

**Francis Marion University
Department of Theatre Arts**

2018 – 2019 Theatre Arts Student Handbook

A. Glen Gourley, Jr., MFA
Coordinator, Theatre Arts Program

D. Keith Best, MFA
Chair, Department of Fine Arts

TABLE OF CONTENTS

INTRODUCTION.....	3
THE DEPARTMENT OF THEATRE ARTS MISSION STATEMENT.....	4
DEPARTMENT OF THEATRE ARTS FACULTY AND STAFF.....	5
IMPORTANT PHONE NUMBERS.....	6
GENERAL STUDENT REGULATIONS	7
EDUCATION REQUIREMENTS	8
I. Academic Advisement and Program Planning	8
II. General Class Policies.....	8
III. General Education Requirements.....	9
IV. Major in Theatre Arts Requirements.....	10
V. Minor in Theatre Arts Requirements	11
VI. Collateral in Theatre Arts Requirements.....	11
VII. Planning Your Curriculum	11
THEATRE ARTS SCHOLARSHIPS AND WORK STUDY.....	12
FACILITIES AND LEARNING RESOURCES.....	13
UNIVERSITY THEATRE	14
I. University Theatre Call Board	14
II. Theatre Participation Guidelines.....	14
III. Student Productions	17
THEATRE SAFETY	18
I. Safety Policy	18
II. Handling Safety Issues.....	18
III. Restricted Access	18
IV. First Aid, accidents, and reporting	18
V. Emergency Procedures.....	19
VI. Chemical Spills	20
VII. Fire control and Use	20
VIII. Combat and Weapons	21
IX. Smoking Rules	21
X. Safety complaints and hazards.....	21
XI. Theatre and Backstage Safety Rules	21
XII. Safety notices and bulletins.....	22
XIII. MSDS.....	23
XIV. Work requiring training.....	23
XV. Ventilation Systems	23
XVI. Personal Protective Equipment	24
XVII. Electrical Systems	24
XVIII. Rail and Counter Weight Fly System.....	24

INTRODUCTION

A well-rounded education that prepares students to succeed in the modern world is at the heart of the traditional liberal arts education. Therefore, students in this program are required to successfully complete 59 hours of General Education Requirements. In addition to this foundation, the Theatre Arts major must successfully complete 31 hours of foundation courses, 6 hours of literature courses, and 12 hours of specialty courses. The Bachelor of Arts degree in Theatre Arts also requires an 18 hour minor or two 12 hour collaterals.

Our Theatre Arts Program provides students with sound training in all areas of theatre. Our hands-on approach to learning the craft from within our working theatre venues prepares students to move directly into the profession or on to graduate or professional schools.

Our core curriculum represents the body of knowledge all theatre artists should have. These include courses in Acting, Directing, Stagecraft, Makeup, Costume Crafts, Theatre History and Dramatic Literature, as well as practical experience working on various aspects of mainstage productions. Theatre Arts majors also take courses that provide a solid theatre background for our advanced specialty areas: Design or Performance.

Thank you for choosing to study Theatre Arts with us at Francis Marion University. Please review this handbook carefully, as it will answer many of your questions about our Theatre Arts Department.

Note: Many students are under the mistaken impression that it's a good idea to "get all the General Education courses out of the way" first, then concentrate on their major during their last 2 years. DO NOT DO THIS. You may not be able to graduate on time unless you begin taking (and passing) Theatre Arts courses right away. Many of our courses are sequenced to build on one another, and some may not be offered every semester. You should take an average of two Theatre Arts courses every semester in order to graduate in four years.

THE DEPARTMENT OF THEATRE ARTS MISSION STATEMENT

The Department of Fine Arts offers major programs in Art Education, Music Industry, Theatre Arts and Visual Arts. Minors are offered music, theatre arts, visual arts, and art history. Collaterals are offered in music, theatre arts, and visual arts. Introductory courses in art and theatre are offered for nonmajors.

Students who major in theatre arts choose between specialties in performance (acting and directing) or design/technology (scenery, lighting, costuming, and stagecraft). The department seeks to prepare students for graduate studies in the major, for entering professional training programs, or for entering professions that require creative thinking and artistic expression. The education students participate in develops life skills of self-discipline, personal responsibility, and organization; and the ability to communicate effectively and work cooperatively is fostered in the program. The program educates the student body at large and serves the community through quality performances that exhibit student and faculty artistic work and function as a laboratory for applying skills learned in the classroom and studio.

The Theatre Arts Program is accredited by the National Association of Schools of Theatre (NAST).

DEPARTMENT OF THEATRE ARTS FACULTY AND STAFF

D. Keith Best, Professor Chairman, Department of Fine Arts MFA, Theatre Arts – Acting, University of Louisville BFA, Theatre Arts, Valdosta State College	HFAC 102 (843) 661-1549 DBest@fmarion.edu
Jared P. Cole, Assistant Professor MFA, Scenic Design, Wayne State University BA, Music & Communication – Theatre, Greenville College Certificate of Completion – Scenic Design, Moscow Art Theatre	HFAC 222 (843) 661-1536 JCole@fmarion.edu
Glen Gourley, Jr., Professor Coordinator of Theatre Arts Program Director of University Theatre MFA, Theatre – Directing, University of Mississippi BFA, Theatre – Directing/Acting, University of Montevallo	HFAC 224 (843) 661-1538 AGourley@fmarion.edu
Dawn Larsen, Associate Professor PhD, Speech Communication – Theatre & Performance Studies Emphasis, Southern Illinois University at Carbondale MA, Communication Arts, Austin Peay State University BA, Speech & Theatre, University of Missouri - Columbia	HFAC 108 (843) 661-1545 LLarsen@fmarion.edu
Joseph Sallenger Manager, Fine Arts Programs and Facilities BA, English, Wake Forest University	HFAC 101 (843) 661-1385 JSallenger@fmarion.edu
Allison M. Steadman, Associate Professor MFA, Costume Design, University of Tennessee BA, Theatre, Mississippi University for Women	HFAC 225 (843) 661-1685 ASteadman@fmarion.edu
Mariia S. Panova Assistant, Theatre Department	HFAC 110 Mariia.Panova@fmarion.edu

IMPORTANT PHONE NUMBERS

Francis Marion University Main Number	(843) 661-1362
Hyman Fine Arts Center	(843) 661-1385
University Theatre Box Office	(843) 661-1365
FMU Performing Arts Center	(843) 661-1720
FMU Performing Arts Center Box Office	(843) 661-4444
University Police	(843) 661-1109
Registrar	(843) 661-1175
Office of Financial Assistance	(843) 661-1190
Student Health Services	(843) 661-1844
Student Counseling Services	(843) 661-1840
Student Housing Office	(843) 661-1330
Student Affairs Office	(843) 661-1182

GENERAL STUDENT REGULATIONS

The University considers all students to be adults who are capable of recognizing their responsibility to the school they have chosen. Consequently, the University has adopted the FMU Honor Code which can be found in the Student Handbook. The Student Handbook is published annually and made available online to students. It is the responsibility of each student to obtain a copy, become familiar with the contents, and abide by the policies and procedures contained in the handbook. While detailed policies are in the handbook, the following are significant and should be noted:

- A. The University reserves the right to refuse admission or to require withdrawal if such action appears to be in the best interest of the student, the student body, or the University.
- B. In order to receive academic credits or a degree, a student's indebtedness to the University must be settled, and the student must account satisfactorily for all property entrusted to his/her care.
- C. The possession or consumption of alcoholic beverages or drugs by a student must conform to FMU policy and to South Carolina law. Copies of this policy are available in the Student Affairs Office.
- D. Salespersons are not permitted to contact students on campus, nor are students permitted to serve as commercial agents on campus.
- E. Any student withdrawing from the University must see his/her adviser to obtain a Complete Withdrawal Form. The completed form must be taken by the student to the Office of the Registrar so that rolls and records can be corrected.
- F. Students must register any automobiles they intend to bring on campus. Permits are issued for an academic year and may be secured during registration at the beginning of each semester or from the Cashier's Office.
- G. Any student group claiming sponsorship by the University and any student or student group seeking publicly to represent the University must have prior approval from appropriate authorities as authorized in the Student Handbook.
- H. Registration assumes students individually and collectively will conform to all regulations published in the Francis Marion University Catalog and the Student Handbook as well as to all special regulations (e.g., traffic rules, rules of personal conduct at University activities, and housing rules and regulations) designed to support the ongoing University program.

(See also ACADEMIC CONDUCT and STUDENT CONDUCT in the FMU Catalog.)

EDUCATION REQUIREMENTS

I. Academic Advisement and Program Planning

All Theatre Arts majors are assigned a faculty advisor from the Theatre Arts faculty. At all phases of advisement, students are made aware of the sequence and purpose of the programs and policies in the Department of Fine Arts as well as the relationship to all NAST standards. Students, in planning their major courses, should be aware that certain courses are offered only one semester a year, or on an alternate year basis.

Students should make regular inquiry (each semester) as to their progress and status through their advisor. Freshmen must meet with their advisors during the fall semester of their freshman year. By their sophomore year, Theatre Arts majors should meet with their advisor to discuss and select a minor or two collaterals. At all phases of advisement, students are made aware of the sequence and purpose of the programs and policies in the Department of Fine Arts as well as the relationship to all NAST standards. Careful academic planning is essential to ensure that all requirements are met so the student can remain on track toward graduation.

Note: Certain Theatre Arts majors will be advised by staff from the Center for Academic Success and Advisement (CASA). CASA includes a staff of academic advisors available to facilitate student questions about registration for courses, majors and minors, study habits, time management, career guidance, and more. ANY STUDENTS ADVISED BY ANYONE OTHER THAN A THEATRE PROFESSOR SHOULD HAVE THEIR SCHEDULES REVIEWED EACH SEMESTER BY A THEATRE PROFESSOR IN ORDER TO CONFIRM THAT THEY ARE IN THE CORRECT COURSES FOR THEIR SPECIALTY.

II. General Class Policies

Class Attendance. Each individual professor provides an attendance policy for his or her class.

Lab/Practicum Attendance. Each individual professor provides an attendance policy for his or her labs and practicums.

III. General Education Requirements for the Theatre Arts Major

Area	Semester Hours	Course	Grade
1 Communications	21 Hours		
a. English (a minimum of 6 hours in English Composition ending with English 102)	6	_____	___
b. Speech Communication 101	3	_____	___
c. Foreign Language (BA requires completion of a 202 level course)	12	_____	___
		_____	___
		_____	___
2 Social Sciences	9 Hours		
a. Political Science 101 or 103	3	_____	___
b. Anthropology, Economics, Geography, or Sociology	6	_____	___
		_____	___
3 Humanities	12 Hours		
a. Literature (any language) (<i>Theatre Arts majors select ENG 365</i>)	3	<u>ENG 365</u>	___
b. History	3	_____	___
c. ART 101, MU 101, or THEA 101 (<i>Theatre Arts select ART or MU</i>)	3	_____	___
d. Art, History, Literature (any language), Music, Philosophy & Religious Studies, Theatre, or Honors 260-269	3	_____	___
4 Humanities/Social Services Elective			
Anthropology, Art, Economics, Geography, History, Literature (any language), Music, Philosophy & Religious Studies, Political Science, Psychology, Sociology, Theatre, or Honors 250-279	3	_____	___
5 Mathematics	6 Hours		
Mathematics (a minimum of 6 hours in Mathematics 111 or higher; BA degree allows PRS 203 to be substituted for one mathematics course)	6	_____	___
		_____	___
6 Natural Sciences (Laboratories are required with all courses)	8 Hours		
a. Biology	4	_____	___
		_____	___
b. Chemistry, Physics, or Physical Science	4	_____	___
		_____	___
Total Semester Hours for the General Education Program	59 Hours		

All major programs require students to complete either a minor of 18 semester hours or two collaterals of 12 semester hours each as part of a degree program at Francis Marion University.

IV. Major in Theatre Arts Requirements

Foundation Courses

THEA 210 Theatre Practicum (four one-semester hour courses)

31 Hours **Grade**

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	3	_____
_____	3	_____
_____	3	_____
_____	3	_____
_____	3	_____
_____	3	_____
_____	3	_____

THEA 201 Theatrical Makeup

THEA 202 Stagecraft

THEA 209 Introduction to Costume Technology

THEA 291 Script Analysis

THEA 301 Directing I

THEA 320 Theatre History I: Beginning to 1700

THEA 321 Theatre History II: 1700 to the present

One course selected from the following:

THEA 200 Acting for Non-Majors

THEA 203 Acting I

_____ 3 _____

Literature Courses

Three courses selected from the following:

ENG 361 Shakespeare

ENG 352 History of American Drama

ENG 365 Modern Drama

ENG 372 Creative Writing: Playwriting Workshop

_____	3	_____
_____	3	_____
_____	3	_____

Specialty Courses

Four or five courses (Twelve hours) in one specialty area:

Design Specialty

THEA 302 Scenic Design

THEA 303 Theatre Management

THEA 402 Lighting and Sound Design

One course selected from the following:

THEA 309 Costume Design

THEA 397 Special Studies in Design (Prerequisite: Permission of Department)

THEA 497 Special Studies in Design (Prerequisite: Permission of Department)

One Course from Performance Specialty

_____	3	_____
_____	3	_____
_____	3	_____
_____	3	_____

Performance Specialty

THEA 205 Acting II

THEA 305 Acting III

THEA 401 Directing II (Prerequisite: Permission of Department)

THEA 405 Acting IV (Prerequisite: 305)

One course selected from the following:

SPCO 203 Voice and Diction

THEA 397 Special Studies in Performance (Prerequisite: Permission of Department)

THEA 497 Special Studies in Performance (Prerequisite: Permission of Department)

One Course from Design Specialty

_____	2	_____
_____	2	_____
_____	3	_____
_____	2	_____
_____	3	_____

Performance Requirement

Every Performance Specialty major must perform in one departmental production.

Minor/Collateral Requirements (Two Options)

Two 12-hour Collaterals (Must be approved by faculty advisor.)

18-hour Minor (Must be approved by faculty advisor.)

The minimum number of semester hours in all courses (major and nonmajor) required for a Theatre Arts Major is 120.

V. Minor in Theatre Arts Requirements

A minor in theatre requires 18 semester hours selected from theatre courses above the 199 level, SPCO 203, or ENG 365. Credit cannot be given for both THEA 200 and THEA 203.

VI. Collateral in Theatre Arts Requirements

A collateral in Theatre Arts requires 12 semester hours selected from Theatre Arts courses above the 199 level and/or SPCO 203. Credit cannot be given for both THEA 200 and 203.

VII. Planning Your Curriculum

Note: Many students are under the mistaken impression that it's a good idea to "get all the General Education courses out of the way" first, then concentrate on their major during their last 2 years. **DO NOT DO THIS.** You may not be able to graduate on time unless you begin taking (and passing) art courses right away. Many of our courses are sequenced to build on one another, and some may not be offered every semester.

The following courses are for ALL Theatre Majors (Performance Specialty and Design Specialty) and are usually taught every year. These courses should be taken as noted.

THEA 201	Theatrical Makeup	(Freshman or Sophomore year)
THEA 202	Stagecraft	(Freshman year)
THEA 203	Acting I	(Freshman year)
THEA 209	Introduction to Costume Technology	(Freshman or Sophomore year)

The following courses are for ALL Theatre Majors (Performance Specialty and Design Specialty) and are usually taught every OTHER year. These courses should be taken as noted.

THEA 291	Script Analysis	(Sophomore or Junior year)
THEA 320	Theatre History I	(Sophomore or Junior year)
THEA 321	Theatre History II	(Sophomore or Junior year)

The following courses are PERFORMANCE SPECIALTY courses and are usually taught every OTHER year. These courses should be taken as noted. (NOTE: Performance Specialty also requires an elective which may be from the Design Specialty.)

THEA 205	Acting II	(Sophomore or Junior year)
THEA 301	Directing I	(Sophomore or Junior year)
THEA 305	Acting III	(Junior or Senior year)
THEA 401	Directing II	(Junior or Senior year)
THEA 405	Acting IV	(Junior or Senior year)

The following courses are DESIGN SPECIALTY courses and are usually taught every OTHER year. These courses should be taken as noted. (NOTE: Design Specialty also requires an elective which may be from the Performance Specialty.)

THEA 302	Scenic Design	(Junior or Senior year)
THEA 303	Theatre Management	(Junior or Senior year)
THEA 309	Costume Design	(Junior or Senior year)
THEA 402	Lighting and Sound Design	(Junior or Senior year)

Four semesters of Theatre Practicum is required for ALL Theatre Majors. Since students can only take one each semester, Theatre Majors should begin THEA 210: THEATRE PRACTICUM no later than their Sophomore year.

The Bachelor of Arts requires successful completion of two years of sequential courses in a Foreign Language. In order to avoid scheduling conflicts with upper level theatre courses, it is HIGHLY recommended that students begin their foreign language courses NO LATER than their Sophomore year.

DECIDE ON YOUR MINOR EARLY. Some minors have such specific prerequisites or infrequent course offerings that three or more years may be needed to meet the requirements for that minor. For example, a minor in French would require a student to complete two full years of French (101, 102, 201, and 202) before being able to take any of the additional 12 hours of upper level courses required for that minor, and so few students minor in French that upper level courses are rarely offered. Therefore, it would be practically impossible to complete a French minor without starting French in the first semester at FMU. If you plan on minoring in MUSIC, VISUAL ARTS, a foreign language, PSYCHOLOGY, or BUSINESS, you should tell your advisor and start working toward that minor in your first semester.

THEATRE ARTS SCHOLARSHIPS AND WORK STUDY

Our Theatre Department is pleased to offer scholarships to a limited number of theatre majors. Our Theatre Arts Scholarships are awarded on the basis of interviews, auditions, and/or portfolio reviews, depending on a student's preferred track.

Theatre majors are encouraged to apply for Theatre Arts Scholarships regardless of experience or portfolio size. All scholarship recipients are expected to work in some capacity on every University Theatre production.

Overall, our Scholarship Committee wants to see enthusiasm and drive, and we look forward to speaking with students about their passion for theatre.

Work Study Assistantship funds are available for positions such as scene shop assistant and costume shop assistant. A wide range of other work study positions are available campus-wide.

FACILITIES AND LEARNING RESOURCES

The Peter D. Hyman Fine Arts Center is a Post-Modern building housing faculty offices, classrooms, studios, shops, performance spaces, photography and computer labs, a slide/digital image library, practice rooms, and storage for the Theatre, Music, Visual Art, and Art Education programs. The Theatre Arts program is mainly housed in the Hyman Fine Arts Center on the Francis Marion University campus with performance venues in the Performing Arts Center.

A. Hyman Fine Arts Center Theatre Arts Facility

Fine Arts Theatre. The Francis Marion University Fine Arts Theatre is a versatile facility, capable of conversion from a traditional proscenium stage to a thrust stage in a matter of minutes. The stage house has a 26-line counterweight fly system as well as a very flexible lighting grid "net" and catwalk for front-of-house lighting.

Seating. The total seating capacity for the theatre is 355. Fixed seating capacity is 255 in the rear tier with access aisles and exits on both sides of the theatre. The front tier, with a combined seating capacity of 100, is on two pivoting air castor units.

Dressing Rooms and Make-Up Studio. There are two dressing rooms located off stage right equipped with mirrors, make-up lights, costume racks, toilets, sinks and showers. The make-up studio is a separate room with counter space, make-up mirrors with lights, and sinks.

Scene Shop. The scene shop is equipped with industrial quality equipment. Equipment includes the following: stationary power tools (table saw, band saw, radial arm saw, drill press, belt and disk sander); power hand tools (circular saw, saber saw, sanders, pneumatic fasteners, wired and cordless drills); and various other hand tools. The shop also includes storage for hardware, soft goods, paint and equipment and limited storage for stock scenic units.

Costume Shop and Costume Classroom. One room houses the cutting table, sewing stations, one dual serger station, ironing table, patterns, tools, fabric, dress forms, and faculty office.

Costume Crafts Annex and Storage. This section is in a three-room trailer across from the loading dock of the theatre. The Costume Crafts Annex is in the largest of the three rooms.

Computer Design Access. Students have access to computers that can be used for costume, lighting, and scene design. The computers include a variety of illustration, 3D, and CAD software.

Theatre Warehouse. A 1440-square foot-warehouse space is the primary area for stock scenery, larger props, and limited furniture storage. The basement (trap room) beneath the stage and the space beneath the main theatre seating bank are also used for limited furniture storage.

Instruction and Production. The theatre space serves as a laboratory for the study of Theatre Arts. The theatre facility is used as a classroom and is also made available to students for the purposes of their directing projects and/or acting project rehearsals. The theatre is equipped with video recording capabilities for the purpose of instruction, and the make-up studio is used for both productions and course instruction. The Theatre Arts program has at its disposal a design studio equipped with 18 drafting stations.

Safety. The faculty Technical Director supervises all student work with power tools, whether they are battery operated, corded, or pneumatic. At the beginning of each semester the Technical Director reviews safety procedures for all power equipment with student employees. All tools are cleaned

regularly and kept in good working order. Students are instructed on the proper use and maintenance of each tool in the shop in Theatre 202 Stagecraft, which is required of all Theatre Arts majors. All tools are unplugged or locked in a specific tool cabinet when not in use. The scene shop is equipped with proper safety devices such as ear and eye protection, gloves, dust masks, and face shields for student use when appropriate.

Fire extinguishers and fire suppression (overhead sprinkler) systems are tested and maintained by campus police/maintenance staff annually. Furthermore, state safety/OSHA personnel inspect the shop on a routine basis. Beyond that, the shop maintains a large fireproof cabinet for storage of all flammable materials. The shop has an arrangement with the university custodial department for the disposal of hazardous materials (spray paint, oil-based paints/solvents, etc.). The scene shop and stage space are checked by physical plant staff who work in close contact with the faculty Technical Director in maintaining safety and security best practices.

Students will not be asked to perform unsafe tasks, and students will not be forced to perform tasks with which they are uncomfortable. Students are encouraged to report any unsafe working conditions immediately to faculty or staff. Students should report injuries immediately, no matter how minor, and seek immediate care.

B. Francis Marion University Performing Arts Center

Architect Malcolm Holzman, FAIA, a partner with Holzman Moss Bottino Architecture of New York, designed the Performing Arts Center. The 61,000-square foot Performing Arts Center in downtown Florence is operated by Francis Marion University and is home to an 850-seat theatre, a smaller 100-seat experimental theatre. Its academic wing includes administrative support space, classrooms, performance laboratories, and practice rooms for the Department of Fine Arts Music Industry Program. This multi-use facility is designed to promote the flexibility needed for a wide variety of programs, from University music performances to national touring music, dance, and theatre productions, while incorporating superior acoustics that adapt to individual performance needs.

The grounds of the Performing Arts Center include the BB&T Amphitheatre that can accommodate 500 patrons. Resident tenants of the center also include the Florence Symphony Orchestra, Master Works Choir, South Carolina Dance Company, and the Drs. Bruce & Lee Foundation.

C. James A. Rogers Library

The James A. Rogers Library maintains a generous collection of resources to support the Theatre Arts program in order to meet the NAST standards. The collection includes books in print and electronic format, journals, online databases, and access to full text articles. The Library's LibGuide for Theatre is a research pathway for students and faculty in their pursuit of discipline-related resources.

UNIVERSITY THEATRE

The Fine Arts Department's co-curricular production company, The University Theatre, offers three major productions and up to 12 student-directed experimental theatre productions each year. Each season, over 150 students from across the campus participate in these productions. Although the productions act as the laboratory for theatre majors and minors, their primary function is to serve the entire campus and community. Student actors and technicians learn to sustain high standards of performance through exposure to large and demanding audiences.

I. University Theatre Call Board

The call board is located in the Hyman Fine Arts Center outside HFAC 222. All important information pertaining to the University Theatre, such as auditions, cast lists, crew assignments, and work schedules are posted here. Outside audition and job notices may also be placed here.

It is the student's responsibility to check the call board at least once a day. Personal notices or flyers should not be placed on the call board.

II. Theatre Participation Guidelines

Auditions

University Theatre auditions are open to the entire FMU student community. Audition notices will be posted on the University Theatre call board and in prominent places on the FMU campus no less than one week prior to the audition. Call back notices, if any, will also be posted on the call board as soon as possible.

Casting

Directors will cast the best actor suited for the role regardless of sex, race, color, religion, or ethnic origin. If cast, those who auditioned are expected to accept their roles. Failure to do so may prevent auditioning for future productions.

Costume and Makeup

The cast is responsible for the immediate care of their costumes. Costumes must be hung up after every dress rehearsal and performance. The cast must report damage or needed repairs to the costume crew member on duty as soon as possible. Cast members may not eat, drink, or smoke while offstage in costume.

University Theatre will provide specialty makeup. Cast members are responsible for providing basic makeup. Cast members are responsible for cleaning/straightening their dressing areas after rehearsals and performances.

Failure to follow these costume and makeup guidelines may result in reduction of final grade or other disciplinary action.

Rehearsals

Once you are cast, and you accept your role, you will be expected to attend every rehearsal for which you are called. Your show will have a Stage Manager, whose job it is to assure that the actors who are called for a rehearsal are present. If you run into a problem and are running late for rehearsal, contact the Stage Manager. We rely on you to fulfill your commitment. If you are unable to fulfill your commitment, another actor will replace you.

Once in rehearsal it is important that you focus your concentration on the production. If you are not on stage, use the time to review your lines, your blocking, etc.

Food is most often prohibited in the theatres and always prohibited while in costume.

A deadline for the memorization of lines will be established. This is known as the "off- book" deadline. It is very important that you do your utmost best to know those lines cold. It is difficult to move to the next level of performance if actors are struggling with lines. Learn the lines verbatim (unless you are told otherwise.) The playwright chooses words very deliberately, and it is our job to maintain the integrity of the script.

Generally speaking, rehearsals are closed to the public.

Schedules, changes, notes, etc. are posted on the call board. Be sure to check it regularly. You may be needed for a public relations photo call. If so, this may occur at a time other than a scheduled rehearsal. Be sure to check the call board. You will be scheduled for measurements within five days of the first rehearsal and, later, for costume fittings with the costume designer. These appointments are crucial. Fittings will be scheduled through the stage manager and posted on the call board. Do not miss your appointment. During the last two weeks of the rehearsal period, it is likely that you will be needed at all rehearsals. This means that you will need to keep those times open.

Performances

Actors are to arrive approximately two hours before curtain time. This may vary, depending on the director. Please adhere to times established by your director.

Sign in on the Stage Manager's sign-in sheet, warm up, and do your make-up. Check your props when requested to do so. If your props are not in the correct place, notify the props person. Get into costume.

The Stage Manager will keep you apprised of the time by giving you the following calls: "One hour to places," "Half-hour to places - the house is open," "Fifteen minutes to places," "Five minutes to places," and finally, "PLACES."

When "half hour" is called, you should remain backstage and quiet. The audience will then be arriving and actors are not to be seen. Once "places" is called, you are to go to your opening position for the first scene (if you are in the first scene) and be ready to start. At intermission the Stage Manager will again return to give you calls about time.

Strike

If the final performance is a matinee, strike will follow immediately. Load-out will be the next business day. If the final performance is an evening performance, strike and load-out will be at a time to be determined by the technical director.

The strike crew will consist of the production's cast, running crew, and other students enrolled in THEA classes if necessary. Only the technical director will dismiss the strike crew. Roll will be called after strike. Students not present at roll call may be subject to a grade reduction or other disciplinary action.

All student productions must be struck and loaded-out as soon as possible following the final performance.

Rehearsal Spaces

The Department of Theatre Arts is not responsible for providing or securing on- or off-campus rehearsal space for any organization other than University Theatre.

The Fine Arts Theatre in the Hyman Fine Arts Center is generally reserved for University Theatre rehearsals from 5pm until 8pm or later, Monday through Friday. It is reserved for technical and/or dress rehearsals and performances the Friday before opening night through strike. Work for University Theatre productions takes precedent over all other productions, rehearsals and projects.

Additional rehearsal spaces, such as those at the Performing Arts Center in downtown Florence, are not under control of the Theatre Arts Department.

Scripts

Cast members and designers are provided with scripts. They will be charged accordingly for replacement copies.

Smoking

Permission must be obtained to smoke during a production in the Fine Arts Theatre or the Performing Arts Center. Cigarette and cigar butts must be disposed of properly.

Stage Managers

Stage managers normally should not carry more than a normal course load. Freshmen or first-semester transfer students may not be stage managers. Students may not stage manage more than one production per semester. Students with poor academic performance may not be allowed to stage manage.

Stolen/Lost Property

The department is not responsible for items stolen or lost from dressing rooms, theatres, or other areas, secured or unsecured. Valuables should be turned into the stage manager before dress rehearsals and performances. Lost items turned into the department office will be held until the end of the academic year.

III. Student Productions

The purpose of student theatre productions is to provide a public forum for the presentation of full-length plays and/or musicals in intimate performance environments that focus on the work of the director and actors with the script. Student theatre productions are intended to be presented with minimal technical support. All student productions must be pre-approved by the theatre faculty before auditions or rehearsals may occur.

Generally, only exceptional theatre students in good academic standing will be allowed to direct, and only after having completed Directing II and Script Analysis. Directors should expect to function as their own designers. The design faculty may, on occasion, assign students to serve as technical coordinators/designers in certain areas -- such as lights -- but directors should not assume this assistance will be automatically provided. The assignment of students as technical coordinators and designers will depend on the availability of students for these assignments and the needs of the University Theatre productions.

Faculty supervisors reserve the right to approve all aspects of student productions.

THEATER SAFETY

I. Safety Policy

It shall be the policy of the Francis Marion University Theatre that a safe, healthy environment shall be maintained at all times within the Theatre Program and its environs, including performance spaces, rehearsal spaces, and shop and other work spaces. This includes controlling and minimizing hazards attendant with the creation of theatre. We recognize that many processes, techniques, materials, and practices used in the theatre contain inherent risks to individuals; if those risks cannot be adequately minimized and controlled through proper training, equipment, and use of appropriate precautions, **THOSE THINGS MAY NOT BE USED WITHIN OUR PROGRAM.**

Furthermore, ignoring precautions and restriction shall not be allowed. No production can ever be considered justification for risk to any member of our program, and no production can be considered successful if someone is injured in its completion.

No activity in theatre is completely safe. Safety procedures considered standard in any other industry may not be practical in a performance situation. We must therefore be especially diligent in following safety rules that do apply. **FAILURE TO FOLLOW APPROPRIATE SAFETY RULES AND POLICIES MAY RESULT IN SERIOUS INJURY OR DEATH!** Therefore, failure to follow required safety rules may result in immediate temporary and possibly permanent expulsion from a given activity, production, or class.

II. Handling Safety Issues

It is the policy of Francis Marion University Theatre that no safety concern is unimportant. All personnel and students within the Theatre Program are encouraged to bring such concerns to the faculty and staff, and especially to the Technical Director. In no way will doing so reflect badly on or be held against the person making the report. Rather contributing to the health and safety of all personnel is everyone's responsibility.

III. Restricted Access

A theatre space, especially the stage area, is essentially a large machine for producing plays. It contains many hazards, especially to those unfamiliar with the mechanical and physical aspects of a theatre. THEREFORE:

No unauthorized personnel (i.e. anyone other than Cast and Crew) shall be allowed backstage during any performance, between call time and 15 minutes after final curtain.

No one is allowed access to the stage area without department permission.

No one shall be permitted to operate the fly rail, move scenic elements, or be in the grid/catwalks alone. In case of injury or incident, there must be another present to render aid or seek assistance.

NO ONE SHALL BE PERMITTED TO OPERATE ANY POWER TOOLS IN THE SHOP SPACES UNLESS A PAID STAFF IS PRESENT!

This includes Scenery and Costume Shops.

IV. First Aid, accidents, and reporting

First Aid kits are maintained by the Technical Director, who is responsible for seeing that it is kept stocked. These kits are located beside the paint sink in the scene Shop, and on the stage right side of the Proscenium. Keys to the various places where Kits are stored are given to professional and academic

staff, and student stage managers, who are all authorized to access the first aid supplies.

However, these kits are intended for First Aid ONLY! In the event of anything OTHER than minor incidents, accidents are to be reported IMMEDIATELY to the Technical Director if present and/or the supervisor in charge of the area, who shall contact Campus Police at phone no. 1109, who are authorized to contact the proper emergency services. If the incident is serious or life threatening, you should call 9-911 immediately. Public Safety should then be contacted as soon as practical. Render whatever first aid can be applied until emergency services arrive to relieve you.

All incidents must also be reported to the Technical Director after the fact.

V. Emergency Procedures

FOR ANY EMERGENCY INCLUDING INJURY, ILLNESS, FIRE OR AN EXPLOSION, DIAL 1109 (CAMPUS POLICE) FROM ANY UNIVERSITY PHONE, OR IN EXTREME EMERGENCY, DIAL 9-911.

An officer at Campus Police will answer your call and determine the need for additional assistance.

The following are recommended procedures for various types of emergencies:

Medical Emergencies

1. If a SERIOUS INJURY occurs, immediately dial Campus Police at the 1109 emergency phone number, or dial 9-911. First aid can be administered or medical transport can be arranged if necessary.
2. Never move a person suspected of serious injury unless it is a life-threatening situation such as a fire. Attempts to move an injured person can cause further injury, especially to the spine and neck. Try to keep the injured person warm and still.
3. Persons with severe injuries or illnesses that require emergency department facilities for treatment are to be transported directly to Emergency Room. Persons with minor injuries or illnesses should obtain treatment at the Student Health Services.
4. Because of infection, minor cuts have the potential to become more serious. Wounds should be washed and dressed. Visit Student Health Services if necessary.

Fire Emergencies

In the event of a fire, Campus Police should be notified immediately at 1109 and the following actions are recommended:

1. Activate the fire alarm.
2. Put out the fire if you know how to do so without endangering yourself or others. University policy states that individuals are not required to fight fires. Those that choose to fight small, incipient stage (no larger than a waste paper basket) fires must be trained in the proper use of fire extinguishers. If a fire cannot be extinguished within the first 10 seconds, leave immediately!
3. If the fire is large or spreading, leave the fire area and prevent the fire's spread by closing the doors behind you. If on stage, activate the Fire Curtain by pulling the pin located on either the stage left or right side of the proscenium.
4. Evacuate the building and await the arrival of Fire Officials. Try to account for everyone inside the building. Do not leave the area until you have been accounted for.
5. Do not re-enter the building until you are told to do so by Campus Police or the municipal fire official.

Chemical Exposure

Material Safety Data Sheets are kept on every chemical in the facility. Refer to these sheets before using

any chemicals to inform yourself about the conditions of each chemical. In general, though follow these guidelines when using chemicals.

1. If you spill a chemical such as paint thinners or fabric dyes on your skin:
 - Rinse the area with water for at least 15 minutes.
 - Remove any soiled clothing and jewelry while you are rinsing.
2. If you get a chemical in your eyes:
 - Rinse with water for at least 15 minutes, rinsing from the nose outward to avoid contaminating the unaffected eye.
 - Remove contact lenses while rinsing, don't wait to remove them before you rinse.
3. If you inhale a chemical or are overcome by fumes:
 - Leave the room and move to fresh air.
 - Keep door of room open to vent.
 - Do not re-enter a contaminated area.
 - If symptoms do not subside, seek medical attention at Student Health Services or Emergency Room.

VI. Chemical Spills

The campus police chief functions as emergency coordinator. The general procedure in the event of a spill is to notify supervisor (Technical Director if available) who will evacuate immediate area if necessary. The supervisor then calls Campus Police.

VII. Fire control and Use

Fire is always a hazard in the Theatre. To minimize this problem, the following shall be adhered to at all times:

Hyman Fine Arts Center is equipped with a Fire Curtain, which is designed to lower automatically in case of fire. **AT NO TIME IS THE PATH OF THE FIRE CURTAIN TO BE BLOCKED BY SCENERY, PROPS, OR REHEARSAL PROPS OR FURNITURE.**

All technical personnel and students **MUST**, and all actors **SHOULD**, be trained in the location and use of fire extinguishers in the backstage areas. **HOWEVER**, if a fire cannot be extinguished within the first 10 seconds or so, **GETTING EVERYONE OUT SAFELY IS THE FIRST PRIORITY!** This is the responsibility of the Production Stage Manager and the Technical Director. Activate the fire alarm immediately! If possible, the fire curtain lowering system (i.e. "pull the pin") should be activated before leaving the stage. Fire alarm boxes are located at each exit to the building. Pull an alarm switch to alert the Fire Department on the way out if it has not already been activated.

Open Flames:

THE USE OF OPEN FLAMES IN PRODUCTION IS STRONGLY DISCOURAGED!

THAT SAID:

The use of open flames shall be permitted when necessary for production **ONLY WITH THE APPROVAL OF THE CAMPUS POLICE** who is responsible for training and overseeing personnel handling the effect. If necessary, the T.D. shall consult with and obtain permission from the City Fire Marshal before effects can be permitted. **IF EITHER THE TECHNICAL DIRECTOR OR THE FIRE MARSHAL DISAPPROVES THE FIRE EFFECT, NO MATTER HOW SMALL, IT SHALL NOT BE PERMITTED.**

At any time open flames are in use, at least one crew person shall stand by offstage with a fire extinguisher at hand the entire time the open flame is present, and that shall be that **PERSON'S SOLE DUTY AT THAT TIME!**

VIII. Combat and Weapons

ACTORS and DIRECTORS:

No stage combat shall be permitted in production or class without training and approval of the Theatre faculty responsible and/or the guest faculty Fight Director.

PROPS:

Prop weapons are **NOT** toys. They are **NOT** to be handled **EXCEPT** by authorized persons and are the responsibility of the Props master of each production and/or the assigned Weapons Handler. **NO ONE ELSE IS ALLOWED TO HANDLE ANY PROP WEAPON!**

Prop weapons shall be secured when not in use, and shall be issued to the actors using them only when required, and shall be immediately turned back in to the props person responsible immediately when finished; the weapon shall then be immediately secured until the next performance.

All prop weapons **MUST ALWAYS BE TREATED AS REAL** weapons (which in fact they are). All guns used as props must be handled as if loaded; all edged weapons must be treated as sharp. **EVEN BATED WEAPONS CAN KILL!**

IX. Smoking Rules

According to the South Carolina Clean Indoor Air Act **SMOKING IS PROHIBITED** in all public theatres and performing art centers. However, smoking is permitted as part of a legitimate theatrical performance. **THIS SHALL NOT BE USED AS AN EXCUSE TO SMOKE IN THE THEATRE!** Only such smoking as is absolutely necessary for a production is allowed. Advanced notice of smoking is required.

X. Safety complaints and hazards

Any perceived safety concerns or hazards, large or small, **MUST** be reported to Technical Director, who shall take steps to correct the problem or to report the problem to the appropriate University authorities for action.

XI. Theatre and Backstage Safety Rules

FRANCIS MARION UNIVERSISTY THEATRE SHOP SAFETY RULES AND REGULATIONS

The following should be considered as guidelines for working in the Theatre Shop areas. They have been written and are enforced for your safety, and as such should be followed at all times. If you have any questions regarding the safe operation of any tool or method of construction, please feel free to ask the Faculty or Staff. You are responsible to know and understand all of the following:

1. All persons working in the shops shall be properly attired. This includes long pants and close-toe shoes. Hard-sole shoes should be worn if possible since gym shoes do not afford sufficient sole and toe protection. At no time will anyone wearing a dress or sandals be allowed to work in the shop areas as none of these garments give sufficient protection to the wearer. Also, long hair is to be tied back to avoid any chance of getting it caught in moving machinery.
2. The Scene Shop is an eye protection area and safety glasses are required whenever entering this space. In general, when operating any power tool, safety glasses are to be worn. Also when participating in any amount abrasive sanding or spray painting, respirators are also to be used in addition to safety glasses. Ear protection is available to all students and staff in the shop areas at all times. It is up to the student or staff members to determine when this protection is necessary.

3. Every attempt should be made to keep your work area clean and organized. This means periodically sweeping up excessive waste and returning unnecessary tools to their proper places.
4. There is to be NO SMOKING IN THE SHOP AREAS. No soft drinks or food are permitted in the shop areas.
5. No person shall work in the shops while under the influence of drugs or alcohol. Prescribed drugs that could cause drowsiness, lightheadedness, or disorientation should also not be used. Any student using such prescribed medications should notify both the Faculty and Staff in charge. Any person removed from the shops for the above reason shall not be allowed to return unless authorized by the Faculty.
6. Any time that you have a problem with any tool or machine, bring it to the attention of the Staff so they may assist you. Never attempt to repair or adjust any machines. If a machine or tool is accidentally damaged, bring it to the attention of the Staff. Please do not try to hide or cover up any damages.
7. At no time shall any student operate or attempt to operate any of the following pieces of equipment without permission of the staff.
 - Table Saw
 - Radial Arm Saw
 - Chop Saw (Miter Saw)
 - Circular Saw
 - Band Saw
 - Saber (Jig) Saw
 - Drill Press
 - Any pneumatic power tool
8. Before operating any power tools, make sure all Allen wrenches, chuck keys or other foreign materials are clear of the machine's work area.
9. Dangling necklaces or large rings, long loose scarves or loose sleeves should not be worn in the shop as they may become entangled in moving machinery.
10. Always make sure that all power tools are turned off and the electrical power disconnected before leaving the machine. Never leave an unattended machine running, even for "one second".
11. Always unplug or disconnect from power all power tools before changing blades, bits, or attachments.
12. IF YOU DON'T KNOW - ASK! There is no such thing as a dumb question, only dumb mistakes and injuries.

XII. Safety notices and bulletins

Safety Bulletins will be posted on the Bulletin Board located inside the Scene Shop next to the door.

Safety rules for each of the major power tools in the Scene Shop are posted near each tool. **NO PERSONS WILL BE ALLOWED TO OPERATE ANY POWER TOOL UNTIL TRAINED AND APPROVED BY THE TECHNICAL DIRECTOR.** Likewise, personnel and students must be trained and approved before being permitted to operate any powered costume shop equipment. All required safety rules must be followed at all times.

Some guidelines for using tools include:

- Inspect tools before use for any defects such as frayed wires, or damaged hand tools. Remove defective tools from service and have repaired or replaced.
- Only use power tools that are properly grounded with a 3-pronged plug or that are double-insulated. A power tool with a missing grounding prong shall be considered damaged and be removed from use until repaired.
- Never carry a power tool by its cord. Avoid wrapping cords too tightly around tools for storage to prevent damage to strain relief grommets.

- Unplug power tools before loading them, changing blades or bits, making adjustments, or cleaning them. Follow all manufacturers' instructions for handling and adjusting.
- Defective, damaged or unsafe equipment must be removed immediately from service if damage occurs or is detected.
- Dull tools are unsafe and can damage operator or work. Maintain your tools and always use sharp cutting blades.
- NEVER ALTER OR REMOVE ANY MACHINE OR BLADE GUARDS OR DISABLE ANY SAFETY FEATURE.

XIII. MSDS

Material Safety Data Sheets (MSDS) for chemicals and materials used in the shops are maintained by the Technical Director and are available at any time to all persons in the theatre area. Every Faculty member is responsible for obtaining the appropriate MSDS sheet when they bring new chemicals into the facility. All chemicals even the most basic chemicals, ie. Bleach, have specific MSDS sheets and must be obtained and given to the Safety office. Workers in the shops, students and paid assistants are required to follow safety guidelines on each sheet for each material and chemical. If you do not understand or have questions about anything in any MSDS, or about any process, see the Technical Director for clarification.

XIV. Work requiring training

Many of the processes and systems in the theatre complex pose hazards while in use. Before students and staff are permitted to use them, they must be trained and approved by the appropriate supervisor of the area. These processes include but are not limited to:

Use of power tools in the Scene Shop:

- Table Saw
- Radial Arm Saw
- Sliding Compound Miter Saw
- Chop Saw
- Band Saw
- Circular Saw
- Sabre/Jig Saw
- Stationary Drill Press
- Portable Drills and Drill Motors
- Bench and Portable Grinders
- Pneumatic-powered nailers and Staplers

Theatre Systems:

- Stage Rigging and Fly systems
- Lighting Control Boards
- Sound Control Boards

XV. Ventilation Systems

The Scene Shop is equipped with certain ventilation systems, which shall be used at all appropriate times. These include but are not limited to:

Spray paint use is only permitted with the use of ANSI approved filter masks. If such a mask is not available, painting cannot be done until appropriate equipment is obtained. Ideally, all spray painting should be done outside on the loading dock.

Dust collection system must be operating when table saw is in use. Training on this tool must include training on the ventilation system.

XVI. Personal Protective Equipment

In addition to normal permitted work clothing (see Scene Shop Safety Rules, Item 1) the shops are provided with personal protective equipment. Use of such equipment is not optional and shall be used at all times when performing associated activities.

Such personal protective equipment shall include but is not limited to:

EYE PROTECTION: safety glasses, goggles, or face shields shall be required when operating power tools.

EAR PROTECTION: ear plugs or ear muffs shall be required when operating louder power tools, such as radial arm saw, table saw, circular saw, chop saw, or portable grinder at any time, or any percussive tool (pneumatic nail gun), at ALL times. Earplugs or earmuffs shall be required when operating ANY power tool for extended periods of time.

HARD HATS are available and must be used while overhead rigging is taking place.

BREATHING PROTECTION:

Spray painting is only permitted while wearing a ventilation mask rated for spray paint.

Dust collection system and room ventilation systems shall be used at all appropriate times. See section on Ventilation Systems for clarification.

Dust masks are required for activities creating quantities of dust or of dust collection system is not practical for a given activity (i.e. portable tools.)

PROTECTIVE GLOVES are required when working with solvents or solvent based (non-water based) chemicals and materials. Extended exposure to water based chemicals (such as paint) shall also require the use of protective gloves. Refer to MSDS for guidelines as to appropriate equipment.

XVII. Electrical Systems

Theatre is equipped with an ample lighting system. It is the policy of the Theatre Program, that no lighting fixture be used in any manner other than its intended purpose. This policy also includes the use of lighting instruments on positions other than the installed lighting positions in the facility.

Boom bases are used for extra positions on the stage floor. Cabling for these fixtures should be kept to the bare minimum. Cabling should follow straight lines and be secured to the floor through covering with Marley or cable ramps. **NO CONNECTIONS SHOULD BE ON THE FLOOR AT ANY TIME.** Leaks can happen at anytime and connections on the floor pose an inherent risk to cast and crew.

XVIII. Rail and Counter Weight Fly System

1. Maintenance problems should be reported to the Technical Director, Master Electrician, Scenic and Lighting Faculty or the facility manager.
2. NEVER operate the rail while impaired in any way.
3. Never stand or walk under a moving rigging set.
4. Do not sit or store anything on or under the rail (including drinks, clothing, props or additional personal items)
5. Do not climb, sit or stand on the rail unless instructed to do so by the head flyman
6. When flying battens or electrics either the line flyman or the head flyman must maintain visual contact with the moving element. In the FMU Theatre it is important to have an additional person

designated to watch the stage left side of the system (particularly the electric umbilicals and stage left scenery).

7. Students are not allowed to use the rail system while alone in the facility.
8. The rail should only be used under the direction of the Stage Manager, Technical Director, Master Electrician, Scenic and Lighting Faculty or the facility manager.
9. Counterweight systems are designed to be used in a balanced condition. During the loading and unloading process, an unbalanced load condition exists. This condition is potentially VERY DANGEROUS! When working with an unbalanced load you must keep the weighted load at the lowest position (i.e. when working with a deck level electric, do not remove fixtures without re-weighting the arbor first.)
10. Loading and unloading procedure:
 - The head flyman on deck directs the loading and unloading procedure (usually the Master Electrician or Head Carpenter).
 - Before loading or unloading an arbor, it is wise to have a safety wrap on the hand line (a buddy, a belaying pin and twist, or a safety hitch on the hand line).
 - DO NOT RELY ON THE ROPE LOCK TO HOLD AN UNBALANCED LINE. These locks are designed to hold balanced pipe weight only.
 - The loading bridge crew should add or remove weights only when instructed to do so by the deck flyman.
 - The stage crew under the instruction of the head carpenter or master electrician adds weight to the deck level batten/electric. (At this point the batten weight is greater than the arbor weight.)
 - When loading weights for scenery or drapery that is initially being supported by the floor, it may be necessary for the deck crew to hang on to the batten with their hands or with a bull line. DO NOT LEAN OVER THE BATTEN! IT MAY BE NECESSARY TO LET GO QUICKLY!
 - Once the batten/electric is loaded, the deck flyman will instruct the loading bridge crew to load the appropriate number of half, full or double weights.
 - Before changing weight on the arbor, the loading bridge crew must yell, “Clear the Rail!”, indicating that ground personnel should move to center stage or beyond (Stage Right). The deck flyman should confirm that all personnel are clear before replying “Rail clear”.
 - The loading bridge crew will then state “Loading/unloading bricks on (line set/electric #_)” and begin adding or subtracting the appropriate bricks.
 - Once the change in weight is complete, the loading bridge crew will state “loading/unloading complete on (line set/electric #_”, indicating that the deck flyman is clear to test the batten/electric for balance.
 - Before testing for balance the deck flyman will ensure that the stage area is clear and that the loading bridge crew have all moved away from the batten/electric being tested. He/she will then announce “testing weight on batten/electric #_” and wait for a response from all deck and bridge crew.
 - Touch the hand line before releasing the lock and safety wrap. If the tension feels off or wrong, do not release them. Refigure the weight math and mentally retrace the loading process to check for errors. TRUST YOUR GUT!
 - If you believe for ANY reason that the pipe might be slightly out of weight, have a second flyman gripping the hand line as well.
 - Carefully release the lock and test the batten/electric for balance. Remember that pipes with some weight being held by the floor will be arbor heavy until the scenic/electric weight is in the air. BE CAREFUL!
 - Weight will be added or subtracted following the above procedure until the batten/electric is in balance.
 - When loading and unloading any batten or electric, MAKE SURE THE HEAVIEST PART IS ALWAYS THE LOWEST!

RUNAWAY SET

- **A runaway set occurs when the highest weight is greater than the lower weight. If a line begins to creep it may be possible to stop it by brute strength and then quickly fix the problem.**
- **If a set begins to move rapidly, DO NOT ATTEMPT TO STOP IT! Shout a warning to all crews and move quickly to take cover.**
- **A runaway set will cause the arbor to crash down or up and almost always means that counterweights, smashed tension blocks or head blocks and other hardware will fly through the air. Runaway battens will hit other battens and possibly snap the aircraft cables. All of this happens very quickly and cannot be stopped. YOU MUST QUICKLY GET OUT OF HARM'S WAY!**
 - Communication is vital to the rail process. Make sure that all parties can hear clearly what is being said and understand all commands. **IF YOU DO NOT UNDERSTAND GIVEN DIRECTIONS, STOP AND ASK FOR CLARIFICATION.** Do not assume that you know what to do.
 - Partial or unbalanced large loads require certain safety procedures and should never be attempted without the direct supervision of the Technical Director, Master Electrician, Scenic and Lighting Faculty or the facility manager.
 - Show operation procedures:
 - Make sure that the rail is relabeled for each show.
 - Trim height should be clearly marked for all line sets and electrics used during show operation, including pieces that do not move during a performance (legs, borders, etc). All spike marks should be removed at strike.
 - Do a pre-show practice run of all lines that must move during a performance. If something feels off, tell your technical director or master electrician before the house opens so that the problem may be fixed.
 - Cue signals
 - Warning** – indicated about a minute before the cue is to take place. Allows the flyman to be in place. Warning cues should indicate which line set and what is to happen to it (in or out).
 - Standby** – indicated a few lines before the cue is to occur. The rope lock is released and the flyman is ready for the “go”.
 - Go** – indicates that the line is to move. The flyman on that line set should watch the rope line for the spike mark, while the head flyman should watch the moving piece for clearance issues.

IF THERE IS ANY RESISTANCE, STOP! Determine the problem before continuing to move the piece.