

As educators and administrators, it is our responsibility to teach and to train students, not only for their personal growth but to professionally staff the productions we mount. This pamphlet will set the standards that are expected of all student crew members for shows produced by the UT Theatre Department and the Clarence Brown Theatre.

PROFESSIONALISM

Every job you will ever have, whether in the theatre or not, requires a level of professionalism. Professionalism is defined as three things: Being prepared to do what is expected of you, doing what is expected of you, and doing it exactly when it is expected of you.

You are expected to conduct yourselves in a professional, restrained, competent and courteous manner at all times. While working backstage, lengthy discussions of personal problems and gossip are considered inappropriate and strongly discouraged.

Electronic devices such as cellphones, laptops, PDA's, or iPods are not permitted backstage except in the greenroom. You are allowed and encouraged to bring reading material of any kind, but be aware that there are both appropriate and inappropriate times to be reading. As you become familiar with your show, you will become aware of what those times are.

The most important result of professional behavior backstage is your growth as a theatre practitioner. Whether as an actor, technician or administrator, you are more likely to make a living in the theatre when your standards of professionalism are high.

PUNCTUALITY

Like any business, the performance of a play or musical is made possible by the establishment of a routine that is followed closely but flexibly by the staff and performers. The foundation of this routine is punctuality. As an actor, lateness impacts your fellow performers negatively and lowers morale. It is no different for crew members.

At the end of each night, you will be given a Rehearsal or Performance call for the next day - this is the time you will be expected to be at the theatre and ready to work.. You may or may not hear this call directly, but you will always receive this Daily Call via email. The **call board**, located outside the CBT green room and in the Dressing Room area of the Carousel, has calendars containing information about the schedule for each show, but keep in mind that only the **Daily Call** (emailed nightly) has the complete and official call for each day.

It is imperative that you sign in upon arrival – if you have not signed in by your call time, you are considered late. Remember, your call is the time you are expected to **start working**. Please allow yourself plenty of time in advance of your call time so that you are fully settled in and ready to begin working at your call time. If you

foresee the need for a few minutes leeway (ex: class runs until 6:20 and call time is 6:30) make sure that you discuss this with your Stage Management team so that adjustments can be made to the pre-show routine.

If at any time you anticipate the possibility of being late, you should call your stage manager immediately. Punctuality is at the core of a smooth rehearsal and performance. Your ability to be on time is crucial to the successful running of the production. We are depending on it.

GREEN ROOM/CREW ROOM POLICIES

Visitors are not permitted in the Green Room or any backstage areas before or during a rehearsal or performance. Guests are permitted in the Green Room only after a performance is over.

The Green Room and Crew Room serve as the “home away from home” for Cast and Crew during rehearsal and performance calls. It is both a Living- and Dining-room and as such needs to be used and occupied in a considerate way.

There is a refrigerator and a microwave in the Green Room, which the crew is welcome to use; coffee, tea and other hot drinks are often provided. It is understood that eating dinner before a show, particularly for those arriving for Crew Calls, can be tricky – this is true of professional theater everywhere. Most crew members bring their own meals to eat in the Green Room. The understanding is that you will either eat before your call time or after your pre-show duties are completed. Please plan your meals accordingly.

CREW DECORUM

APPROPRIATE DRESS

Most jobs require a uniform or have a dress code; regardless of the position you hold, the way you dress expresses the seriousness of your intent to succeed at the job you have been given. Crew work is no different.

There is a very specific dress code to which you must adhere for every performance:

- A long sleeve black shirt with no logos. This may be a dress shirt or a long sleeve tee, but the long sleeve tee should have a high neck or turtle neck. No scoop-neck shirts and no torn shirts. You may wear a pull-over sweater or sweatshirt over a regular shirt, but you must be dressed this way when you sign in for work.
- Long black pants, which may be dress pants or dark jeans. Pants may not be so long as to scrape along the ground.
- Black socks, regardless of the length of your pants.
- Black shoes. Running shoes are permitted, as are work boots. Slippers, sandals, and flip-flops are not permitted **REGARDLESS OF CREW POSITION**.
- Exposed necklaces are not permitted. Rings, watches and earrings (non-dangling) are allowed

If you have any questions regarding the appropriateness of the backstage “uniform” you are putting together, do not hesitate to ask your stage managers.

HEADSET RULES

Headsets serve many crucial functions during a show; first among these is the calling of cues by the Stage Manager. The headsets also allow each department to report to the Stage Manager on any issues confronting the specific performance.

Communicating on headsets is a slightly ritualized matter. Because the Stage Manager has no visual contact with the crew, any information to convey must be spelled out specifically:

The Stage Manager will ask at the top of each act who is on headset. Respond with your name or position (as in “Chad on headset” or “fly rail” or “sound on headset”). When you get on or get off headset, you must announce this; whenever you are on headset, it is assumed you are paying attention to the conversation.

For each cue, the stage manager will give you a “standby”. This prepares the crew member to execute the cue when it is called. You will usually get a standby 30 seconds before the cue is called. When the Stage Manager gives a standby for a cue, the department must respond appropriately—for example: the appropriate response to “standby lights 57” would be “lights”. When the Stage Manager calls multiple standbys, the departments are expected to respond in the order which the standbys were given.

Example:

SM: “Standby LX 57, standby sound 40, standby shift - stage right wagon to orange spikes.”
LX BOARD OPERATOR: “Lights”
SOUND BOARD OPERATOR: “Sound”
DECK CREW 1: “Stage right wagon”

There can be no talking whatsoever when cues are in standby, or during any kind of emergency.

Regarding headset chatter: some shows can have hundreds of cues and can be very complex; other shows have far fewer demands. Regardless of the level of difficulty, the Stage Manager must concentrate on every aspect of the performance, and chatter on headset interferes with running a clean show. Even when headset conversation is allowed and appropriate, please use common sense.

ELECTRONICS

Devices such as cellphones, tablets, and laptops are **not permitted** anywhere backstage except in the Greenroom area. **NO OPEN ELECTRONICS ON THE DECK OR IN THE BOOTHS.** Playing or streaming videos or audio in the greenroom or dressing rooms after 1/2hr is prohibited. The use of Cameras (including smartphones) backstage is also prohibited. Please use common sense and respect those around you whose concentration may be disturbed by your devices.

SUMMARY

We all believe that working in the theatre is not like any other job, and certainly the art that we create is something that goes beyond a commodity like a car or a computer. However, the work required to create art requires a discipline and a dedication that rivals any other employment. As a crew member at the Clarence Brown Theatre, we assume that you are striving to be a professional - in the theatre or not - and the sense of dedication we ask of you will help you in whatever endeavor you choose as a career.