that you also have a performance tomorrow.
12. **Performances**-Give your best possible performance regardless of the performance circumstances. The lone audience member today paid the same ticket price as the full house audience members did the previous night. Your responsibility to perform as rehearsed and to the best of your ability.
13. **Maintaining a Performance**-A long performance run is either a chore or the world's best acting class. Do not complain and keep your performance fresh. Having work is a blessing as an actor.
14. **Curtain Call**-Be on time and in place for all curtain calls.
15. **Photo Call**-Actors are required to participate in an archival photo shoot for each production in which he/she is cast. The photo shoot schedule is at the discretion of the Department, director and/or stage manager.
16. **Strike**-All actors are to attend strike for the full time allotted and follow their assignments for strike as indicated by those in charge of striking the production.
17. **Notes**-Always be gracious and say "thank you" after receiving notes. If you do not understand or disagree on any given note, say "May we talk about this later?" Notes are for quick fixes, not individual character exploration. NEVER give another actor notes. If an actor presents you with notes, simply say, "Thanks for the help, but I think it best that we work this through the stage manager or the director."
18. **Costumes/Hair/Makeup**-Make no unauthorized changes to costumes or makeup. Once cast, consult the makeup/hair designer concerning anything you are considering to do with your hair. Take care of all costumes, hairpieces and makeup accessories as directed. Be careful expressing concerns you have to any of the designers. It is not your job to design the show, but on the other hand, all costume, hair and makeup items should function for your character. Use tact!
19. **Props**-Never play with props. Never handle props that are not yours. Check your props before each rehearsal, or before the house is open before each performance. Actors should replace props to their appropriate location at the end of each rehearsal or performance. Weapons are also special props that must be used as directed by the fight choreographer and as indicated in this handbook.
20. **Cell Phones**-Turn cellphones off once your call time occurs. Put cellphones away completely during performances, and only use cellphones during scheduled breaks during rehearsals.
21. **Keep Quiet**-Keep talking to a minimum backstage, in dressing rooms and in the hallways. Many actors and crew members like as few distractions as possible as they work on a show. Your talking may be a distraction.
22. **No Gossip**-You know it is not appropriate, so don't do it!
23. **No Backstage Drama**-Actors create drama. Actors should not be the drama. If romance flourishes, keep it outside the theatre. If you have personal issues, keep them outside the theatre. You were hired for your ability to perform; therefore, focus on your performance.
24. **Conflict**-Should first be addressed with the stage manager before the director
25. **Respect & Collaboration**-Nothing spreads faster than your reputation, so treat the following people with the respect they deserve:
 - a. The Faculty & Staff are in control of approving your casting in other productions.
 - b. The Crew helps your performance look good.

- c. The Directors may be able to help you obtain other work outside of the Department.
- d. The Designers make you look great while performing.
- e. The Other Performers are part of the same team you are on.

PRODUCTION POSITIONS, RESPONSIBILITIES AND PROTOCOL

The faculty administers the production program with cooperation among the various production area heads. Faculty members perform with students as a desired educational benefit of the program and its process. We believe faculty and students should work side-by-side for maximum benefits to the student.

Since the Theatre & Film Arts Department is concerned with the collaboration process, the faculty and staff approach the production of Mainstage performances with the same hierarchy that professional organizations use. The Theatre & Film Arts Department production season is the result of many artists and technicians working together to achieve the goals set out in our Department's Mission Statement.

Individual Production Staff and Crew

Under the direct supervision of his/her advisor, the following is a list of duties specific to the Theatre Department. It is assumed that a basic knowledge of duties associated with the following positions have been gained through Theatre Department classes and/or practical experience.

All Productions Positions will be evaluated and required to adhere to the following policies:

1. Attendance and participation: part of your grade is based on your attendance record and on your participation in classroom discussions and exercises. Class attendance includes class time and all required time with area mentors, rehearsals (Design/Tech and those at the request of the Director), photo calls (PR, design, archival) opening night, adjudication, and strike. These times are scheduled off of the production calendar and may be adjusted based on the needs of the theatrical space. If you miss a required rehearsal this can be cause for either withdrawing you from the class or lowering your final grade by up to 15%. You will be warned if your actions are jeopardizing your grade or your enrolment in this class.
2. No last minute work is acceptable.
3. You will be required to cover the cost of art supplies need to complete the projects. It may be more cost effective to share the cost and supplies. Please remember that the school is producing your final designs.
4. Professional positive attitude.

Stage Management

The Stage Manager is perhaps the most integral part of the production team. He or she works with the director and handles all details of the rehearsal process. The Stage Manager also acts as the liaison between the director and the members of the production team, enforces rehearsal discipline, and prepares the promptbook. Once the production moves into technical rehearsals, the Stage Manager is responsible for calling the Light, Sound, and Set cues as well as being in charge of running crews.

Stage Manager responsibilities:

Auditions:

If you are assigned before auditions, assist the Production Manager and Director to prepare for and run auditions:

1. Post audition notices;
2. Copy audition forms;
3. Acquire office supplies for auditions;
4. Copy script sides (if applicable);
5. Control traffic flow and keep auditions on schedule.

Production Meetings:

1. Collect Production Calendar from the Production Manager
2. Attend and run all design and production meetings and take and distribute verbatim notes from all meetings to director, design team, faculty and staff
3. Email all design and production team members to announce and/or remind them about the meetings

Rehearsals:

Assist Director before and at each rehearsal:

1. Create prompt book for production
2. Track and distribute script changes (if applicable)
3. Track and notate blocking
4. Track and notate properties' and costumes' use/movement
5. Track time and remind Director of breaks
6. Track attendance and contact late Actors
7. Acquire and maintain design records (copies of ground plan and elevation, costume sketches, research, etc.)
8. Schedule costume fittings
9. Supervise Assistant Stage Managers and running crew members
10. Run scenes separate from Director when appropriate
11. Create, maintain and distribute all necessary paperwork:
 - a. Prompt script with blocking, cues, tracking sheets, schedules, research
 - b. Rehearsal and performance reports
 - c. Properties, scenery, and costume tracking sheets

Technical Rehearsals:

With Production Manager and Technical Director, take control of technical rehearsals:

1. Meet with designers and write cues in prompt book in advance of technical rehearsals (Paper Tech)
2. Call all lighting, sound, projection, fly and shift cues
3. Track and adjust cues as rehearsals progress
4. Track or delegate to Assistant Stage Managers the job of tracking changes in wardrobe, properties, shift cues
5. Track time and remind all of need for breaks
6. Post sign-in sheets and track attendance, and call late cast and crew members
7. Take rehearsal notes and distribute daily to creative and administrative team
8. Unlock all necessary doors pre-show and lock down facility post-show at every technical rehearsal

Performances: Maintain artistic integrity (Director's and designers' visions) of all performance components:

1. Post and check sign-in sheets and call late cast and crew
2. Coordinate house opening and start of performance with House Manager (Make sure to communicate production run time to House Manager)
3. Confirm all departments' pre-show check lists, including Assistant Stage Managers' sweeping and mopping stage floor, setting out properties, etc.
4. Call all cues during performances
5. Unlock all necessary doors pre-show and lock down facility post-show at every performance
6. Take performance notes and distribute daily to creative and administrative team
7. Assist at strike by cleaning booth areas, backstage areas, boxing properties, and any other duties as assigned by Technical Director or Production Manager, and secure facility at end of strike, if applicable.

Scenic/Set Design

Scene Designer Responsibilities:

Models, Renderings and Drawings: Copies of ALL drawings (including elevations, section, plans, detail drawings, as well as supporting research) should be given to the Faculty Advisor and Technical Director **prior** to or on the assigned date(s). **All drawings must be signed off by the Faculty Advisor before submitting finals to the Technical Director/Scene Shop.** In addition, a complete set of drafting goes to the Lighting Designer and a complete set of renderings, paint elevations and swatches/samples to the Lighting and Costume Designers. **Failure to submit a complete set of drawings by due dates may have a negative impact on the grade in the THP 203 course.**

a. Complete scale groundplans. Copies of the final groundplan will need to be distributed to the following areas: Stage Management, Technical Director, Scene Shop, Lighting Designer and Sound Designer.

b. Complete sketches and models. Final sketches must be in color and fully rendered, including masking. There should be a complete sketch for every unique scene. Copies of the rendered sketches and necessary paint swatches/samples will need to be given to the Costume and Lighting Designers. Final models must include all scenic elements and masking.

c. Complete scale section (include a scaled figure). Show the permanent lighting positions. Be sure to include the high and low sightlines. Copies of the final section will need to be distributed to the following areas: Technical Director, the Scene Shop, the Lighting Designer and Sound Designer.

d. Complete technical drawings:

Front elevations of scenery and scenic elements: 2 copies of the technical drawings will be needed by the Technical Director and Scene Shop. Other copies should be made available to other design areas, as needed or requested.

Detail and prop drawings, as necessary.

Dressing and furniture drawings when appropriate, especially if they are to be built.

Paint elevations: You only need to make one copy of the paint elevation. Deliver elevation and paint list, which is to include color swatches and codes and the amount of paint needed, to the scenic artist, if one has been assigned, **at least 1 week** prior to painting the set. A copy of the paint list must be given to the Technical Director and Scene Shop Supervisor, to ensure the materials are purchased prior to need. A copy of the paint elevation should be readily accessible to the Costume and Lighting Designers. Swatches and samples of paint treatments should be given to the Costume and Lighting Designers

The Director and Stage Manager should receive a complete set of plans, as well as a color sketch. The director may also request a model.

Construction Duties:

. Supervise and coordinate the painting of the production, if no scenic artist has been assigned.

Consult with the Director and Stage Manager regarding scene shifts for Tech rehearsals. It is recommended that a shift and scenery storage plot be created for such needs.

Check in at the shop **DAILY** to see that the set is being constructed as drawn and to answer any questions the Technical Director or shop staff may have. If daily check in is not feasible, e-mail or phone contact **must** be made!

Assistant Scene Designer Responsibilities (under supervision of Scene Designer):

1. The assistant should attend all meetings and rehearsals as listed on page 9 to record and provide notes for the Scene Designer.
2. Check in with the Scene Designer each day for things to do. This will include the locating of design/construction materials as well as copying drawings/draftings.

3. Complete models, renderings, and drawings (as needed by Scene Designer)

Scale groundplans

Scale section

Scale white model

Technical drawings

Assist Scene Shop Supervisor and Assistant Technical Director in the location of production materials.

Aid Scene Designer in layout and cartooning of all set pieces.

Aid Scene Designer in detail painting.

Assist Scene Designer and Set Dresser in dressing the stage.

Tech rehearsal and Dress rehearsals – attend all and take notes for Scene Designer. Make the “to do” list for the next day. Separate the notes into the following categories: Designer, Shop, Props and Dressings, Paint.

1. Opening Night – you are encouraged to attend.

Set Dresser Responsibilities

Design Execution:

1. Procure a list of furniture/dressings from Scene Designer. Check with Props Master for overlap.
2. Discuss period, style, materials, color, textures and budget with the Scene Designer.
3. Obtain budget information from the Production Manager. Coordinate shared budget details with Scenic Designer, Technical Director and Properties Master. Develop list of anticipated expenses for all rentals and purchases. A spreadsheet of projected expenditures is recommended for tracking the budget. Please see faculty supervisor for advisement.

Consult with the designer and assistant designer for “to-do” notes following Tech Rehearsals.

Repair damaged dressings during the run of the production. It is important to check performance reports for information concerning dressing throughout the process. These notes may be found under both scenic and props.

Strike: return all dressings to sources. Report any damaged dressings to the Scene Designer and Production Manager.

Specific Props Master Responsibilities

Design Execution/Paperwork: Failure to submit a complete set of paperwork by due dates may have a negative impact on the grade in the THP 203 course.

- a. Develop your own prop list from the script, as well as obtain a list from the stage manager based on the director's needs following the concept meeting, and then reconcile the two together.
- b. Obtain budget information from the Production Manager. Develop list of anticipated expenses for all rentals, purchased props, and other expendables. A spreadsheet of projected expenditures is recommended for tracking the budget. Please see faculty supervisor for advisement.
- c. Prop Coordination with other Designers.
 - Photocopy prop lists for the Scene Designer prior to the first production meeting.
 - Discuss period, style, materials, color, textures and budget with the Scene Designer.
 - Check with the Scene Designer for the design of special props. The Prop Master will execute all props unless otherwise specified by the Scene Designer or his/her Assistant. Research for special props may be requested by or forthcoming from the Scene Designer or their Assistant.
 - Discuss all props to be built with the Scene Designer.
 - Draw/draft specialty props, furniture and dressing when appropriate.
 - Confer with the Costume Designer regarding costume props. Match the costumes in color and texture.
- d. Assist Stage Manager in procurement of rehearsal props and prop storage box.
- e. Keys for properties warehouse may be checked out from the Technical Director or Shop Supervisor. The use of Departmental vehicles must be coordinated with the Shop Supervisor to pick up needed props and furniture. Not all students and staff will be eligible to drive department vehicles. Return all keys to the appropriate individual after each use.
- f. Check with the Scene Designer and production faculty/staff for suggestions of places that props might be found or purchased.
- g. Gather performance props in the following order:
 - . Find props from stock that may be used "as-is" or altered only with prior consent from faculty. Build props from available stock (please coordinate with Technical Director or Scene Shop Supervisor) or purchase materials.
 - Borrow/rent when possible. Check with production faculty/staff for contacts at local theatres and companies that may have items to borrow or rent. Research into this option should be done early in the process. Always ask for specifics of the items and inquire about parameters of alterations, such as paint treatment or re-upholstering. Once someone agrees to loan something, pick it up immediately. Options for special thanks and/or other format of appreciation should be discussed with the Production Manager and Program Coordinator.
 - . Purchase, with consideration to budget/expenditures, what you cannot pull from stock, rent from local theatre companies or even borrow. Be sure to research cost effective alternatives before making purchases as in some cases sales are final. Coordinate purchasing with the Scene Shop Supervisor and/or faculty advisor. Turn in your receipts promptly after you make purchases.

h. Always check rehearsal reports. **This is very important!** Check in and follow up with the Stage Manager throughout the rehearsal period for additions or deletions to the list. Meet with the Stage Manager and Director for any clarification to changes/additions.

i. If you are having difficulty in finding items, discuss at production meetings. Ask your supervisor for a list of vendors.

j. All props must be completed and ready by the first Technical rehearsal. Coordinate and set up props table with the Stage Manager and assigned running crew. The Stage Manager is responsible for arranging them in the correct order.

k. If necessary, show the actors their props and demonstrate proper use and care of them.

l. WEAPONS: If there are any practical weapons required and utilized in the production, the coordination of such items must be addressed with the Production Manager, Technical Director, Fight Choreographer, Stage Manager and Director, prior to actor use. Depending on the weapons, proper protocols for safety, storage, use and cleaning must be specified and established before any training can be conducted. Check with the Production Manager and Technical Director for details and resources for informative procedures. All weapons must have proper storage available (lock boxes and/or cabinets) for Tech and performances. Only assigned actors and production crew may handle the weapons.

m. FOOD: If food or other expendables are used on stage, the Prop Master must supply enough to last from Tech through the first weekend of performances. The Prop Master will work with the Stage Manager and/or assigned production crew member to maintain edible food and/or expendables through the remaining performances run leading up to the closing show.

n. Maintain and repair all damaged props throughout the performance period. It is important check performance reports for information concerning props throughout the process.

o. Strike – Do not leave props in the Prop cabinet or Prop Loft following the run of the production. Return **ALL** props to storage or lender. Place them in the proper area of the warehouse. Return all Costume oriented props to the Wardrobe Supervisor and/or Costume Shop.

Costume Design

Costume Designer Responsibilities

Design Execution/Paperwork: Copies of ALL sketches should be given to the Director and faculty supervisor on or before the assigned date(s). In addition, a complete set goes to the Scenic and Lighting Designers. The Costume Designer must check in with a staff costume coordinator daily. **Failure to submit a complete set of drawings by due dates may have a negative impact on the grade in the THP 203 course.**

Costume plot:

1. Research

Complete costume sketches:

Rough sketches and re-dos

Final design sketches

Locate, price and purchase all fabric, trim, and garments necessary for the production. Turn in receipts as soon as possible. **See purchasing guidelines at the end of this section.**

Budget: Get budget from Production Manager. Develop a list of anticipated expenses for all planned rentals and purchases of material, clothing items, and other expendables. Keep a running total of expenditures in the staff costumer's ledger.

Rehearsal costumes: Arrange with the Stage Manager the pick-up, storage, and return of all rehearsal costumes.

Publicity photo call: Arrange with Director and Production Manager a time and place for the photo call. Select the looks in collaboration with the Director and attend the photo shoot.

Fitting: Attend all fittings. Prepare the fitting room prior to the fitting.

Wardrobe list: Complete costume checklist for each actor/character.

Complete a costume chart for the production indicating all characters, costumes and changes.

Assistant Costume Designer Responsibilities (under supervision of Costume Designer):

a. The assistant should attend all meetings and rehearsals as listed on page 9 to record and provide notes for the Costume Designer.

b. Check in with the Costume Designer each day for things to do. This will include notes to the Costume Designer and locating, pricing, and purchasing items and services used for the production. The Assistant Designer is expected to assist the shop and the Designer in whatever capacity is needed to mount the show.

c. Attend fittings. Organize fitting room with all costume pieces prior to each fitting.

d. Take notes during fittings, type them, and add them to the bible.

e. Maintain and update bible with rehearsal and fitting notes.

f. Tech rehearsal and Dress rehearsals – attend all and take notes for Costume Designer. Make the “to do” list for the next day. Separate the notes into the following categories: Designer, Shop, Props and Dressings, Paint.

g. Opening night – you are encouraged to attend.

h. Strike – assist with subsequent storage and/or cleaning and return of costumes and articles.

First Hand (under supervision of Costume Shop Supervisor, Shop Staff and Costume Designer):

Meet daily with cutter/drafter to discuss projects. Acquire specific instructions for construction of costume pieces.

Assist in cutting of costume pieces:

1. Grade and size patterns as directed.
2. Cut fabrics as directed.
3. Set up projects for stitchers.

Oversee work flow and chart progress of projects:

1. Work directly with stitchers on the construction and alteration of costumes.
2. Answer questions, consulting with cutter/drafter to adhere to standards.

Assist with fittings:

1. Review fitting schedule and set up fitting room.
2. Place all costume pieces to be fitted in fitting room.
3. Pin up renderings of costumes to be fitted.
4. Hand pins to staff fitting costume.
5. Take notes.
6. Clean dressing room, returning mockups and costumes to their respective areas.

Stitcher (under supervision of Costume Shop Supervisor, Shop Staff and Costume Designer):

THP 214 is required, or approval by staff.

Must be previously familiar with operations of sewing machines and sergers, must also be knowledgeable of hand sewing techniques used in costume shop:

1. Check in with cutter/drafter and first hand to discuss project to be worked.
2. Complete sewing of specified piece as instructed by staff handling project.
3. Clean work area, returning all used tools and materials to their respective areas.

Crafts (under supervision of Costume Shop Supervisor, Shop Staff and Costume Designer):

THP 214 is required, or approval by staff.

Must be previously familiar with operations of sewing machines and sergers, must also be knowledgeable of hand sewing techniques used in costume shop.

Must be previously familiar with operations of craft materials used in the costume shop.

1. Check with staff craft advisor to discuss project to be worked.
2. Complete work as specified by staff handling project.
3. Clean work area, returning all used tools and materials to their respective areas.

Lighting Designer Responsibilities

Design Execution/Paperwork:

Copies of ALL paperwork should be given to the Lighting/Sound Supervisor and faculty supervisor on or before the assigned date(s). Work on design throughout Tech and Dress rehearsal process to improve levels, aesthetics, and timing of cues. Take notes on focus and mechanical issues of the lighting. Mechanical issues are to be dealt with during work calls outside technical rehearsals. List of physical notes should be to Lighting/Sound Supervisor by 8:00 a.m. the following day.

Failure to submit a complete set of drawings and/or paperwork by due dates may have a negative impact on the grade in the THP 203 course.

Paperwork to Lighting/Sound Supervisor

- a. Light plot drafted with the scene plan on the drawing
- b. Lighting section drafted with the scenic section on the drawing
- c. Instrument schedule and channel hook-up paperwork in Lightwright
- d. Special needs and/or equipment list (get budget from Production Manager).

Additional materials for Tech/Dress rehearsal process:

- a. Lighting notes & script
- b. Complete list of cues and cue placements provided to Stage Manager prior to dry tech.
- c. Magic Sheet/Cheat Sheet for use during technical rehearsal
- d. Accurate, up to date paperwork, including Lightwright, plot, section and cue lists, to be given to the Master Electrician and Stage Manager at the Final Dress.

Electrics Duties:

- a. Coordinate lighting load-in schedule and work calls with the Lighting/Sound Supervisor for the department and the production.
- b. Work with the Lighting/Sound Supervisor for load-in of lights to meet plot requirements.
- c. Focus lights in time for all Tech rehearsals.
- d. Load and program all cues into the console before the first Tech/Dress rehearsal.

Specific Assistant Lighting Designer Responsibilities (under supervision of Lighting Designer):

- a. The assistant should attend all meetings to record and provide notes for the Lighting Designer—specific details to be worked out with Lighting Designer.
- b. Check in with the Lighting Designer each day for things to do. This will include physical notes from the Lighting Designer and updating paperwork used for the production. The Assistant Designer is expected to aid the Designer as necessary to complete the design.
- c. Assist in focus of instruments, both during specific focus calls and notes sessions.
- d. Tech rehearsal and Dress rehearsals – attend all and take notes for Lighting Designer. Make the “to do” list for the next day. Separate the notes into the following categories: Designer and Electrics.
- e. Opening night—you are encouraged to attend.
- f. Strike – assist in returning electrics to dark state.

Sound Designer

Sound Designer Responsibilities

Design Execution/Paperwork: **Failure to complete cues or to submit a complete set of paperwork by due dates may have a negative impact on the grade in the THP 203 course.**

- a. Provide sound plot to Lighting/Sound Supervisor. Plot to include:
 1. Sound plot drafted with scene plan on the drawing. This should include the following:
 - i. Speaker locations and types.
 - ii. Microphone layout and types
 2. Section View: This will include height and angle of speakers.
 3. Equipment signal diagram for patching in the booth
 4. Amplifier rack schedule for patching in the Amplifier Room
 5. Cue List, recording schedule and cue sheet paperwork.
- b. Get budget from Production Manager. Develop list of anticipated expenses for all rentals, source material, and other expendables.
- c. Sound script with cues noted given to Stage Manager at Paper Tech.
- d. Recording schedule back-timed from first Tech rehearsal for completion of all recording and editing of cues.
- e. Materials for Tech rehearsal process:
 - Copies of cue sheets
 - Script
- f. Maintain accurate paperwork for production maintenance. Final accurate paperwork, or updates of paperwork, is to be given to the Lighting/Sound Supervisor and Stage Manager at the Final Dress.

Sound Duties:

- a. Coordinate audio load-in schedule with Lighting/Sound Supervisor for the School and the production.
- b. Determine needs for sound equipment. Lay out design on ground plan. Decisions must be made with consideration of scenic and lighting designs and props design (practical sound equipment); therefore, check with those affected by your decisions.
- c. Determine with the Director and advisor who will acquire which cues to record from a list of cues provided by the Director. The list may be a simple recording of various effects. Think of this assignment as a design position and provide active input. You and the director may decide that cues need to be constructed.
- d. Prepare all live sound effects and place in pre-arranged area. Have the Director listen to all sound cues prepared before Tech/Dress.
- e. Work on design through Tech/Dress rehearsal process to improve levels and timing of cues, taking notes on all audio issues. All source material or mechanical issues are to be dealt with during work calls outside the Tech/Dress rehearsals.
- f. Collaborate as needed with composer (if applicable).

Specific Assistant Sound Designer Responsibilities (under supervision of the Sound Designer):

- a. The assistant should attend all meetings and rehearsals as listed on page 9 to record and provide notes for the Sound Designer.
- b. Check in with the Sound Designer each day for things to do. This will include notes to the Sound Designer and paperwork used for the production. The Assistant Designer is expected to assist the Designer in whatever capacity is needed to mount the show.
- c. Assist in recording/editing notes.
- d. Tech rehearsal and Dress rehearsals – attend all and take notes for Sound Designer. Make the “to do” list for the next day. Separate the notes into the following categories: Levels, Calling and Edit.
- e. Opening night – you are encouraged to attend.
- f. Strike – assist in returning Sound area to dark state.

Technical Production

Technical Director Responsibilities:

Design Execution: Failure to submit a complete set of paperwork by due dates may have a negative impact on the grade in the THP 203 course.

1. Procure a groundplan and relevant information (sketches, renderings, research, etc.) from Scene Designer for projected cost-outs due per the production calendar deadlines. The cost-out process will assist with budgetary considerations for a final design.
2. Obtain budget information from the Production Manager. Locate and price relevant materials to assist in the cost-out and expenditures process. Develop list of anticipated expenses. A spreadsheet of projected expenditures is recommended for tracking the budget. Please see faculty supervisor for advisement.
3. Get a complete set of drawings (includes revised ground plan, section, elevations and detail drawings) from Scene Designer on the assigned date(s). **ALL Scenic drawings must be signed off on by the Scenic Design mentor/advisor before any construction is to begin.**
4. Determine construction materials in consultation with the Scene Designer and supervising faculty. Always maintain contact with the Scene Designer to ensure all questions and concerns are being discussed and addressed.
5. Work in conjunction with the Scene Designer and the rest of the production team to produce a production schedule based on specific needs; i.e., elements needing extended time for scenic painting or wiring for lighting needs.
6. Draft a complete set of construction drawings and appropriate paperwork (i.e., cut list and special notes) and give copies to the Scene Shop Supervisor by the morning of the assigned date(s). Allow time to discuss and answer questions as needed. The order of and deadlines for working drawings will be discussed and set with the faculty advisor and Scene Shop Supervisor.
7. Purchase necessary materials in coordination with the Scene Shop Supervisor and turn in your receipts.
8. Supervise and manage construction of the set and scenic elements. The Technical Director should assist in construction and load-in, as needed, to maintain the production schedule. Whenever the Technical Director needs to be away from the Scene Shop, make sure to address all questions and concerns the Scene Shop Supervisor and shop staff may have.
9. Check rehearsal reports to ensure notes have been maintained. Coordinate with the Assistant Technical Director and Scene Shop Supervisor.
10. Coordinate load-in needs and concerns with the Scene Shop Supervisor and other members of the Production Team, as necessary.
11. Ensure completion of all scenic elements by first Tech rehearsal.
12. Walk the set with the Stage Manager, the actors and assigned running crew, prior to first Tech, to address all safety points and necessary concerns. Specialty scenic elements, actor practicals, and scene shifts should be discussed and worked through at this time and throughout the Tech rehearsal process.
13. Consult with the Scene Designer, Assistant Scene Designer and Production Manager for "To-Do" List and notes at Post-Tech Production Meetings.

1. Ensure repair of damaged set/scenic elements during the run of the production. It is important to check performance reports for information concerning scenic needs throughout the process.
2. Strike: Coordinate and supervise. Work in conjunction with all areas of production. Return all stock items to appropriate areas/storage. Salvage and recycle materials within reason. Discuss in advance (with faculty Technical Director and Scene Shop Supervisor) which elements of the set and props shall be saved as stock.

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Assistant Technical Director Responsibilities (under supervision of Technical Director):

- a. The Assistant Technical Director should attend meetings and Tech rehearsals to assist the Technical Director, as needed
- b. Assist the Technical Director in formulating and preparing construction/working drawings for the Scene Shop.
- c. Locate and price materials after consultation with the Technical Director.
- d. Work with the Technical Director and the Scene Shop Supervisor in purchasing materials.
- e. Make sure the materials and supplies are picked up and on hand for construction (Coordinate with Scene Shop Supervisor).
- f. Meet with the Technical Director and Scene Shop Supervisor daily to discuss progress and schedule.
- g. Supervise, as well as participate with, shop staff and students, in conjunction with the Scene Shop Supervisor, during construction and load-in.
- h. The Technical Director will assign specialized projects/tasks within the scope of the production for the Assistant Technical Director to supervise and execute.
- i. Make sure stage is kept clean and safe during the construction and load-in of the set and scenic elements.
- j. Check rehearsal reports to ensure notes have been maintained, especially in the absence of the Technical Director.
- k. Execute "To Do" List and notes from Tech Rehearsals in conjunction with the Scene Shop Supervisor.
- l. Ensure repair of damaged set/scenic elements during the run of the production. It is important to check performance reports for information concerning scenic needs throughout the process.
- m. Strike – Consult with Technical Director in supervision of storage and salvage of elements during strike.

Master Carpenter/Master Welder/Special Projects/Prop Artisan Responsibilities:

- a. Execute specific tasks as assigned by the Technical Director, Scene Shop Supervisor, Prop Master; i.e., construction of specific scenic elements, furniture, and/or props.
- b. Create cut lists from construction/working drawings as needed.
- c. Execute "To Do" List and notes in conjunction with the Technical Directors, Scenic Designer, Prop Master, Scene Shop Supervisor, Assistant Technical Director.
- d. Ensure repair of damaged scenic elements, furniture and/or props during the run of the production. It is important to check performance reports and e-mails from the Supervising Head of the Area for information concerning scenic needs throughout the process.
- e. Strike – Assist as assigned by the Technical Director and/or Area Head.

Master Rigger Responsibilities:

- a. Execute specific tasks as assigned by the Technical Director, Scene Shop Supervisor, Lighting/Sound Supervisor and/or Master Electrician; i.e., prep rigging needs (cable/rope, pulleys, etc.) for flown scenic elements, lighting instruments/practicals, speakers, etc.
- b. Receive a Line Set Schedule from the Technical Director. Review the current position of hung items within the theatre space and compile a Soft Goods Changeover/Strike List to be executed prior to Hang/Cable. This commonly happens the Friday or Monday before Hang/Cable.
- c. Work with the Technical Director to coordinate the rigging and hanging of scenic elements. Prepare all items as discussed. Calculate the weight of items, so as to use appropriate cable/rope/gear and load arbors accordingly. This is to be done with other Areas (Lighting, Sound, Media, etc.) as necessitated by the production.

Master Electrician Responsibilities:

Design Execution/Paperwork: Failure to submit a complete set of paperwork by due dates may have a negative impact on the grade in the THP 203 course.

- a. Obtain plan and section view from Lighting Designer.
- b. Hand count available/stock of instruments, color, templates, and other expendables, and compare hand counts to Lighting Designer's totals.
- c. Place order for color, templates, and other expendables – order up to two extra. Place the order to ensure that it is received two days prior to hang.
- d. Order and pick up needed rental items for the production.
- e. Produce hang cards/sheets and drop list of which lights are hung in which positions.
- f. Cut color and organize in order of drop list to ensure efficient hanging of plot.
- g. Access rigging needs (booms, taildowns, side arms) – schedule time to accomplish rigging work before hang, and develop list of instruments to be in rigged positions.
- h. Make a list of questions for the Lighting Designer.
- i. Make three copies of plot, hook-up, and instrument schedule prior to the hang.
- j. Meet with the Lighting Designer to discuss rigging and timetable before the hang.
- k. Meet with light riggers and have a hands-on review of rigging and focusing procedures. Write a rigging and focusing schedule and distribute.
- l. Produce circuit plot in advance of hang.
- m. Supervise all light hanging.
- n. Supervise focus of instruments.
- o. Supply board operator with an updated instrument schedule and hook-up by Final Dress. Keep LD or ALD supplied with updated dimmer information.
- p. Attend technical rehearsals – Solve immediate problems if they occur.
- q. Coordinate daily channel check with board operators during run of production.
- r. Strike – Coordinate strike of electrics, and return electrics to dark state.

Choreographer/Movement & Fight Choreographer

To create successful movement for a production, he/she must: help the actors, and dancers to avoid injury by conducting an extensive warm-up to prepare for bodywork, incorporate the skills of the dancers involved. Aid the actor in the style of the production by teaching proper use and handling of costumes and props. To serve other needs of the director related to movement (i.e. stage combat, circus skills, etc.), at auditions teach combinations to the actor/dancers to determine their skills. At onset of rehearsals, teach dances working with the rehearsal accompanist, throughout the rehearsal process, work closely with all other members of the production team towards creating a unified production.

Dramaturge

The Dramaturge assists the director with the art or technique of dramatic composition and theatrical representation.

Dramaturgy Responsibilities before first rehearsal:

- a.) Complete all assigned research. The scope of this research will be determined by the mentor but will also include additional research and special topics chosen by the student dramaturg. Please see syllabus for outline of projects. Projects may include History of the Play, Biographical Research on Playwright, Research on Artistic Influences of Script, Dramatic Structure Breakdown, Historiographical Research, and Design Influences.
- b.) Research includes an annotated script. This document can be a list of words, phrases, characters, places, etc., found in the script with research that will benefit the others artists involved in the production. A copy may be emailed to the director and assistant director prior to the first rehearsal or made available in the dramaturg's notebook.
- c.) Compile research, including images, in a notebook which includes table of contents. This notebook will be organized so that is easy to read.
- d.) Possibly meet with mentor and/or director to discuss research to be made available or presentations to be made on first rehearsal or upcoming rehearsals.
- e.) Must provide the mentor with rehearsal dates he or she will not be able to be at before the first rehearsal, preferably at least two weeks in advance.
- f.) The dramaturg should make sure that he or she has a laptop available or a computer nearby for research at rehearsal.

During rehearsals:

- a.) (If applicable) Provide the director and, if necessary, other artists with copies of research before rehearsal.
- b.) Make available the dramaturg's notebook during rehearsal.
- c.) Conduct additional research on behalf of the director and/or other artists in the productions.
- d.) Provide answers to questions in rehearsals by referring to research from the notebook or other sources. If an answer cannot be given, then dramaturg must provide an answer at the next rehearsal or another date assigned by the director or other artist in the production.
- e.) Record questions that come up in rehearsal in a notebook or laptop. These questions can be from the director, actor, or any artist involved in the production.
- f.) Record rehearsal notes in a notebook or laptop.

Other responsibilities:

- g.) (If applicable) Record in a journal or notebook the dramaturg's experience during each rehearsal. Provides thoughts on collaboration, answers to questions, etc.
- h.) Read production notes that are sent by the stage manager(s) through email.
- i.) Always let the stage manager(s) know when they will not be attending a rehearsal or arriving late or leaving early, preferably 24 hours before the rehearsal.
- j.) (If applicable) Create a lobby display. Contents of display will be determined by the student dramaturg and/or mentor.
- k.) (If applicable) Write dramaturg's notes for program.
- l.) (If applicable) Prepare questions for post-show discussion.

House Manager

This individual must arrive at the theatre at least 60 minutes prior to curtain time, directly supervises ushers, coordinates with box office personnel, is expected to become familiar with procedures relating to severe weather, is required to remain in the lobby throughout the performance in order to handle latecomers and emergency situations, is responsible for posting signs and enforcing prohibition of cellular phones, pagers, flash cameras and other recording devices. The house manager is responsible for posting signs alerting the audience when any of the following are used during performance: strobe lights, pyrotechnics, gunfire, atmospherics (including cigarettes, fog, mist, haze, cigars).

Ushers

The following are policies governing the duties of individuals who serve as ushers for MCC productions:

1. The safety of the audience should be foremost in your mind. Familiarize yourself with locations of exits, telephones, fire extinguishers, first aid kits, etc.
2. Report for duty to the House Manager, promptly 45 minutes prior to curtain time. Be certain that the House Manager gives you proper instructions and you are familiar with the seating arrangement in the auditorium.
3. Dress shall be in accordance with pre-arranged plans determined by the House Manager. Check before you come to the theatre.
4. Be absolutely certain before going on duty that you have had proper and sufficient instructions as to seating arrangement of the theatre. One usher not being efficient in directing patrons to proper seats can cause much embarrassment.
5. Please show patrons to their places as quickly as possible during the last few minutes' rush before opening of the play. Always return the seat stub to patrons before going back to your place at the entrance door.
6. Never to try to find seats after the theatre has been darkened. Show persons who have been admitted into the auditorium to seats at the back of the house as quickly and quietly as possible. These people may take their regularly reserved seats during the next intermission.
7. Admissions and exits through the entrance doors are positively prohibited during the play. Please cooperate by remaining inside when theatre is darkened.
8. Do not go off duty until dismissed by the House Manager.
9. Under no circumstances will the admission of persons through exit doors be allowed. All patrons must hold ticket stubs.
10. Your job as usher makes it absolutely necessary that you treat theatre patrons courteously at all times, however, any abuse of the theatre or its equipment should be stopped politely but firmly. If you are unable to convince the offender to cease their abuse, report the offender immediately to the House Manager.

11. Do not allow patrons into the auditorium until the ticket stub is presented and an Usher is on hand to show him or her to a seat.
12. When the theatre is darkened, close the entrance doors and instruct all late comers that they will be seated at an appropriate moment in the performance, do not allow students to enter or exit the theatre during the acts.
13. Open doors immediately at intermissions, unless otherwise instructed by the House Manager.
14. If the auditorium is improperly ventilated, check with the House Manager during intermission.
15. Fire Hazards -- The Howell and Studio Theatres are supposedly safe, however, all Ushers and House Crew personnel should exercise extreme caution and check carefully all exit doors, etc. Smoking is absolutely forbidden in the auditoriums at all times. It is your responsibility to politely inform any theatre patron of this rule. If you cannot get the patron to put out his or her cigarette, report this immediately to the House Manager. Each usher is responsible for the door to which he or she is assigned and is requested to remain on duty until after the second act has begun or as otherwise instructed by the House Manager.
16. You are to be relieved of your responsibilities by the House Manager, therefore, do not leave your assigned area until the House Manager informs you that you may go. Collect any extra programs and return them to the House Manager.

Additional Information for House Managers and Ushers

Become familiar with the Rules for the use of Theatre and Experimental Theatres, the guidelines for Ushers, Specific Instructions to the front-of-house crew. The House Manager is the first face the public encounters and is, therefore, representing a first impression for the entire Department. The responsible House Manager shall:

- Disburse promotional materials, especially programs.
- Plan, decorate and provide safekeeping of lobby displays and exhibits -- which might include plants/paintings/photography. (Return of materials in accordance with borrowing or loan arrangements.)
- Consult usher book in box office and contact ushers making sure they remember their commitment
- Select most responsible person as ticket taker each evening of performance.
- Prior to each opening, discuss with stage manager the special problems of this production, its intermissions, running time, curtain calls, and communications regarding opening of house and start of play, and planning air conditioner use.

General Duties:

1. Check with box office cashier and Stage Manager prior to 15-minute call to discuss start time.
2. Keep audience in comfort and safety.
3. Maintain program supply.
4. Disallowing smoking, cameras, food, drink, etc. in auditorium
5. Establishment of traffic flow and control of audience from the entrance to their exit.
6. Secure special doors to insure freedom from gatecrashers, keep lobbies clear of people who wander in and out No one is allowed to see the production in performance except those who have tickets or are on special assignment
7. Problems with personnel are to be dealt with at the time and in the privacy of the House Manager's office.
8. Handle latecomers with courtesy. Seat them at an appropriate point in the production, near the back of the theatre.
9. Responsible for maintenance and upkeep of:
10. Service lights - inside and out.
11. Cleanliness of Lobby floors and furnishings, entrances, etc., in cooperation with custodial crews.
12. Concessions in lobby -- sale of punch and/or coffee.
13. Check for malfunction in theatre seats daily.

14. Proctor auditorium and lobby after each performance -- lock doors, turn out lights, and secure auditorium and lobby. NOTE: Approximately 30 minutes after curtain, the box office cashier has counted and locked away cash, checked income against ticket stubs and leaves. After final intermission, House Manager counts ticket stubs and places them in an envelope on box office cashiers desk along with notification of any problems that occurred or may occur with tickets or patrons.
15. Soft drinks and food of any kind are prohibited in the theatres at all times unless approved by the production needs.
16. The seats in the auditorium are to be treated with care and good judgment.

OTHER MAINSTAGE PRODUCTION INFORMATION

The Play Selection Committee

The Committee includes the Faculty, directors, a representative from the Technical area, the Box Office Manager. The committee has the job of balancing numerous interests and constraints when recommending a season, but the final selection rests with the faculty. There is foremost a concerted effort to provide an equitable amount of quality roles for men and women actors in the department.

Tickets and Ushering

Tickets can be purchased at the Box Office or by visiting: www.ezticketlive.com/mcc Students may defray the cost of tickets by ushering for the shows. Additional information is provided later in this document regarding policies and procedures relating to ushering.

Auditions

Casting is done on a competitive basis through auditions, which usually are held before the first week of rehearsals four audition sessions per semester. Please attend auditions dressed appropriately (casual business attire). Auditions tend to consist of cold readings, but can be left to the discretion of the director. A Schedule of Audition dates and needs will be provided on the Call Board prior to the Audition Dates.

Memo of Understanding and Photo Release

In order to participate in Mainstage Productions in any capacity, you will be required to sign a document called the "Memo of Understanding," indicating that you understand with the terms of production etiquette and participation. You will also be required to sign a Photo Release Document that allows for your photo to be taken for Publicity and Education purposes associated with the production and Department.

Theatre Judges

Individuals have been selected and invited from the community to respond to the productions throughout the year. At the end of the year, they will vote on a variety of awards to be distributed to student participants in mainstage productions.

Portfolio Reviews and Technical Theatre Auditions/Interviews:

In addition, the design faculty evaluates students during the course of the academic year. Dates and information regarding specific materials will be posted in the Theatre Building, as well as sign-ups or other information pertaining to scheduling. Students are required to present their portfolios, consisting of class work and production work, and meet with faculty in a follow-up interview. The portfolio review process ensures that students maintain updated vitas and samples of production and course work. Faculty assesses student potential in the following areas: creativity, artistic skills, personal responsibility, and overall academic achievement. Faculty also serves as mentors in career discussions and help students obtain professional work as well as prepare for further education, if desired.

PRODUCTION PROCESS TIMELINE

BEFORE REHEARSALS BEGIN

Auditions

Production Manager will coordinate with director(s) concerning time and place for auditions. Notification flyers will be posted by The Production Stage Manager will post information on the Internet and the callboard which includes: Time, Place, and requested material for appropriate auditions by each director. The Stage Manager(s) for each of the auditioning productions is expected to run the combined audition process. Before Mainstage auditions begin, the student academic advisor will supply each director with a current list of students on academic probation. These students will be prohibited from being cast in Mainstage productions.

Callbacks

The Stage Manager for each individual show will run the callbacks for his/her show. He/she will post any additional requirements as per the Director. Only after each of the semester's Mainstage productions has held callbacks will any cast list be posted and even then, only after review by the department faculty.

Publicity & Promotion Activities

The Theatre manager will notify the stage manager before each First Rehearsal deadlines for publicity, promotional and program events.

14 WEEK P PROCESS

The production team must notify the Coordinator of Fine Arts Facilities of any changes in seating arrangements so correct seating plans may be prepared. This policy is vital before productions in the Studio Theatre, wherein the seating changes drastically from production to production. But also in the main theatre where seating restrictions may be necessary to accommodate the specific needs of a production.

Week	Production Meeting Agenda
14	Director's concept
13	All areas present design research
12	1 st design presentation for Scenic and Costumes
11	2 nd design presentation for Scenic and Costumes
10	Final design presentation for Scenic and Costumes / 1 st design presentation for Lighting and Sound
9	2 nd design presentation for Lighting and Sound / TD drawings to shop
8	Final design presentation for Lighting and Sound / Scenic Build Begins
7	
6	
5	Load-In week
4	Focus / Level Set / Sound Wring Out / Paper Tech
3	Tech Week
2	Dress Rehearsals and Opening
1	Second week of performances and STRIKE

DURING THE REHEARSAL PROCESS

The Stage Manager will notify the cast of the general rehearsal schedule, arrange with the cast to participate in publicity/promotion events. The Stage Manager will prepare a complete contact sheet and distribute one to all faculty/staff members as well as everyone involved in the specific production.

- Productions will rehearse Monday through Friday evenings and with a potential TBA Saturday rehearsal.
- Rehearsals will last no longer than four hours per rehearsal day until tech week, beginning with "First Tech" or the equivalent.
- Weekday rehearsals will begin no earlier than 6 p.m. and end no later than 11 p.m. Reasonable allowance shall be made to enable students to eat or attend to other necessary business between their last class of the day and the beginning of rehearsal.
- No student shall be excused from class to attend a rehearsal.
- Scheduling conflicts must be listed at the time of audition. Otherwise, the director has the right to recast the roll.
- Breaks will be called in accordance with AEA rules: Either 5 out of 55 or 10 out of 80 minutes. This rule will apply throughout the rehearsal process.
- No student shall leave a rehearsal without notifying the Stage Manager.

LOAD-IN

Softgoods Changeover

The Technical Director in conjunction with the Scene Shop Supervisor and assigned production students will hang all scenic drapery and curtains as per the production's lineset schedule.

Light Hang and Focus

The Lighting and Sound Supervisor in conjunction with assigned production students will hang and focus all theatrical lighting instruments called for in the lighting design.

Scenic Load-In

The Technical Director in conjunction with the Scene Shop Supervisor and assigned production students supervises the installation of all scenic elements in the performance space.

Lighting Level Set

The Lighting Designer will work through the programming of light cues prior to the tech rehearsal process. This will help the LD streamline cueing during tech.

Sound Wring Out

The Sound Designer will work through the programming of sound cues prior to the tech rehearsal process. This will help the SD streamline cueing during tech.

TECHNICAL AND DRESS REHEARSALS

*During Tech week, directors are requested to give the production crew their notes **before** they give notes to the cast. All members of the Production/Design team are expected to attend Technical Rehearsals.*

Tech Rehearsals

The Technical Rehearsal process consists of 3 evenings of rehearsal. The first of these is a Cue to Cue rehearsal where designers and stage manager will move through cue sequences. Remaining tech rehearsals run the show in its entirety with cues.

Dress Rehearsals

There are again 3 dress rehearsals. These are rehearsals run with full tech but also introduce costumes and makeup to the rehearsal. These rehearsals are run as if there were an audience enjoying the performance.

RUN OF THE SHOW

Stage Manager

- Communicates maintenance needs to the Technical Director.
- Maintains the artistic integrity of the performance.
- Maintains a safe and hospitable working environment for cast and crew.
- Supervises the Running Crew.
- Provides daily rehearsal or performance notes to entire production staff and their advisors.

Actors

- Maintains the artistic vision of the Director throughout the run of show.
- Are required to fully participate in archival photo call.
- Non-Equity performers are required to fully participate in strike.

Running Crew

- Report directly to the stage manager.
- Are required to participate in photo call and strike.
- Must wear black clothing and shoes from first dress rehearsal throughout the run of show.

Photo Call

Designer Photo Call – Designers are invited to take photos of the production during the final dress rehearsal. Flash photography is prohibited.

Archival Photo Call - Archival photo call is scheduled as per the production calendar. The stage manager is responsible for announcing photo call to the cast and crew. The stage manager should also notify all designers and their advisors of the time/ date of photo call. The stage manager is responsible for compiling the list of 12-15 shots in collaboration with the director and designers whenever possible. The director and designers must deliver a list of prospective photos to the stage manager by 5:00pm, two days preceding a photo call.

STRIKE

All cast members, the running crew and tech/design students are required to participate in the strike.

Cast & Running Crew

The Cast and Running Crew are required to work strike. They will report to the Technical Director for specific assignments.

Stage Manager

Student Stage Managers will clear/replace specific Stage Management equipment (i.e. headsets) and then join strike crew.

Designers

All student designers associated with a production are required to participate in STRIKE. Please report to the Technical Director for specific assignments.

EXTRA CURRICULAR ACTIVITIES

STUDENT ORGANIZATIONS

- Accessibility of programs to surrounding community members (audience).
 - Inclusive attitude fostered by Club/Committee Officers and Members.
 - Fostering a well-rounded, two-year, theatre education.
 - Collaboration skills since the field of theatre and film thrives on teamwork.
 - Attempt to obtain the best departmental results through the most economical means in terms of the use of human capital. Essentially, work smarter, not harder.
 - Continuously develop participation, recruitment of students and audience development for the Department.

STAGE DOOR PLAYERS OR SDP

Stage Door Players or SDP is the name given to the student run club for the MCC's Department of Theatre and Film. It exists first and foremost as a service organization to support the department's Vision, Mission and Goals. Secondary to create an outlet for students to showcase their talents in theatre/film/design.

SDP is a student based college social organization that supports the welfare and development of the performing arts by recognizing the most worthy individual and group efforts in College Theatre. Stage Door Players also help to raise and maintain the standards of educational theatre.

SDP is bound to abide by all departmental regulations as well as the guidelines set forth by the Theatre and Film Arts Department and Mesa Community College. SDP cannot operate as a "producing organization." A producing organization would be in direct competition with the Department. This does not mean that SDP cannot produce performances. It simply means that the act of producing a performance work must meet the overall goal of supporting the interests of the Department.

Being involved in a SDP service project or cast in a SDP production does not excuse the student from curricular or co-curricular obligations. SDP activities and productions are extracurricular. Curricular and co-curricular activities have priority over all extracurricular activities.

The 14 day rule for the Department will apply to all Club/ Committee Members involved in a Department activity as outlined by the coordinator of Performing Arts and Faculty.

SDP Leadership

Stage Door Players is governed by *Stage Door Players* Council, which consists of 5 undergraduate students, and two faculty advisors. Elections are held at the end of the Spring semester for the following school year. Three of the council members will be selected by popular election of the theatre student body. The other two members will be selected by the theatre faculty. The primary SDP Advisor is responsible for ensuring that departmental safety guidelines are met in productions. The second SDP

advisor is responsible for supervising the actions of Scripts on Strike, the improve troupe and committee of SDP. The second SDP advisor also may sit in for primary SDP advisor in official meetings and functions. Stagedoor Players elections will be held annually, three (3) weeks prior to the end of spring term. Newly elected officers take up their positions at 12:00 a.m. on the first day following the end of Spring Term and last one academic year. Each position has a maximum of two term limits, consecutive or not.

SDP Membership

This student organization shall have one form of membership. All those interested in joining must meet the following minimum requirements:

1. Must be enrolled in a minimum of one (1) credit hour at MCC.
2. Must show an interest in the arts: theater, film, music, dance, etc.

SDP Council Duties

To maintain communication between faculty and the club meeting notes must be maintained. Meeting minutes will be emailed to all full time Department faculty and any adjuncts assigned to work with the Club/ Committee within 24 hours of that meeting. Meeting notes will also be posted on the student call board as well A hardcopy of meeting minutes will be maintained by all Clubs and located in the Theatre Office for reference by interested parties. Clubs/Committees must maintain meeting minutes whenever they are conducting an official, scheduled meeting where decisions are made. SDP must maintain all official, campus-wide required paperwork and participation as outlined by the Office of Student Affairs. SDP will assign an Officer to attend Student Club Senate meetings, and the results of these meetings should be reflected as a report in the meeting minutes of the SDP. It is the responsibility of SDP Officers to maintain their knowledge and execution of all necessary paperwork required through the Office of Student Affairs. All Campus or Departmental paperwork and notifications must be completed and approved before any Club/Committee event is considered officially on the Department Calendar.

Notification means:

1. All calendaring of events have taken place with the Coordinator of Performing Arts, the Box Office Coordinator and approved by both parties.
2. Any and all Departmental resources required have been obtained, typically through the Performing Arts Coordinator and Box office Coordinator.
3. All the Full time Faculty, Club/ Committee Advisors, Club/ Committee Officers have been informed of the event in a timely manner.
4. A Faculty supervisor has been secured by the Club/Committee for the event.
5. The calendar of events sponsored by a Club/Committee will be submitted and placed upon the Department Calendar before the beginning of the academic year each fall.
6. All Clubs/Committees will have Department service directives associated with all Club/ Committee activities.

SCRIPTS ON STRIKE OR SOS

Scripts on Strike or SOS is the name given to the student improve troupe. The improve troupe operates as a Committee of SDP, so long as SOS maintains their appropriate parts of the paperwork that applies to the Office of Student Affairs.

Stage Door Players and SOS sponsor many events throughout the year:

- The first event a Social, which is usually held in September. This is a “Welcome” to the new and a “Welcome back” to the returning.
- Other events include a Curtain Call Awards: this is a formal party held at the end of the academic year (April or May), which honors the department for its accomplishments throughout the year.
- A Christmas party before winter break.
- Cabarets: this is in an informal setting where students come together and perform different things. This is a comfortable setting where anyone can perform and just about anything goes. Examples of performance pieces are poetry readings, movement pieces, singing, comedy skits, etc.
- SOS (Scripts on Strike) Performances.
- Fundraisers: past fundraisers have included bake sales, candy sales, talent shows, etc. Proceeds from fundraisers go to help support various activities that Stage Door Players sponsor.
- Student Directed Scenes in May.
- Recruitment opportunities such as Arizona Thespian Festival and “Get Out” Mesa’s Fine Arts Expo.

Watch the Stage Door Players Callboard, located in the Commons and look for notices posted around the building for more information concerning meeting times and any events happening.

STUDENT ORGANIZATION USAGE OF THEATRE RESOURCES

The faculty and facility staff must approve all student performance projects wishing to use the MCC Theatre facility and/or its resources. The student(s) must find a faculty sponsor who will bring the proposal to the entire faculty.

KCACTF (KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL)

KCACTF is an exciting opportunity for our students to interact with their peers and gain regional and, perhaps, national exposure. At the discretion of the faculty, the Department will, from time to time, enter Mainstage productions into the Regional Competition.

Some Mainstage productions are entered as Participating Entries and are, therefore, eligible to attend regional and national competition. If a student is involved in a Participating Entry, the time commitment goes far beyond the normal run-of-show. KCACTF regional competition is usually held in February and will require travel and additional rehearsals.

DEPARTMENTAL FACILITIES AND SAFETY

MCC THEATRE HOURS OF OPERATION

The MCC Theatre's standard hours of operation are from 8am to 5pm Monday thru Friday.

Scene Shop 8am to 5pm (Closed from 12pm to 1pm)

Box Office 12pm to 5 pm Tuesday and Wednesday (Additional hours at the PAC Box Office)

Facility is open for extended evening and weekend hours for performances. Please refer to specific production curtain times for these hours.

GENERAL BUILDING RULES

FOOD AND DRINK

No food or drink is permitted in any room of the Theatre without express permission of your instructor or supervisor.

Smoking is prohibited in the MCC Theatre unless required specifically by a rehearsal for a performance. In these instances herbal cigarettes will be used. Signs will be posted indicating that there is smoking on stage. E cigarettes are not an exception to this rule.

All consumption of alcohol is prohibited in the MCC Theatre facility.

FURNITURE

Rehearsal and/or classroom furniture is supplied to specific rooms and should not be removed. If furniture must be removed, the Coordinator of Fine Arts Facilities must grant permission. Rooms must be returned to a 'neutral' condition as soon as possible. If additional furniture is necessary for rehearsal and/or performance, it will be checked out through the Coordinator of Fine Arts Facilities.

FLYERS, POSTERS AND ANNOUNCEMENTS

Taping notices on any painted surface is prohibited. Certain bulletin boards in the halls have been made available for the posting of announcements.

- Under no circumstances may notices be taped on doors or classroom whiteboards.
- Messages to specific students (or groups of students) should be tacked to the bulletin board labeled "Student Callboard".
- Announcements concerning performances of any kind should be affixed to the bulletin board labeled "Now showing".
- Handwritten signs are discouraged throughout the MCC Theatre.
- The MCC Theatre reserves the right to remove any fliers or materials that it deems offensive or of poor taste.

THEATRE MAINSTAGE

- Beverages, other than water, are prohibited in the theatre. Food is prohibited in the theatre.
- Only authorized personnel are permitted in the lighting and sound control booths. No food or drink is allowed in the lighting booth and sound booth.
- The Theatre is used daily by numerous entities not necessarily involved with the show currently in production. Every effort should be made to maintain a neat, presentable condition. The responsibility for this maintenance rests ultimately with the stage manager and technical director.
- No one, under any circumstance, shall operate the fly system unless he/she is directly involved with the current production and has had proper rigging training.
- No one, under any circumstance, shall operate the light or sound systems unless he/she is directly involved with the current production and has had proper training.

ROOM RESERVATIONS

Performance and rehearsal space is allocated through the Coordinator of Fine Arts Facilities. Mainstage productions have priority on space at all times, the show nearest opening being given priority in case of a conflict between two shows.

Rooms within the MCC Theatre facility may be reserved through the Coordinator of Fine Arts Facilities. Please email such request to: Christopher.tubilewicz@mesacc.edu.

Occasionally, special events may preclude a rehearsal or two from being held in the performance space but these occurrences will be kept to a minimum. The stage manager will always be notified as far in advance as possible.

All THP 214 directors must reserve space for rehearsal through the Coordinator of Fine Arts Facilities at least one month before they need the space. Any space not reserved for a show one month ahead is open to other prior-approved use

USE OF EQUIPMENT

Props

Props may be borrowed with the express permission of the Scene Shop Supervisor and/or the Coordinator of Fine Arts Facilities. They must be returned to their respective locations after the run of the show.

Lighting Equipment

Lighting Equipment may be available for student use, including Stage Door Players, with the express permission of the Lighting and Sound Supervisor and/or the Coordinator of Fine Arts Facilities. The availability of equipment for any given project will be decided on a case-by-case basis. A fee may be required to cover expendable usage. No changes or alterations to equipment are allowed.

Sound Equipment

Sound Equipment may be available for student use, including Stage Door Players, with the express permission of the Lighting and Sound Supervisor and/or the Coordinator of Fine Arts Facilities. The availability of equipment for any given project will be decided on a case-by-case basis. The Sound Studio must be reserved. Usage will be allocated with the same priority as other Department of Theatre Arts and Film resources, as outlined above. A fee may be required to cover expendable usage. No changes or alterations to equipment are allowed. Users may not alter the configuration of any Department of Theatre Arts and Film equipment.

Costumes

Requests for Costume materials must be addressed to the Costume Shop Coordinator. The MCC Theatre Costume shop does not rent to individuals or private organizations. Costume Shop materials are only loaned inter departmentally on the Mesa Community College campus.

Computers and Photographic Equipment

Computers may not be used without permission of the Faculty CAD Lab Advisor. Office computers may only be used with permission of the inhabitant. Photographic equipment may be used at the discretion of the Advisor under whose charge the equipment falls.

Flats and Platforms

Flats and platforms may be borrowed at the discretion of the Scene Shop Supervisor and/or the Coordinator of Fine Arts Facilities.

Fog Machines & Hazers

Fog Machines, Hazers and similar stage equipment may be borrowed at the discretion of either the Lighting and Sound Supervisor or the Coordinator of Fine Arts Facilities.

Scene Shop Tools and Equipment

NO ONE MAY WORK IN THE SCENE SHOP WITHOUT FACULTY OR STAFF SUPERVISION, INCLUDING OPERATION OF POWER TOOLS AND STAGE EQUIPMENT.

Before operating any equipment, seek the guidance of facility staff. No one else is allowed to grant permission for the use of any of the equipment.

Protective eye wear: Any persons using, instructing in the use of, helping or observing the use of any power wood or metal working tools, pneumatic staplers or nail guns, must wear goggles or a face shield.

Power Tool Use: The Scene Shop Supervisor instructs all persons using any power/pneumatic tools in the proper and safe use of these tools.

No power tools can ever to be used by anyone working alone. At least one additional person must be present (i.e. be in the general work area).

Borrowing/Usage of Stage Equipment and Tools

- Requests for stage equipment must be made through the Coordinator of Fine Arts Facilities or the Scene Shop Supervisor.
- The MCC Theatre facility does not lend out or rent out theatrical rigging equipment due to potential liability concerns.

SAFETY

Performance Space Safety

The following rules shall be adhered to by every entity using the MCC Theatre Facility. The Technical Director must take responsibility for all safety aspects of the production, including but not limited to:

1. All lighting equipment must be secured with a safety cable.
2. Compliance with fire exit rules and regulation.
3. Compliance with a 36" exit aisle throughout the audience area.
4. Rails and chair stops on all seating risers.
5. Maintenance of at least two audience exits, including properly lit signage and clear passage.
6. Compliance with all tool (power and manual) safety rules as outlined by the Technical Director. Use of safety eye goggles is especially important.
7. Compliance with OSHA requirements concerning hazardous materials, including, but not limited to: spray painting, dyeing and ladder/lift usage.
8. A facility production staff member must approve any rigging.
9. Any use of firearms, pyrotechnics or live flame must conform to NFPA guidelines and must have prior approval by the Coordinator of Fine Arts Facilities.

Emergency Plan and Procedures for the MCC Theatre

PURPOSE OF EMERGENCY PROCEDURES

These procedures are written as guidelines for the safety and security of all the people using this building. This will include students, staff, faculty and visitors during the normal academic day of classes, evenings and weekends as they prepare for theatrical productions, and the general public attending these productions in the evenings, during the week and on weekends. They cover the actions to be taken by all occupants of this building in the event of an emergency or panic situation, namely fire or severe weather and like emergencies. Any existing condition that will hinder or prevent the immediate and easy implementation of these procedures should be reported immediately to the building safety manager.

Safety Manager: Chris Tubilewicz, Theatre Room TH32, 480-461-7496

General Information

1. A copy of the Emergency Plan and Procedures will be made available to all faculty, staff and visitors who will fall in the general category of Building Safety Monitor.
2. The Emergency Procedure for Fire and severe weather with a floor plan with departure routes will be posted permanently in each classroom, lab/work area and lobby.
3. A test of these procedures will be conducted periodically.

FIRE EMERGENCY PROCEDURES

If you discover a fire, activate the nearest fire pull station.

If the fire alarm sounds--a continuous ring:

1. Follow the instructions of your instructor, or building staff member.
2. Move quickly and carefully to the nearest exit and evacuate the building (see posted evacuation floor plans). **Do not stop to gather belongings or wait for friends.**
3. Upon exiting the building move away from the exit toward the assembly area located immediately North of the MCC Theatre building in the grassy courtyard.
4. Remain in the area and do not try to re-enter the building until the all-clear or instructed to do so.

PRODUCTION SHOP SAFETY

Scene Shop Rules and Guidelines

1. Safety is always the first priority no matter how tight of a deadline we are under.
2. When working in the shop you must be properly dressed.
 - I. NO OPEN TOED SHOES
 - II. No loose fitting or hanging clothing (You could get caught in saws and other tools.)
 - III. Long hair must be tied back for the same reason.
 - IV. Dangling jewelry is not allowed while working in the shop. Again, same reason.
 - V. Please don't wear clothing that you are particularly attached to. You're going to get messy and your clothes are going to get ruined.
3. You are required to wear appropriate safety equipment and observe safe working practices while working in the scene shop and our theatre spaces.
4. No cell phones are allowed while working in the Scene Shop or onstage.
5. Personal belongings should be placed in designated areas in the shop. Lockers are provided and can be found in the tool room.
6. Always ask a member of the staff for training **before** you attempt to use a tool or other piece of equipment for the first time.
7. Please alert the staff of any temporary or permanent disabilities that may affect your work in the shop. (This includes lifting limitations, difficulty with heights, as well as prescribed and over the counter medications which may make you drowsy or otherwise impair your abilities.)
8. Please report ANY accidents to your supervisor. An accident/incident report must be filled out.
9. You must memorize the location and operation of the safety equipment in the shop (Fire exits, fire extinguisher type and placement, eye wash and other First Aid Equipment, etc.)
10. Please report any unsafe work conditions, immediate hazards and tool malfunctions to your supervisor promptly.
11. There is no such thing as a stupid question, so please ask.
12. **You** are responsible for cleaning up after yourself. If you take tools out **you** must put them back. If you make a mess **you** need to clean it up.
13. We hope you have a great time and learn a lot while working in the scene shop. Having said that we also need to make sure that everyone is working safely. You should be graduating with all your fingers so please follow these rules; they are in place for your own good.

THE COSTUME SHOP ALPHABET

ALWAYS ASK QUESTIONS! THE ONLY STUPID QUESTION IS THAT NOT ASKED.

BE COURTEOUS towards others, embracing each other's differences.

COMMUNICATION IS THE KEY TO SUCCESS.

DRESSING UP- THE REASON WE ARE ALL HERE.

EVER BE MINDFUL that this is a SHARED SPACE, utilized by classes, productions and Costume Shop staff/crew.

FUN- THE MOTTO of the Costume Shop.

GARMENTS AND SUPPLIES THAT ARE BORROWED must be RETURNED to their ORIGINAL LOCATION.

HOURS SHOULD BE RECORDED REGULARLY in order to receive credit, if working on the show for credit or extra credit..

INVENTORY DEPLETED SUPPLIES. Inform Costume Shop Manager when you run out.

JUMP INTO ACTION. If you are in need of something to do and the Costume Shop Manager is busy, REFER to the TO DO List.

KEEP THE COSTUME SHOP CLEAN.

LABEL EVERYTHING- costumes, personal belongings, food, workspace

MISTAKES ARE PERMITTED, please COMMUNICATE them before they become problems.

NEVER DRINK COLORED BEVERAGES WHILE WORKING ON WHITE PROJECTS.

ORGANIZATION will not cure insanity, but it will help to keep it from getting worse.

PERSONAL BELONGINGS SHOULD NOT BE LEFT UNATTENDED.

QUIET WHILE FITTINGS ARE IN PROGRESS. Noise levels may need to be reduced during fittings.

RESTOCK FABRIC AND COSTUME PIECES IMMEDIATELY before MESS gets out of Control.

SHOP HOURS are posted outside of the Costume Shop. During SHOW CRUNCH time, they will be EXTENDED.

THEATRE HAPPENS ON STAGE. Keep DRAMA to a minimum while in the Costume Shop.

UNIVERSAL COLLEGE POLICIES APPLY TO THE COSTUME SHOP.

VOLUNTEERS ARE APPRECIATED. Skill level is not mandatory- there is always plenty to do.

WORK EFFICIENTLY, EFFECTIVELY and EXCITEDLY.

X-RAY VISION. Projects should look nice on the OUTSIDE and the INSIDE.

YOUR SAFETY COMES FIRST. Alert the Costume Shop Manager if you become injured.

ZIPPERs, PINS and BEADS should never come into contact with SCISSORS. Do not use FABRIC SCISSORS FOR PAPER.

COSTUME/COSTUME SHOP POLICIES AND INFORMATION FOR ACTORS

POLICIES REGARDING PERSONAL APPEARANCE DURING THE PRODUCTION PROCESS

Members of the Acting Company should not cut, dye or alter hair styles in any way without first consulting the Costume Designer from this point forward. For men, you may be asked to grow facial hair and will be notified during the weeks leading to up dress rehearsal. You may also be asked to alter your hairstyle to suit the needs of the production. Do not undergo any body modification, including tattoos, piercings, sub-dermal implants, or intentionally lose or gain weight without first consulting the Costume Designer.

MEASUREMENTS

You will be asked to make an appointment to have your measurements taken by the Costume Shop staff. For those who have been measured before, it will still be necessary for a “spot check” to be performed. At that time, you will be asked if you have any specific detergent, animal, latex, make-up or fabric allergies. Please provide the Costume Shop with this information, as your safety is our priority. Wear snug-fitting garments to the appointment, to help ensure the greatest degree of accuracy. The average length of this appointment, held in the MCC Costume Shop, lasts only ten minutes.

COSTUME FITTING POLICIES

Since prompt, courteous attention to all costume fitting appointments, just like rehearsal calls, is a mark of the true professional, the Costume Shop enforces the following:

- Fittings are to be arranged through Stage Management during rehearsals, upon receipt of the Fitting Schedule Sheet, which outlines available openings, calls and anticipated length of appointments. After coordinating Fitting Times, Stage Management should inform the Costume Shop via electronic Rehearsal Report as soon as possible. To help members of the Acting Company to remember appointment times, please consult the Rehearsal Report and record the appointment immediately after signing up.
- It is the responsibility of each performer to attend costume fitting appointments when called. If you arrive more than 10 minutes late, the fitting will be cancelled and considered as having been “missed.” Stage Managers will keep track of missed fittings and report them to the Director.
- Students should also use digression when selecting appropriate undergarments to wear to fitting appointments. If a request has been made for the student to bring rehearsal costume pieces or personal items to the fitting appointment, please remember to do so. Failure to bring requested items may be cause for rescheduling.
- Should an actor miss more than one fitting during the Production Process, the Costume Shop reserves the right to cease garment alteration, resulting in garments of inaccurate fit.
- Please be courteous in fittings, often times, you will be fit with an incomplete or muslin garment. It is considered unprofessional to make negative commentary or to given feedback about how your costume should fit, unless it is causing discomfort or movement restriction. In appropriate behavior during fittings will be considered grounds for dismissal and will be immediately reported to Stage Management, the Director and MCC Faculty.

All fittings will be held in the Costume Shop, TH 8: phone number 480-461-7116.

REHEARSAL COSTUMES

-You will be provided with basic rehearsal costume pieces if requested by the Director and Stage Management. Due to the size and scope of each production, “real” costume pieces will not be available until Dress Rehearsals. Take care in returning used costume pieces to their respective storage locations at the end of each rehearsal, if pieces have been provided for rehearsal. If you experience a costume malfunction during the rehearsal process, please inform the Stage Manager or Costume Shop Supervisor in a timely fashion.

-It is recommended that you wear character shoes to rehearse in. If you do not own a pair, it is highly recommended that you purchase a pair of plain black character shoes (for women- single strap), as they will be beneficial as you

Rehearsal Regulations

Actors are expected to arrive at the theatre by the time of their call. The Stage Manager and the Director arrange the call times. They must arrive early enough to hang-up coats, warm-up, and prepare themselves in any way they see fit to begin rehearsal at the scheduled time. Actors are responsible for finding out the time of their call. Lists are normally posted on the bulletin board in the hallway with any pertinent information regarding the details of the call and the rehearsal.

Actors are responsible for having their lines memorized by the time the Stage Manager announces that actors are to be “off book”. Unavoidable absences or delays: If you will be late, are unable to attend rehearsal or will unavoidably be detained, you must contact the Stage Manager. Phone numbers are received on the phone number listings normally distributed at the first rehearsal. Unexcused Lateness and/or Absence Will Not Be Tolerated. Excuses from rehearsal can only be arranged with the Director and Stage Manager. During dress rehearsals and performances the Stage Manager is the only person who can excuse the Actor. Questions, comments, and requests while attempting to watch or direct a scene in progress should not disturb the Director. Contact the Stage Manager about any questions that may arise during rehearsal.

No actor can leave the rehearsal without permission from the Director and the knowledge of the Stage Manager. Actors must remain within the theatre, the Commons, or in the immediate area of the theatre during the rehearsal. The rehearsal area must be kept quiet and business-like during all rehearsals. There is no smoking, eating, or drinking in the theatre. Lighting and sound equipment as well as any other technical equipment for the show, must not in any way be used or disturbed by any actor or unauthorized personnel. Rehearsal props must be returned to the designated prop area by the end of each rehearsal. Performance props should not be used until permission is given. Partially completed construction of the set may be dangerous to the actor. Therefore, do not use any portions of the set until instruction is given.

Actors should come to rehearsal with proper equipment; they should dress in comfortable clothes that they won't damage, should bring pencils for blocking and notes, and their scripts. It is suggested that phone numbers and rehearsal schedules be written on the inside cover of scripts. Valuables and purses should be given to Stage Manager. They will be locked up or supervised in the theatre. Thefts have often occurred when cast members are careless with their belongings.

Rehearsals will be closed to visitors except those invited or involved in the production and members of classes assigned to attend. This is done for the protection of property and valuable rehearsal time. Please cooperate by not inviting your friends to drop in and watch. Uninvited guests may be asked to leave.

FIREARMS AND PYROTECHNICS

- All guns will be kept in a locked box in a locked room in Theatre Outback. Stage management will check out weapon from Assistant stage manager will assume responsibility for gun safety from the time of their first use in Technical Rehearsals through Closing Night.
- Before the safety of any person involved comes into question at any time during the production because of gun handling, any person believing such safety to be at risk should immediately seek out the attention of the Technical Advisor or any other Faculty/Staff member present and report such risk.
- Only the individual who carries it on stage and the Graduate Teaching Assistant in Props, and the Gun Wrangler shall handle guns. The Stage Managers and his/her assistant may assist in this relay if necessary within the confines of the production.
- Adequate time will be allowed for individuals to inspect the guns to make sure that there are no shells present in the non-firing pistols and that the appropriate number of unused and used blanks are present in the firing pistols.
- Actors who handle the guns will be called for “gun check” 10 minutes early. They will witness the Gun Handler remove the guns from the locked box and load the appropriate number of blanks for their entrance. A dowel will be run through the barrel to make sure there are no foreign objects present. The cylinder will then be loaded with the appropriate number of blanks. The gun will then be replaced into the locked box. Before the actor’s entrance, they should come to the locked box to retrieve the gun. The actor will then walk immediately to his/her entrance and following the scene will walk with the gun immediately back to the locked box where he/she will deliver the gun to the Gun Handler.
- The assigned gun wrangler is responsible for cleaning each handgun following each rehearsal/performance in which the gun is fired.

Special Effects/Pyrotechnics

- No pyrotechnics will be used in any production until approved by the Coordinator of Fine Arts Facilities and the State Fire Marshall.
- The Technical Director will be responsible for any smoke, fog, pyrotechnics, flying objects, et al. If he/she is unfamiliar with the safety ramification of any effect used under his charge, he must report this fact immediately to the Coordinator of Fine Arts Facilities.
- The Safety of the cast, crew and audience must be foremost in any motivation concerning special effects.