



THEATRE AND SPEECH COMMUNICATION

**THEATRE HANDBOOK
2010-2011**

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MISSION STATEMENT

The mission of the Theatre unit of the Theatre and Speech Communication department of Salem State is to provide a foundation in theatre education and training within a liberal arts setting, to foster artistic development, and to provide artistic, cultural and education resources to the University, other theatre organizations and the community at large.

Our Curriculum Aims:

1. To develop an understanding of fundamental theatre skills, knowledge and processes.
2. To promote theatrical literacy.
3. To provide a working knowledge of the standards of professional theatre.
4. To provide students and faculty with opportunities for individual artistic development.
5. Finally, we strive to provide enrichment and to develop greater awareness and appreciation of theatre on campus and in the community.

ACADEMIC ADVISING

ACADEMIC "FLOW SHEETS"

Each academic program has a flow sheet to indicate the courses you must take. The flow sheets for BA and BFA Theatre majors are in the Salem State University 2008-2010 undergraduate catalog. Staying "on-track" for all courses needed to graduate is an important matter and a chief academic responsibility for the Theatre Arts student.

Come to your advisor prepared with required and elective courses selected (including the days/times) for both of you to examine. Be sure to include the catalog number, section number, title of the course and credit hours for every course you wish to register for your next semester.

For example,

<u>Catalog #/Section #/Day/Time</u>	<u>Title of Course</u>	<u>Credits</u>
THE 101-01 MWF 9:30	Introduction to Theatre Arts	3.0

Remember that schedule planning is your responsibility and that your advisor is only there to offer direction. Your TPH (Theatre Participation Hours) and GPA will also be reviewed during your advising session.

Your flow sheet serves as a record of your course work and program completion. Keep an updated copy including the semester, year, and the grade earned in every class. This will give you an on-going picture of the transcript of classes and grades you will be presenting in your future educational and professional endeavors.

Theatre Participation Hours are explained in this HANDBOOK and in the Theatre Department section of the University catalog. The practical experiences in production work where TPH are earned are an integral part of the Theatre Arts program.

Familiarize yourself with the Academic Information section in the University catalog used during your entry into the program. The catalog is the University's contract with you as a student. Read your contract.

Consult with your advisor before altering an arranged academic schedule, changing a production role/responsibility or accepting any non-departmental academic or production opportunities. Students can seek advice and guidance from any faculty member during scheduled office hours.

If you cannot make the appointment, give proper notice so that the faculty member can proceed with their other commitments. This is common courtesy and fundamental to professional etiquette.

The student will not be able to register successfully for the next term without having met with the faculty advisor. Schedules for Advising appear in the Master Schedule of Classes for the approaching term and on the Academic Callboard outside of the Theatre office. The student must meet with the advisor in order to receive their registration number necessary for on-line registration. If a student is late in making an advising appointment it is almost guaranteed that the registration for classes would also be late.

REGISTRATION

The schedule for online registration is done by class rank. If a senior misses the prescribed times to call, that student can call during the days and times set for juniors to register. This may appear to give tardy students more time to register. However, the reality is that they will be up against a much larger body of registering students and will risk filled classes.

Following registration you will receive a copy of confirmed courses and you should verify its accuracy. If classes appear that you didn't register for or if you find that your plans have changed and you wish to alter your schedule of classes, see your advisor. Changes can be made during the Drop/Add period. This occurs a few days before the start of each academic semester.

ACADEMIC POLICIES

ATTENDANCE

Class attendance policies appear in each course syllabus. Examine the policies and make every attempt to adhere to them. If class attendance appears not to be a grading issue, don't assume you can miss class. Attendance is always going to have a direct impact on your grades.

If you are going to be "absent" be sure to notify the instructor of the class. Do this in advance whenever possible. **Theatre Arts students who are absent from classes during the day may NOT attend rehearsals that evening and, at the director's discretion, may be prevented from performing if the production has opened.**

GRADING

If you earn a final letter grade in any course within your major below a "C-" it is recommended that you take the course again. BFA majors must maintain a 3.0 average in their major.

Advisors will “red flag” students who are (1) on academic warning, (2) have withdrawn from more than two classes in a semester or (3) who has received and “F” in any course.

Advisors will make the chairperson aware of these academic issues. These academic issues will jeopardize a student’s involvement in production and/or participation in KCACTF. The student will meet with a faculty mentor who will help the student return to sound academic standing.

COURSE WITHDRAWAL

Before withdrawing from any course, see your advisor. The student should consider this step with attention to class load, credit hours needed for student status, financial aid, scholarships and graduation. Some courses only run every other or every third semester. If dropped, such a course could cause a student to delay graduation.

A transcript littered with withdrawals does not reflect the commitment that is fundamental to the theatre.

MAINTAINING RECORDS

Organization is a key to success. Pay special attention to maintaining your own academic and production records. The Theatre Arts major should keep all of their "papers," forms, applications and agreements in one place, one file. An exemption form for a course can disappear at any time and in any office. Be smart, keep active records and maintain a university "papers" file. Don't throw anything away.

Your portfolio or personal record of artistic achievements should be in process from the first day you start your program of study as a Theatre Arts major. Here are some general steps to get you started:

1. Keep each production's Playbill and if your name appears, highlight it.
2. When pictures are taken, obtain copies that show your specific production contributions.
3. When reviews appear in the press make sure to get a copy. If your name appears, highlight it.
4. If you assist a designer, technical director, choreographer or design yourself, be sure to keep copy of all paperwork, plots, renderings, ground plans, etc. Design and Technical classes address this too.
5. Construct and maintain an "on-going" resume. It is customary in your program to be asked for a resume in auditions and interviews. The resume is a record of your work and you cannot expect to construct one overnight.
6. A portfolio or "book" needs to be purchased and kept to date. Ask your faculty and fellow students where such items may be purchased and what standards in materials and presentation are expected.

THEATRE PARTICIPATION HOURS (TPH)

As of the fall 2006 semester, all incoming theatre majors are required to register for the Theatre Participation Hours course I-VIII (THE 091-098). See *Attachment AA*. TPH are also explained in the theatre department section of the University catalog.

The theatre faculty and staff are committed to the belief that only by the direct participation of students in actual theatre productions can a synthesis of cognitive classroom theory and “hands-on” application be achieved.

All theatre arts majors must sign-up for a crew position on each department production. Students enrolled in THE 201 or 202, Workshop in Theatre Production, do NOT have to sign-up for crews as workshop awards 25 TPH for successfully completing the course requirements.

Some specifics regarding TPH:

1. TPH are calculated on the ratio of one awarded TPH for approximately 2.5 hours of actual production work.
2. TPH are only awarded for working on departmental productions.
3. The faculty/staff member who serves as the supervisor for each position determines the TPH earned.
4. All BFA and BA full-time or part-time theatre majors must accumulate **25 TPH each semester**. The quality of work as well as work attitude counts in the final evaluation.
5. TPH are awarded after each departmental production and are posted on the Callboard under the student's ID number. If you feel there is a discrepancy in your total, you will need to see the supervisor for that position.
6. Both the supervisor and participating students are responsible for keeping a record of the production, position and work hours and dates.
7. Theatre minors are NOT required to earn TPH.

HOW TO APPLY FOR TPH

At the beginning of each semester and once the production personnel needs are determined; all theatre majors must sign up for a TPH position. For **major** positions, you must submit a letter of intent to the Chairperson indicating what position you are applying for with a copy of your resume and/or related experience attached. All major positions will be reviewed by the Play Selection committee, performance faculty and staff, for approval. Final selections will be posted on the Callboard.

TPH applications are available for all other positions in the theatre office. These applications will be distributed to the supervisor in charge of that position, who will post on the Callboard the names of students chosen to be on those crew positions.

If you are cast in a production, you must see the appropriate crew supervisor to insure your release from a crew position. The student then earns TPH in an acting position under the supervision of the show's director. This does not mean that an actor should not be involved in the technical aspects of the show. Build crews do not conflict with rehearsals or performance. Try to be involved with all aspects of the production process.

The following is a list of some of the Theatre Participation Hours (TPH) production positions available.

<u>Position</u>	<u>How to Apply</u>	<u>Max TPH Possible</u>	<u>Supervisor</u>
PERFORMANCE			
Actor/Major Role	Audition	25	Director
Actor/Minor Role	Audition	15	Director
Co. /Assistant to the Director	Major/requires letter	20	Director
Stage Manager	Major/requires letter	25	Director
Assistant Stage Managers	Major/requires letter	20	Director

SET

Co/Assistant/Assistant to the Designer	Major/requires letter	20	Designer
Student Technical Director	Major/requires letter	25	Technical Director
Scenic Construction	Requires Application	12	Technical Director
Student Master Carpenter	Major/requires letter	20	Technical Director
Scenic Run Crew	Application	15	Technical Director
Scenic Painting Crew	Application	12	Technical Director

COSTUMES

Co/Assistant/Assistant to the Designer	Major/requires letter	20	Designer
Costume Construction	Application	12	Costume Shop Foreman
Costume Chief	Application	25	Costume Shop Foreman
Make-up/Hair Design	Application		Costume Designer

LIGHTS

Co/Assistant/Assistant to the Designer	Major	20	Designer
Student Master Electrician*	Major	20	Master Electrician
Light Board Operator	Application	15	Master Electrician
Follow Spot Operators	Application	15	Master Electrician

SOUND

Co/Assistant/Assistant to the Designer	Major	20	Designer
Sound Designer	Major	25	Technical Director
Sound Board Operator	Application	25	Technical Director
Mic Technician	Application	20	Technical Director
Sound Engineer	Application	20	Technical Director

PROPS

Prop Master/Mistress	Major	25	Set/Costume Designer
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RUN CREWS

Electrics Run Crew	Application	15	Master Electrician
Costume Run Crew	Application	18	Costume Shop Foreman
Make-Up Run Crew	Application	15	Costume Designer
Sound Run Crew	Application	15	Technical Director
Props Run Crew	Application	15	Technical Director

HOUSE

Box Office Manager	Application	20	Theatre Coordinator
Box Office Personnel	Application	12	Theatre Coordinator
House Manager	Application	20	Theatre Coordinator
Ushers	Application		Theatre Coordinator
Poster Distribution	Application		Theatre Coordinator

A full-time student (carrying 12 credits or more in a semester) must earn 25 TPH a semester. 200 TPH are needed in order to graduate. A part-time student must earn TPH proportionate to their credit load. (for example, if a student is only carrying six credits, then 12.5 TPH must be earned that semester). Students can only carry over up to a total of 12 TPH in a semester.

EVALUATION STANDARDS FOR TPH PARTICIPATION

In order to receive 100% of the TPH possible for any TPH position, the student should arrive early, dress to work and contribute 100% all of the time.

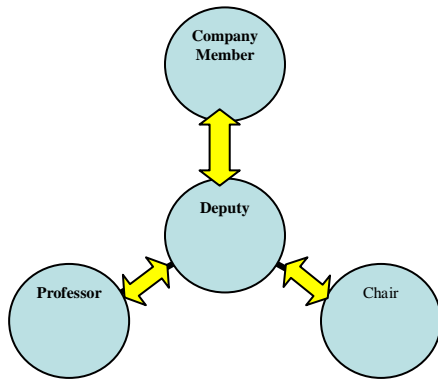
A student will receive less than 100% of the possible TPH if attendance is irregular, arrive late, leave early or disrupt work, have a bad attitude or lack commitment, not dressed to work or have low energy.

THEATRE DEPUTIES

Responsibilities of the SSU Theatre Department Deputy:

1. At the fall orientation, we will split up by major concentration (performance, technical, etc). Whoever is interested in the position of deputy will put their name in for consideration, or get nominated by their classmates.
2. Faculty members will choose the deputies at the next scheduled department meeting.
3. Deputies per concentration – Technical (2 for the school year), Performance (2 – one for the school year, 1 for each production), Stage Management (1), Design (1), Freshman (1 – elected from Freshman lab)
4. Duties of the deputy:
 - o Communication Facilitators
 - o Role models for appropriate behavior, able to answer question about said behavior
 - o Deal with reasonable issues
 - o Have periodic meetings in order to discuss the issues that arise, *without* faculty members there.
 - o Deputies will have ‘office hours’ – a specific time, twice a month, in order to make ourselves available.
 - o Deputies will also have meetings once during a production (with the performance deputy for that production).

Chain of command for the deputy:



PLAY SELECTION

The Play Selection Committee is composed of directors, designers, the technical director, one playwright and two staff members. The committee meets regularly throughout the year to pick the season of plays and to plan the production calendar. The basic criteria used to evaluate a script are:

1. Value of training for the student
2. Repertory of dramatic literature over a four-year period
3. Interest of director, designers, students and audiences
4. Acting requirements
5. Costume requirements
6. Scenic requirements
7. Special effects
8. Properties
9. Sound
10. Personnel needs
11. Type of Play
12. Mainstage or Callan Studio Theatre

The department's varied production history is listed in the Play Selection Committee's "Title of Play/Reference Sheets" show. (ATTACHMENT C)

AUDITIONS AND INTERVIEWS

Salem State Theatre supports non-traditional casting and equal opportunity for all applicants. We hold "open auditions;" anyone from the community or university interested in auditioning may do so. The greater "talent pool" generates better auditions and "real world" competition. Chief emphasis, however, is given to the SSU Theatre Arts student. We produce plays for the direct educational benefit of our students. Directors always weigh the potential and cast accordingly. Our "rule of thumb" is that at least $\frac{3}{4}$ of the cast should be SSU students.

Student actors in the BA are encouraged to audition for every department production. The BFA student actor must audition for every department show.

AUDITIONING PROCEDURES

Repertory Auditions occur in May for the following fall semester shows and in November for the spring semester. Notices are posted on the department's Production "Callboard" at least two weeks before auditions and detail dates, times and locations with the requirements for the process. The student is expected to read the play and to find out what the requirements are beforehand. Auditions are competitive, so come informed and prepared.

Students asked to attend "Callbacks" will be seen by individual directors at different times. After "Callbacks," casting is done with all directors sharing casting needs, questions and concerns before posting the cast list.

Here are some basic steps to following in Auditioning:

- Read the play. *Read the play.* READ the play.
- Read the audition information and come prepared.
- Rehearse your materials beforehand.
- Bring a photograph, preferably a headshot, and resume.
- Arrive early and come properly dressed for the audition.
- Fill in all information on the Audition Form. (ATTACHMENT D)
- Know your schedule and possible conflicts beforehand.
- Be specific as to your interest in role(s).
- Be quiet and listen for instructions or requests.
- Don't go anywhere without notifying the audition deputy.
- Be sure to adhere to the audition time limitations. Less is more.
- Don't leave the audition until officially dismissed.

"CALLBACKS" AND CASTING

Following auditions, the "Callbacks" list is posted. In auditioning for a specific role, chances are that you will not always get a callback for just that role. The "Callbacks" are about casting and very often directors see students in various roles and not just the ones the student indicated on the audition form.

Students are expected to initial the "callback" posting to indicate it has been read and the requirements are understood and accepted. If there are questions, the student should see the audition Deputy or the show's Stage Manager before initialing acceptance. If the student elects not to attend the "Callbacks" it is imperative that s/he notify the director so that adjustments can be made.

The cast list is posted on the Production "Callboard" following the "Callbacks" or within the next day or two. When cast, the student initials next to their name to indicate acceptance of the role and all its production responsibilities. Then the student **must report to the Costume Shop to have measurements taken during the times posted**. Cast members are required to sign an Actor Contract (Attachment B-1) provided at the measurement appointment. Only after these steps have been completed in the time frame assigned can the student assume they have the role.

ACCEPTANCE AND REJECTION

Theatre is a highly subjective art form and it functions by selection. If you are not cast or assigned a desired technical position, there are other jobs out there. Seek them out.

For the actor, there are no small roles. If you are not being cast, you should see your advisor and/or talk with the performance faculty to possibly reconsider your direction in the program.

PERFORMANCES

Performance "calls" are usually two hours before curtain. You should make it a practice to arrive 15 minutes early for your "call." If you are ever going to be late for a Performance "Call" contact your Stage Manager at once. Always make it a point of carrying the Company Phone Listing with you. If tardy, be sure to "sign-in" after you have personally told the Stage Manager or the Assistant Stage Manager that you are there.

COSTUME AND MAKE-UP POLICIES

The Costume Shop is located in SB 091 across from the Callan Studio Theatre. Cast calls for measurements and fittings are posted on the Production "Callboard." These are mandatory meetings and are never to be missed. If you must reschedule an appointed time, see the Stage Manager and contact the Costumer or the Costume Shop Supervisor. If such meetings are missed it alters the schedule for the "build" of your costume and jeopardizes your position in the show.

Once cast, actors are not to cut, color or perm their hair or alter their physical appearance in any manner. Actors must check any such anticipated actions with the Director and the Costume Designer. During auditions/interviews, necessary forms will indicate the "expected" and/or "particular" actor requirements.

Personal items, like jewelry, should never be used in rehearsals or performances unless requested by the actor and approved through the Costume Designer and Stage Manager. This arranged "loan" becomes your responsibility and the theatre will not be held accountable for loss or theft. In performances any important personal items not left at home will be collected by the Stage Manager for safe keeping and returned after the performance.

Students must furnish all personal underwear unless the style or period of the play requires a costume piece. In musicals when tap shoes are required the student should expect to provide them or to pay for them if purchased by the department.

Make-up may be purchased by the student through the University Bookstore or at various locations in Salem or on the greater North Shore. A basic make-up kit is the student's responsibility. The department will provide "Special" make-up needs, wigs or accessories.

THEATRE ETIQUETTE

In the dressing rooms, an actor's privacy is both personally and professionally important. Always knock before entering. When someone is applying make-up or getting into costume they are expected to be "getting into character" and you should respect this. Never play with another actor's costume or prop or use another actor's make-up or personal articles.

- Students are expected to follow all safety rules and regulations posted or distributed in all classes and/or production settings. (ATTACHMENT E)
- Students are not to use any equipment they have not been properly trained to operate.
- All injuries, no matter how slight, or any accident, which causes damage to property, shall be reported immediately to the faculty or staff member supervising the activity or present when the injury or accident occurs.
- Students in academic production are expected to attend the mandatory Safety Meetings and to adhere to all safety rules and regulations that are dictated for department productions.
- Students are not permitted to work in any theatre space without proper department authorization and direct supervision after day classes finish at 5:00 P.M.
- Students are to be accompanied whenever leaving any theatre space after dark.

EMERGENCIES

In case of severe accidents or injury:

- Call ext. 6111 Campus Police (Public Safety) giving location and the nature of the problem. They will make all other necessary calls.
- Don't panic.
- Provide any assistance possible. First Aid Kits are available in all Shops, Lobby Office and with the Stage Manager.
- In the event of a spinal injury or shock due to injury do not move the person injured.
- Wait for help to arrive.
- Notify the nearest faculty or staff.

In case of minor injury:

- Contact the immediate faculty, staff supervisor or Stage Manager and seek necessary assistance such as the First Aid Kit.
- If further assistance is needed contact Campus Police (Public Safety) at ext. 6111.
- Report the injury to the nearest faculty or staff.

Injuries involving Bleeding:

- Contact the immediate faculty, staff supervisor or Stage Manager.
- Call Campus Police (Public Safety) at ext. 6111 and give your location and specific nature of the injury.
- Don't panic.
- Don't leave the injured party until help arrives.
- Only designated supervisors or safety officials who have received blood borne pathogen training shall administer first aid, assist or transport an injured person who is bleeding.
- Blood and bodily fluids of all people should be handled as if they are infectious and could contain blood borne pathogens such as Human Immunodeficiency Virus (HIV) and Hepatitis B Virus (HBV). Universal precautions must be followed and these will be provided in prescribed class and/or production settings. In any case, the use of gloves and designated safety materials in any First Aid Kit must be used when dealing with bleeding.

NON-MEDICAL EMERGENCIES:

- In non-medical emergencies such as assault, robbery or severe damage to a building, call 6111 immediately.

- The key to safety and safety issues is to practice common sense. When in doubt, ask questions. Learn the steps that you are expected to take in accident prevention. We are proud of our excellent safety record

ATTENDING PRODUCTIONS

Every Theatre Arts major not directly involved (i.e. not cast or on a run crew) with a department production must see a performance of that production. This includes all recitals and projects.

THE CENTER FOR THE CREATIVE AND THE PERFORMING ARTS (CCPA)

The CCPA Executive Administrator is Kathleen McDonald. The office is located in the Alumni House on South Campus. This Administrative Office exists to produce and publicize all events that take place at Salem State University through the programs of Art, Music, Creative Writing, Dance and Theatre.

SCHOLARSHIPS AND AWARDS

"THE PRESIDENTIAL ARTS SCHOLARSHIP PROGRAM"

Awards full in-state tuition waivers as scholarships through the CCPA Office. Scholarships are designed to support the outstanding students in their study of Art, Music, Creative Writing, Dance or Theatre. Awards are renewable up to four years provided the student maintains full-time student status, sustains a 3.0 GPA in her/his selected field of study, demonstrates continuing creative and artistic contributions in that selected field of study and participates in all departmental programs (major contribution to each department production). Awards are based on merit, not on need. Contact the CCPA Office, the Theatre Arts Department Office or your advisor for an application form and further details. Application deadline is February 1st for the scholarship to be awarded the next fall term.

"CREATIVITY AWARDS"

Every spring the Center for Creative and Performing Arts acknowledges those students who have excelled within their particular area of Music, Dance, Art, Creative Writing and Theatre. The criteria for the Theatre students are an outstanding GPA, and creative and artistic contributions to the Department. Nominations are made by the faculty; application is not required.

"THE DEMBOWSKI GIFT"

Usually awarded to an upper-classman who has demonstrated outstanding achievements in all areas of theatre production and/or performance. Selection is made by the Dembowski family after nominations are received through the Theatre Coordinator. The award is in the form of a cash prize intended to assist the student in "getting her/his foot in the door of the specific area of the profession intended as her/his career." The award often assists in portfolios, headshots, application fees, or travel expenses for the student. The gift is presented at the annual Theatre Banquet.

"ETTINGER FAMILY ENDOWMENT SCHOLARSHIP"

This scholarship is possible through the generosity of the Ettinger Family and Charlotte Ettinger, Professor Emerita, who started the Salem State University Theatre program, The Ettinger Scholarship is presented annually to a Theatre Arts major to assist with the cost of tuition, fees or books. The selection of the recipient is based on nominations of students who have excelled in both their academics and production responsibilities.

"THE "DAG" SCHOLARSHIP

Initiated in 2000, this cash award is given to any outstanding Theatre Arts major who consistently demonstrates the successful balance of program and production responsibilities. This award goes directly to the student's tuition costs and is presented by Professor David Allen George at the annual theatre banquet. Selection of the recipient is made by the benefactor.

"THE MACLEOD TECHNICAL MERIT AWARD"

Awards the outstanding student talent in the Design and/or Technical areas. The cash award is given to a student as an incentive to purchase additional texts, resources, tools or working attire needed to further advancement in the study of Design and/or Technical Theatre. The award is given at the Annual Theatre Banquet.

"THE JAMES LODICO MEMORIAL AWARD" OR "THE UN-SUNG HERO AWARD"

Offered in memory of James LoDico, an alumnus of the Theatre & Speech Communication Department, the "Un-Sung Hero" award is in honor of his humble, hardworking commitment to all aspects of theatre. The award is offered to the student who has put forth extra effort in consistent and dedicated service to the department and fellow students. This is one of the highest honors offered in our program, because it is only given to an individual who, without personal agenda, goes beyond the job, to assist in any manner necessary to get the work done. An exclusive, one-of-a-kind, jacket bearing the recipient's name and the department's logo is presented to the winner at the annual Theatre banquet. The jacket can be awarded to any student at any level in the program. It usually goes to a student in the third or fourth year of study due to the amount of time and dedication considered in the selection process.

STUDENT THEATRE ENSEMBLE (STE)

The goal of the Student Theatre Ensemble (STE) is to offer a safe environment for artistic exploration and discovery. If Theatre is a science, then STE is another "laboratory" in which the students can hypothesize and create. STE, as an ever-growing community of students, strives to create a theatre experience that is defined solely by the judgment, creativity and artistic integrity of the students it encompasses. The STE includes everyone interested. It is sponsored through the Student Government Association (SGA) under "Groups and Clubs" and is open to every student's participation. STE is a theatre group "of students, by students, and for students."

STE has a unique and on-going relationship with the department as another venue for production. STE was the only student theatre organization in New England to be invited by the Kennedy Center's American College Theatre Festival to participate as a full-entry in the 1998 Regional Finals: *BEGGARS IN THE HOUSE OF PLENTY* won distinction in both performance and production, in competition with five other college and university departmental productions.

The organization is represented at weekly departmental Production Meetings through the STE Production Manager. For details as to membership, participation, meetings, auditions or running for

any offices in the organization, check the STE "Callboard" located outside of the Stage Door/Mainstage.

HUMAN ACTION THEATRE (HAT)

Human Action Theatre (HAT) is an independent theatre group that performs each year for University Orientation. The goal of HAT is to present university issues such as; racism, sexuality and eating disorders, in a truthful manner. The cast, as an ensemble, creates the show through self-written monologues, improvisation, song writing and dance and rehearses in the summer.

HAT has grown from doing a few "skits" into presenting fully realized productions. Through years of development HAT has become one of the most popular and highly funded parts of Orientation. Check the STE "Callboard" for information.

FIRST YEAR LAB EXPERIENCE

Every First Year student must participate in the First Year Lab Experience. Meetings and rehearsals run the first four weeks of classes culminating in a public presentation.

Students involved receive information through the mail before the start of their first semester as a SSU Theatre Arts major. Students receive a maximum of 12 TPH for the process. Students not fulfilling the requirements of the process are awarded less TPH accordingly. The award of TPH allows the First Year student the opportunity to get an excellent start in the production requirements of the program. The First Year Lab facilitator in conjunction with the department faculty conducts such TPH evaluation and awards.

All concerns or issues relating to the Lab Experience should be presented to the facilitator.

SUMMER THEATRE AT SALEM (STS)

STS has been operating for the last sixteen years, offering a summer theatre professional opportunity for students and giving our audiences the chance to see two to three fully staged productions. STS usually operates from late May to the end of July. The usual summer schedule runs a total of six to eight weeks with weekend performances.

BFA JURIES

All students in the BFA must "Jury" each mid-semester. This process involves preparation and a presentation before the theatre faculty.

GUIDELINES AND REQUIREMENTS FOR BFA STUDENTS

The BFA degree is a strenuous training program that does NOT allow for part-time status.

Students in the BFA degree program are required to Jury every semester. Failure to jury will result in a denial of BFA status. All BFA students are required to complete a minimum of six juries before they earn their BFA degree. All BFA students are required to attend an exit interview with the

faculty at the end of their senior year before graduation. A transfer student into the BFA program must complete a minimum of three years at Salem State University as a Theatre Major.

After the juries the students receive a letter notifying them of their status in the program as either "approved," "provisional," or "denied."

A student with an "approved" status has met the requirements of the program including a 3.0 overall GPA in their theatre classes, sufficient Theatre Production Hours, a good audition or portfolio presentation and demonstrated growth, commitment and capacity in the program.

A pattern of withdrawals over a series of semesters indicates a lack of commitment to education, jeopardizes a student's standing in the BFA program, and warrants an explanation to the BFA Committee.

By the end of the sophomore year, if a student is not "approved" status, they must transfer into the BA program. The Theatre Department is committed to full-time students completing their university education in four to five years.

A student with a "provisional" status has not successfully met all the requirements of the program. If their overall GPA in their theatre classes is above a 2.90 and they have been active (TPH) in the program and have demonstrated growth in the program, they may receive "provisional" status.

A student with a "denied" status has not met the requirements of the program and will be advised to follow the BA degree requirements by selecting a minor and fulfilling the foreign language requirements.

If a student receives two "provisional" status reports sequentially, and at their next jury does NOT receive an "approved" status, they will be "denied" standing in the BFA.

However, non-sequentially, it is permissible to receive a total of three "provisionals." If after receiving three "provisionals", a student is not approved at their next jury, they will be "denied" standing in the BFA program. Once a student is denied standing in the BFA program, the BFA degree is no longer an option, and they will NOT be allowed to jury again.

Class rank (i.e. Freshmen/Sophomore etc.) is determined by number of credit hours, not years in university. Students in the BFA degree program who fail to jury will NOT be permitted back into the BFA program. Students who are on a leave of absence from the university are not required to jury for the time that they are on leave, but will be reinstated upon return. Failure to comply with these guidelines will result in expulsion from the BFA degree program.

Requests for letters of recommendation and/or personal references should be done in a timely and courteous fashion, at least two-four weeks before any due date.

REQUEST PROCEDURE FOR USE OF THEATRE SPACES:

When requesting to use a Theatre space, the organization or individual making the request must do the following:

1. A written request must be submitted to Stuart Grieve, Mainstage Manager. Requests must be made at least **8 weeks** prior to dates of performance. The request should contain the following information:

- Dates and times of performance
- Dates and times for use of rehearsals spaces
- Dates and times for use of shop
- Set drawings
- Any additional light requirements above the existing light plot
- Sound requirements
- List of production personnel
- Responsible contact person (i.e. faculty advisor)
- Any rental request for props and/or costumes.

2. The request is forwarded to Theatre and Speech Communication Department chairperson for his/her approval.

3. The request will be submitted to the Play Selection Committee for review and advice.

4. Decision to accept or reject the request will be made at least four weeks prior to the event.

The following will be used in judging the request:

1. The maximum time for the Administrative staff's involvement with the event is 40 hours, and not to exceed 8 hours per day.
2. The use of the shop and the tools are limited to 20 hours.
3. The repertory light plot is to be used. Instruments can be added for specials, but the repertory light plot must be restored at the end of the event.

ASSOCIATIONS

The department and/or individual faculty and staff members maintain active membership and participate in the following organizations and associations:

- Actors Equity Association (AEA)
- Association for Theatre in Higher Education (ATHE)
- The American Federation of Radio & Television Artists (AFTRA)
- Kennedy Center American College Theatre Festival (KCACTF)
- The New England Theatre Conference (NETC)
- The United States Institute for Theatre Technology (USITT)
- The National Association of Schools of Theatre (NAST)
- Screen Actors Guild (SAG)
- Voice and Speech Trainers Association (VASTA)
- The Society of American Fight Directors
- Association of Theatre Movement Educators

FACULTY

- Kate Kohler Amory, Assistant Professor Movement Specialist
BFA, Goldsmiths College, University of London
MFA, Naropa University, Boulder, CO
- Celena Sky April, Professor Voice, Performance Studies, Director
BFA, School of Performing Arts, United States International University
MFA, University of Texas, Austin
- Francis E. Callan, Professor, Emeritus
BS, Bridgewater State College
M.Ed., Salem State College
- William Joseph Cunningham, Professor Playwriting, Theatre History, Director
Department Chairperson
BA, Tufts University
MFA, University of California, Los Angeles, CA
- James J. Fallon, Professor Design, Theatre Studies
BA, St. Francis College
MFA, Temple University
- David Allen George, Professor Theatre Coordinator, Performance Studies,
Director
BA, MFA, Indiana University
- Thomas J. Hallahan, Associate Professor Speech Communication
BS, S.U.N.Y. at Geneseo
MA, Ohio State University
M.Ed. Harvard University
Sc.D., Boston University
- Elizabeth Hart, Professor Secondary Education Coordinator, Speech Communication
BA, Emmanuel College
MA, University of Massachusetts
- Thomas J. Healy, Associate Professor Speech Communication
MA, Fairfield University
Ph.D. University of Southern Mississippi
- Jane Hillier-Walkowiak, Associate Professor Costume & Scenic Design
BA, Trent Polytechnic, Nottingham, England
- Elizabeth Jude Maciejewicz, Assistant Professor Speech Communication
A.A., North Shore Community College
B.S., MA., Emerson College

Christopher Morris, Assistant Professor Technical Director, Sound & Scenic Design
BA, Technical Theatre, University of New Hampshire
MFA, Technical Production, University of Delaware

Peter Sampiere, Assistant Professor Speech, Director
BA, St. Michael's College
MFA, Trinity Rep Conservatory

Amy Smith, Assistant Professor Speech Communication
BA, Pfeiffer University
MA, University of North Carolina
Ph. D., Bowling Green State University

Whitney L. White, Professor Lighting & Scenic Design, Theatre Studies
BA, Marymount College of Kansas
MA, Indiana University

ASSISTING FACULTY

Thomas E. Luddy, Emeritus Director
AB, MA, Boston College
Ph.D., ABD, New York University

STAFF

Linda Burt, Staff Assistant Costume Shop Supervisor/Costume Design
BS, Nursing University of Maryland
M.Ed., Boston University

Dominic Donadio Master Electrician
BFA, Salem State College

Stuart Grieve, Staff Assistant Asst. Technical Director & Auditorium Manager/Sound Design
BA, MFA, University of Delaware

Ann Hall, Clerk IV

SALEM STATE UNIVERSITY
Theatre and Speech communication Department

THE091, 092, 093, 094, 095, 096, 097, 098
Theatre Participation I, II, III, IV, V, VI, VII, VIII
0.5 Non-Degree Credits each course

Course Description: This course is designed to record the student's direct supervised involvement in the many aspects of Departmental theatre production. This course provides the application of the basic principles and practices addressed in the theatre courses THE101, Introduction to Theatre Arts, THE 102 Stage Technology I, and/or THE110 Movement for the Stage. The pass or fail grade will be based on the successful completion of assigned cast or crew positions for Department productions. Production positions earning Theatre Participation non-degree credits are listed and explained in the Theatre Handbook and are available in the department office. Does not give degree credits.

Course Prerequisites: There are no prerequisites or co-requisites for this course.

Suggested Texts: *Theatrical Design and Production* by J. Michael Gillette
The Theatre Experience by Edwin Wilson
Salem State University Theatre Handbook, given to all
freshmen/transfer students at orientation sessions. Additional copies may be purchased
for \$5.00 in the Theatre and Speech Communication department office.
Additional materials for reading, review, demonstration and/or examinations will be
issued at rehearsals, meetings and crew calls as handouts and/or held on reserve in
the University library under the course title.

Global Goals:

Student will have a better understanding of all that is involved in the presentation of a theatre production. Students will have direct experience in the many aspects of theatre production including, but not limited to, scenic construction, costume construction, theatrical stage lighting, properties, performance, sound engineer, stage management, run crew, light board operator, sound board operator, front of house staff and box office.

Instructional Objectives:

Theatre participation courses provide a direct classroom to stage application of knowledge and techniques in all aspects of a theatrical production by providing an in-house field work system of direct supervised work on departmental productions. In the production environment, the student is offered the practical experience of training and working with basic equipment, tools, hardware and materials used in all aspects of a theatrical production. Students will also experience various approaches to performing a role. Operational and safety procedures are studied and examined in hands-on experiences for all students. The students' active involvement and personal development are emphasized.

Course Outline:

THE091-098 are taught through the audition process and the application and sign up for production personnel positions for the department productions. Repertory auditions are held in early May for the fall semester production and in November for the spring semester productions. Students will have various production responsibilities depending on their particular field of interest. Students are required to earn 25 Theatre Participation Hours each semester in order to pass each of the Theatre Participation courses. Please be aware that Theatre Participation Hours (TPH) are not actual time: one TPH is awarded for approximately 2.5 hours of actual work time.

Theatre Participation Hours can be accumulated by assuming responsibilities and working in all areas of production

Student Responsibilities:

25 TPH must be earned in each semester in order to pass each of the Theatre Participation courses. Full-term students are required to accumulate a minimum of 215 TPH per semester. A minimum total of 50 TPH are to be accumulated at the end of each academic year, with a minimum of 200 TPH over a four year, full-time program for graduation. PLEASE NOTE: The awarding of TPH is based on the quality of the job done; i.e. a job well done earns the full TPH possible for that responsibility, a poorly done job will merit less. The full theatre faculty and staff meets post-production to assign TPH to the students involved in that production.

Freshmen, Transfer and Part-Time Students:

As part of Theatre Orientation (and as a way to earn one-half of the semester's required TPH), all freshmen and transfer theatre majors are required to participate in the First Year Laboratory, a process-oriented experience involving a 4-5 week rehearsal period and a presentation of the creative work for the department.

At the end of their freshman year, all full-time theatre majors will have accumulated 50 TPH; at the end of their sophomore year, 100 TPH; at the end of their junior year, 150 TPH; and, at the end of their senior year, 200 TPH. This will result in the successful passing of the eight required Theatre Participation non-degree credit courses. It should be noted that students are allowed to carry over a maximum of 12 TPH no matter how many they may successfully accumulate in a semester, to the next semester.

Transfer students are held accountable for TPH and Theatre Participation non-degree credit courses only for those semesters in which they are registered at Salem State University; therefore, at the end of their first year here (full-time) they must accumulate 50 TPH and pass THE 091 and THE092 and so on. As a result, a transfer student who graduates from Salem State University after being here only three years full-time would need only 150 TPH and pass six of the Theatre Participation non-degree credit courses to do so.

Students at a part-time status must coordinate their “adjusted” TPH with their academic advisor for each semester of part-time study. Reduction of TPH for part-time status is in direct proportion to reduction of course load, e.g. approximately 6 TPH are required for each 3 credit hour course taken in a semester. Part-time students would be able to keep accumulating TPH to successfully pass a Theatre Participation non-degree credit course.

For BA theatre majors who minor in Secondary Education for licensure, 175 TPH must be acquired and the successful completion of seven Theatre Participation non-degree credit courses before they take their final semester for practicum; in other words, their TPH requirement is waived for the semester in which they take EDU 490 Practicum. However, if a student enters their final semester of practicum with less than 175 TPH, they will be required to earn the TPH necessary to bring their total up to 175 TPH while doing their practicum in order to graduate with sufficient TPH and completion of seven Theatre Participation non-degree credit courses.

If any theatre major has completed all course work for graduation, but had insufficient TPH and the unsuccessful passing of the required Theatre Participation non-degree credit courses, they will not be permitted to graduate with a BA or BFA degree in Theatre. Instead, they must register for the required Theatre Participation non-degree credit courses and work on department productions to reconcile their TPH deficiency to the correct amount needed in order to then graduate.

Grading System: 25 or more TPH = Pass
 Less than 25 TPH = Fail

Work Attitude, Quality, and Quantity:

Attitude will take into consideration having required materials and following the departmental policies and manner with which work is approached and the way each student is part of the production team effort. Work quality and quantity grade will be based on the accuracy of the completed projects in relation to the relative skill level of each student in any area. Absence, tardiness or leaving early from a work or performance call will result in lost TPH.

Evaluation Periods:

Each departmental production will have a TPH assessment meeting no more than two weeks after closing night of each production. TPH will be posted one day after the meeting on the Callboard outside the department office.

Required Materials and Course Policies:

1. The student must wear appropriate clothes and bring correct tools (wrench, scissors, tape measure, pencil, etc.) to each work call, rehearsal, performance, meeting, set-in, and/or strike at which the student participates. It is the student’s responsibility to find out and know what is appropriate and/or correct in each instance for each crew or job.
2. The student must have the necessary student insurance and/or personal insurance up to date.

3. The students are responsible for taking the necessary precautions about where she/he stores personal belongings when in any activity. Please make it a habit to NOT bring valuable items or large amount of cash to the shops, theatres, or dressing rooms.
4. NO SMOKING, EATING, OR DRINKING IS PERMITTED in any of the offices, theatre house (audience seating area), stage, dressing rooms, or shop areas.
5. The student is responsible for the clean-up and correct replacement of tools and/or materials he/she uses. This will be reflected in the work attitude element of TPH.
6. The student is reminded to always check the Theatre callboard outside the department office. The department office is located in the Administration building. The Callboard will contain information regarding all aspects of the productions.

University Policy Statement:

Salem State University is committed to providing equal access to the educational experience for all students in compliance with Section 504 of the Rehabilitation Act and The Americans with Disabilities Act and to providing all reasonable academic accommodations, aids and adjustments. Any student who has a documented disability requiring an accommodation, aid or adjustment should speak with the instructor immediately. Students with Disabilities who have not previously done so should provide documentation to and schedule an appointment with the Office for Students with Disabilities and obtain appropriate services.

CREW POSITION CONTRACT

Please P R I N T the necessary information CLEARLY.

I, _____, have received a production calendar outlining the time commitment required for the Crew Position of:

_____ for the production of:

_____.

I understand the requirements of this job and will complete the assigned tasks to fulfill the Theatre Production Hour requirements. TPH for each position are listed in your Theatre Handbook.

If I am cast in a production,

I will not be required to fulfill the requirements of this contract.

STUDENT SIGNATURE _____ DATE _____

CURRENT LOCAL UNIVERSITY ADDRESS

Street City State Zip Code

CURRENT LOCAL UNIVERSITY PHONE NUMBER () _____

PERMANENT HOME ADDRESS

Street City State Zip Code

PERMANENT HOME PHONE NUMBER () _____

NOTE: Failure to adhere to the conditions of this contract and the duties and responsibilities of this assigned crew position will result in the loss of Theatre Production Hours. The number of Theatre Production Hours the student loses will be determined by the faculty and staff of the Theatre Department.

ALL THEATRE MAJORS MUST CHECK THE CALLBOARD DAILY!

ATTACHMENT B-1

**SALEM STATE UNIVERSITY
DEPARTMENT OF THEATRE AND SPEECH COMMUNICATION**

Performance Position Contract

PLEASE PRINT all the necessary information listed below.

I, _____ realize the commitment required for the Performance Position (Role) of _____ for the production of _____ and I will complete the assigned tasks to fulfill the Theatre Production Hour(s) requirement.

Upon the successful completion of this Performance Position (Role), I am aware that I can earn up to _____ TPH points.

I agree that I will not be involved with ANY other production that would in any way jeopardize my FULL commitment to THIS production. I agree to be available for ALL rehearsals and performances scheduled from the start of the rehearsal process through to the post-production meeting.

I am also aware of the policy that I am NOT TO BE ENGAGED in any other Salem State Theatre production and/or in any Student Theatre Ensemble production or "Showcase" while I am fulfilling the agreement of THIS contract. I am aware that such engagement is a breach of this contract and is grounds for my dismissal from the Performance Position (Role) and this production.

I agree that I will attend ALL of the classes for which I am registered. I give the Theatre and Speech Communication Department permission to check on my progress and attendance in all of my academic classes. Failure to maintain good grades and excellent attendance in my academic classes will result in my dismissal from the cast of the production.

With my signature, I agree to the terms, conditions and consequences of this contract.

Current University Address: _____
Current Telephone Number: _____
Permanent Home Address: _____
Permanent Home Telephone Number: _____

Signature Date

Director's Signature Date

NOTE: Failure to abide by the terms and conditions of this contract will result in my dismissal from the cast of this production. My required TPH may be earned by working on a crew for the production.

ALL THEATRE ARTS MAJORS MUST CHECK THE 'CALLBOARD' DAILY!!!

SALEM STATE UNIVERSITY

PLAY REFERENCE GUIDE

ATTACHMENT C

SEMESTER	YEAR	TITLE	
Fall	1974	Marat/Sade Brecht On Brecht Gershwin Tonight	
Spring	1975	View From the Bridge Butterflies Are Free	
Fall	1975	The Good Doctor Cabaret	
Spring	1976	Asylum II Boys In the Band	
Fall	1976	Jacques Brel Is Alive and Well and Living in Paris A Midsummer Night's Dream	KCACTF Finalist
Spring	1976	Asylum II The Fantasticks	
Fall	1977	Ladyfingers King Midas and The Golden touch	
Spring	1978	The Three Penny Opera God	
Fall	1978	Holy Ghosts The Dark of the Moon	
Spring	1979	Something's Afoot Scapan	
Fall	1979	Eh? The Birds The Pied Piper	KCACTF Finalist
Spring	1980	Hedda Gabler The Alchemist	
Fall	1980	Pippin The Disintegration of James Cherry Puttin' On The Ritz	
Spring	1981	Antigone Moonchildren	
Fall	1981	Vanities Of Mice and Men The Nearsighted Knight & the Farsighted Dragon	
Spring	1982	Suddenly Last Summer What the Butler Saw	

Fall	1982	Company Still Life
Spring	1983	The Taming of the Shrew Series III
Fall	1983	Frankenstein Play It Again, Sam
Spring	1984	Interrogation of Ambrose Fogarty The Glass Menagerie
Fall	1984	Charlie's Aunt Getting Out
Spring	1985	The Great Cross Country Race Final Passages A Voice of My Own
Fall	1985	One Flew Over the Cuckoo's Nest Table Settings
Spring	1986	Babylon Has Fallen My Sister In This House
Fall	1986	Grease The School for Wives
Spring	1987	Lysistrata The Man With the Raincoat
Fall	1987	True West Saint Joan of the Stockyards KCACTF Finalist
Spring	1988	Shakespeare's Greatest Hits Agnes of God
Fall	1988	The Dining Room The Foreigner
Spring	1989	Miss Julie Hair
Fall	1989	The '59 Pink T-Bird Hamlet Dreams
Spring	1990	No Exit Beyond Therapy
Fall	1990	T-Bone N' Weasel Little Shop of Horrors
Spring	1991	Barefoot In The Park Tartuffe KCACTF Finalist
Fall	1991	Tooth of Crime

Spring	1992	Ghosts Salem's Daughters
Fall	1992	Cabaret
Spring	1993	Filthy Innards (ACTF Finalist) House of Blue Leaves Uncle Vanya
Fall	1993	Sacrament Five A View From the Bridge
Spring	1994	The Last Unicorn Back To the Blanket Six Characters in Search of An Author
Fall	1994	The Pirates of Penzance The Last Unicorn
Spring	1995	American Buffalo Lend Me a Tenor
Fall	1995	The Miracle Worker The Snow Queen
Spring	1996	The Birthday Party Romeo and Juliet
Fall	1996	Follies The Snow Queen
Spring	1997	Our Town
Fall	1997	You Can't Take It With You Trojan Women
Spring	1998	Cloud Nine Rosencrantz and Guildenstern Are Dead
-		
Fall	1998	Arms and The Man La Bête
Spring	1999	BFA Directing Recitals Guys and Dolls
Fall	1999	Noises Off The Eccentricities of A Nightingale
Spring	2000	The House of Bernarda Alba The Importance of Being Earnest
Fall	2000	The Cherry Orchard Playing for Time
Spring	2001	The Conduct of Life Into the Woods

Fall	2001	The Taming of the Shrew The Effect of Gamma Rays on Man-in-the-Moon Marigolds	
Spring	2002	Arcadia Broadway Bound	
Fall	2002	The Odd Couple (return) Oedipus Rex	
Spring	2003	The Snow Queen A Question of Character The Cradle Will Rock	
Fall	2003	Golden Boy Course Work	
Spring	2004	The Snow Queen Course Work Bedroom Farce King Lear	KCACTF Finalist
Fall	2004	Translations The Cashier	
Spring	2005	The Snow Queen Children of a Lesser God Bat Boy: The Musical	
Fall	2005	Dracula The Elephant Man	
Spring	2006	The Snow Queen The Chairs The Country Wife	
Fall	2006	Ten November Six Degrees of Separation	
Spring	2007	The Snow Queen Fahrenheit 451 Company	
Fall	2007	A Doll's House Antigone	KCACTF Finalist
Spring	2008	One Acts/Tennessee Williams Mother Courage and Her Children	
Fall	2008	Proof The Tempest	
Spring	2009	Imagination The Pirates of Penzance	
Fall	2009	The Weir	

Spring	2010	Fools Crimes of the Heart Great Expectations
Fall	2010	Picasso at the Lapin Agile Red Noses
Spring	2011	Tantalus Rent

Salem State Audition Form

Audition #: _____

• Please print neatly. If you have ANY questions, PLEASE ask!

Date: _____

NAME: _____

Production: _____ Role Desired: _____

SSU Student? _____ Major: _____ Year in School: _____

Theatre majors are required to fill out a Crew Position Contract at the Same Time as This Form!!
Non-theatre majors are invited to sign up for crew positions as well.

Contact	
Telephone Numbers	School Address: _____
Home: _____	Street Number: _____
CELL: _____	City, State, ZIP: _____
Work: _____	Permanent Address (Home) _____
Emergency: _____	Telephone: _____
Other: _____	Street Number: _____
	City, State, ZIP: _____

Personal Specs

Date of Birth: _____	Color Hair: _____	Weight: _____
Age: _____	Color Eyes: _____	Voice Type: _____
Age Range: _____	Height: _____	Voice Range: _____

Schedule

• Performance dates are _____ and _____. Rehearsals begin on _____.

The rehearsal schedule will be built around the cast's time commitments until run-through rehearsals starting on __. At that time, attendance at all rehearsals and performances will be **mandatory**. Additional time will be needed for coaching, costume fittings, and photo calls.

Please note any other commitments (beyond your regular busy times) that you will have during the rehearsal period. Use back of sheet if necessary.
--

Please X times you are NOT Available for Rehearsal

	12p m	1pm	2pm	3pm	4pm	5pm	6pm	7pm	8pm	9pm	10pm
Sunday											
Monday											
Tuesday											
Wednesday											
Thursday											
Friday											
Saturday											

(Type= Professional, Community, Summer, College, High School, etc.)

List your three most recent acting credits in the space provided below.
If you are submitting a **resume**, it is **not necessary** to fill out this section.

Date:	Date:	Date:
Play:	Role(s):	Role(s):
Role(s):	Play:	Play:
Theatre:	Theatre:	Theatre:
Type of Theatre:	Type of Theatre:	Type of Theatre: 23

Please use the reverse to list any special skills, talents, training or experience that you feel are relevant.

Special Skills, Talents and or Training

(Dance, Voice, Musical instruments, Mime, Acrobatics, Clowning, Languages, Dialects, Fencing, Stage Combat, etc.)

Skill / Talent	Amount of Training	Instructor / School

Additional Rehearsal Conflicts (continued) -

COMPANY GUIDELINES

ATTACHMENT E

I. BUILDING

A. Entrances and Exits

1. Auditorium: All company members will enter and exit through the middle doors in the North Hall ONLY (please – this helps with security and maintenance as we have severe problems in both areas).
2. Callan Studio: All doors will be open for rehearsals until tech weekend. After tech. weekend, all company members will enter through dressing room entrance ONLY.

B. Bathrooms

1. Auditorium: All actors will use bathrooms in dressing rooms ONLY. Please do not use lobby bathrooms. If the actors do not want crew members using dressing room bathrooms, then crew members may use the bathrooms in the tunnel.
2. Callan Studio: Public bathrooms are on basement level for men and women

C. Lights

1. When you are the last person to leave a space, please shut off the lights.
2. If you see work lights on (in either theatre) and you don't know how or where to turn them off, ask someone.

D. Cleanup

1. This is your theatre; as such, it is your responsibility to keep it clean.
2. If you are doing a job of any kind, you must clean up, put away tools, and return unused stock.
3. If you see a mess, clean it up. At the very least, notify the Stage Manager.
4. No food or drink allowed in the seating areas of the theatres. Water is an exception.

II. DRESS

A. Clothes

1. All company members will either wear or bring clothing appropriate for any and all possible activities, such as crawling, rolling and lying on the floor, jumping, stretching, spinning, etc. Company members will perform all required activities whether dressed appropriately or not!
2. Once in costume, do not go out into the house.
3. Do not handle anyone else's costume.

B. Footwear

Until specific rehearsal footwear is issued by the costume designer, company members should wear shoes that are comfortable and flexible, i.e. sneakers or soft, low-heeled leather shoes.

III. PERSONAL

A. Smoking

1. Smoking is only allowed outdoors and 20 feet from the building. Please pick up your extinguished butt and throw it away.
2. NO SMOKING IN COSTUME IS ALLOWED!

B. Eating and Drinking

1. No eating or drinking anything except water while in costume.
2. Auditorium: No food or drink is permitted in ANY area of the auditorium with the exception of the following spaces:
 - a. The Green Room
 - b. Dressing rooms (only until the night of first dress rehearsal)
 - c. Lobby and on-stage if called for.
3. Callan Studio: Eating and drinking is permitted in the Green Room ONLY.

4. Dispose of all garbage immediately upon creating it. Failure to do so will result in the loss of the entire company's food and drink privileges.

5.

C. Personal Belongings

1. You are responsible for all your personal belongings. Do not bring jewelry, money, or other valuables to rehearsals or performances.

2. If it is absolutely necessary that you bring certain valuable items, you must notify the Stage Manager before the rehearsal or performance and arrangements will be made.

3. Starting with first technical rehearsal, the Stage Manager will collect and lock up any small valuables used for the production.

IV. BACKSTAGE

A. PROFESSIONAL BEHAVIOR IS EXPECTED AT ALL TIMES.

1. It is your responsibility to be on time and in place for all calls and cues during rehearsals and performances.

2. Please, only essential conversation should take place during rehearsals and performances. Do not bother the other actors or technicians unless it is an emergency or necessary for the execution of the show. If you must talk, do so in a whisper and remain alert to what is happening.

3. If you are not needed backstage for an entrance or scene shift, please go to the dressing rooms, Green Room, or other designated area to wait for your next entrance or cue.

4. Do not leave designated station unless it is an emergency and it has been cleared with the Stage Manager or Assistant Stage Manager.

5. All backstage personnel are required to wear dark (preferably black) clothing and soft-soled shoes.

6. NEVER exit the stage through the curtain after a performance or while the audience is in the house.

B. Props and Special Effects

1. NEVER touch or play with any prop or special effect that is not yours and is not your responsibility. Accidents do happen!

2. If a prop or scenery piece is broken, report it to the Stage Manager or Assistant Stage Manager THAT DAY so that it may be fixed as soon as possible.

3. Do not use your props during scenes that do not call for them.

V. MISCELLANEOUS

A. Problems.

1. Any and all problems – from smoking equipment to dripping faucets – MUST be reported to Stage Manager, Technical Director, Auditorium Manager, or Department Secretary.

2. If you have any problems, please tell the Stage Manager. We can't fix something unless we know about it.

3. You are the eyes and ears of the Department. It is your responsibility to watch, listen, and report.

B. Safety

1. Stage Manager or Technical Director will review with all company members:

◆ Fire exit procedures

◆ Fire extinguisher placement and operation

◆ First Aid supplies

It is your responsibility to know all this information, and to be prepared to act responsibly and calmly in the event of an emergency. It is recommended that all company members have basic First Aid and CPR training.

SHOP SAFETY GUIDELINES

ATTACHMENT E

1. A shop supervisor must be present whenever a student is working in the Scene Shop.
2. A student must have the permission of the Technical Director or Assistant Technical Director to work in the shop at any time.
3. At least two people must be present at all times when power tools are in use. (Buddy system)
4. Students shall not use equipment which they have not been properly trained to operate.
5. Students shall not operate equipment if safety features are disabled or removed.
6. Damaged or malfunctioning equipment must be reported to a shop supervisor immediately and tagged to prohibit use.
7. The Scene Shop shall be clean and all tools put away at the end of each workday.
8. Scene Shop Dress Code:
 - ◆ All shop personnel must wear approved eye protection at all times.
 - ◆ Hearing protection is recommended during construction activities (sawing, hammering, drilling, etc.)
 - ◆ Substantial footwear (a shoe or boot which has an upper made of leather or man-made leather covering the entire foot and sole of at least 1/4th thickness) must be worn at all times. No opened toed shoes (i.e. flip flops are acceptable.
 - ◆ No ties, jewelry or loose fitting clothes, which could become entangled in power equipment, are permitted.
 - ◆ Long hair must be worn up in such a way so that it does not become entangled in power equipment.
 - ◆ Proper welding dress (gloves, mask, long sleeves and pants, substantial shoes) must be worn for welding operations.
9. All injuries, no matter how slight, or any accident which causes damage to property, shall be reported immediately to a shop supervisor.
10. All explosives and flammable liquids must be kept in a locked cabinet when not in use.
11. Absolutely no smoking allowed.
12. Horseplay of any kind is not permitted and will result in a reduction or suspension of shop privileges.
13. Work on elevated structures must be done on safety ladders or scaffolding under the supervision of the Master Electrician.
14. When working on scaffolding or "Genie" lifts, there must be two people working on ground as safety lookouts and movers.
15. Only one person can operate any of the Genies" lifts at one time.

ATTACHMENT F

Campus Police	542-6111 – All emergencies
University's Public Safety	542-6542
Salem State, Health Services	542-6413
Theatre/Speech Department Office	542-6290
Theatre/Speech Department (FAX)	542-6291
CCPA Administrative Office	542-6515
Mainstage Lobby Office	542-6292
Mainstage/Shop/Backstage/Booth	542-6292
Callan Studio Theatre "Backstage"	542-6110
Costume Shop	542-6388
Student Theatre Ensemble	542-7000
University Bookstore	741-3808
University's Facility "HELP" Line	542-4357
University's Counseling Services	542-6410
University's Residence Life	542-6416
Salem State University Switchboard	542-6000
Salem Police Department	744-1212
Salem Fire Department	744-1234
Ambulance Service	744-4414
Salem Hospital	741-1200