

SKIDMORE COLLEGE

DANCE DEPARTMENT STUDENT HANDBOOK



2024-2025

MISSION:

The mission of the Dance Department is to link critical thinking, historical perspective, and creative discovery with the distinct skills derived from physically-sound studio practice, performance, and research. Skidmore provides a rigorous four-year experience that enables students to pursue the major or minor in a way that effectively supports their personal goals and ambitions.

FACULTY/STAFF:

ASSOCIATE PROFESSORS:

Sarah DiPasquale, Chair
Jason Ohlberg, Associate Chair

ASSISTANT PROFESSOR:

Brian Lawson
Kieron Sargeant

SENIOR LECTURER:

Erika Pujic

VISITING ARTIST IN RESIDENCE:

Chia-Ying Kao

PART-TIME LECTURERS:

David Otto
Emily Gunter
Andre Malo-Robles
Cristiane Santos
Christin Williams

MUSICAL DIRECTOR:

Carl Landa

DANCE MUSICIANS:

Carol Ann Elze
Patricia Hadfield

TECHNICAL DIRECTOR/ LIGHTING DESIGNER & MANAGER:

Travis Richardson

ADMINISTRATIVE ASSISTANT:

Ellen Grandy

COSTUME MANAGER/COSTUME DESIGNER

Megan Richardson

COURSEWORK:

The Skidmore College Dance Department endeavors to make dance available to all students on campus through a variety of technique, performance, theory and appreciation courses. Any student, regardless of major, is welcome to study and perform with us.

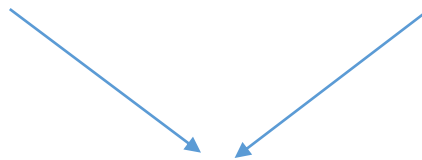
DANCE MAJOR REQUIREMENTS

CORE COURSES DANCE THEORY

CORE COURSES DANCE THEORY		
DA227	Improv 1	2 credits
DA228	Choreo 1	3 credits
DA230	Dance & Society I: Movement in History & Culture	3 credits
DA 279	Music for Dancers/Choreographers	1 credit
<i>DA205 Recommended for All-College Scientific Inquiry Through Practice Requirement</i>	<i>Anatomy and Kinesiology for Dancers</i>	<i>4 credits</i>



CHOREOGRAPHY/PERFORMANCE	RESEARCH/PERFORMANCE
TECHNIQUE REQUIREMENTS: 21 hours of technique and/or workshops	TECHNIQUE REQUIREMENTS: 21 hours of technique and/or workshops
<u>DA 276</u> Dance Production 2 credits	Must complete <u>eight additional dance theory credits</u> that relate to your research and/or performance studies. Students in this track must work closely with their advisor to determine the best course of study to achieve their goals.
<u>DA 328</u> Choreography II 3 credits	
<u>DA 335</u> Dance and Society II 3 credits	



<u>DA375</u> Senior Seminar 3 credits Required for all dance majors
<u>DA 376</u> Senior Coda in Dance 3 credits Recommended for all dance majors. Required for honors. Your Coda project should reflect your emphasis and be a culmination of your work in the dance department.

**Please note that DA376 does not count toward the 20 required theory credits in the major*

** Departmental honors for senior dance majors are recommended on the basis of a distinguished academic career documented by a department GPA of 3.6 or higher in the major, faculty recommendation, and a high level of accomplishment on a department approved Senior Coda project.*

DANCE MINOR REQUIREMENTS

DANCE MINOR <i>20 credits total</i>
17 credit hours of technique, theory, workshop/production. (Two of the required courses in dance must be at a 300 level.)
<u>DA 230</u> Dance and Society I

LIFE IN THE DANCE DEPARTMENT

Each class has both majors and non-majors who study side-by-side. Dance professors determine the appropriate level for each student. ALL dancers are expected to work diligently to master the rigors of technique and to progress throughout the semester. All dance technique classes may be repeated for credit. *Dancers are allowed to audit up to 2 dance classes per semester, to enable them to train in the studio more often.*

Students also work toward proficiency in the major through a combined course of study, which includes dance history/criticism, dance injury prevention/management, dance theory, improvisation composition and workshop classes. As with any academic coursework at Skidmore, the highest level of integrity and discovery is expected in the pursuit of this knowledge and expansion of skills. The Skidmore Academic Honor Code must be upheld at all times. Dance majors and minors are encouraged to investigate related areas of study, and many of our majors combine the dance major with other areas of interest.

COURSE SEQUENCE RECOMMENDATIONS

For the prospective Dance Major, this sequence of courses is recommended, along with appropriate technique & workshop:

Freshman Year	Sophomore Year	Junior Year	Senior Year
<u>DA 230</u> Dance and Society I	<u>DA276</u> Dance Production	<u>DA 328</u> Choreography 2	<u>DA 375</u> Senior Seminar
<u>DA 227</u> Improv 1	<u>DA335</u> Dance and Society II	<u>DA 279</u> Music for Dancers	* <u>DA 376</u> Senior Coda (recommended)
<u>DA 228</u> Choreography 1	<u>DA274</u> Anatomy for Dancers		

COURSE AUDITS

The auditing privilege allows a student to enroll in up to two courses per semester without receiving credit or a grade. Dancers are allowed to audit dance classes with the permission of the instructor. An auditing dancer must participate fully and follow all requirements specified by the instructor.

GHOSTING CLASSES

‘Ghosting’ a class (attending a dance class without being registered for credit or audit) is not allowed for any reason within the dance department.

INDEPENDENT STUDIES:

Independent studies **culminating in performance** must be approved by the faculty through a written proposal process. Please download the independent study proposal template at the link below:

<https://docs.google.com/document/d/1DIwRcNg7r07rv9kgnfnL2HMIMAnPOFWmE-xSHYpskiA/edit?usp=sharing>

In addition to performative independent studies in dance, students may also elect to engage in independent study research projects to investigate a question, topic, or thesis of their choice. Students may also be selected to participate in faculty led research labs and/or summer collaborative research experiences. For more information on research based independent studies in dance, please contact Prof. Ohlberg (johlberg@skidmore.edu) or Prof. DiPasquale (sdipasqu@skidmore.edu).

COURSE SUBSTITUTIONS

In rare instances, students may petition the faculty to substitute a required course in the dance major with a course/intensive/workshop taken outside of Skidmore. To petition a course substitution please fill out the petition form at the link below and submit to the department chair. Petitions will be assessed on an individual basis and accepted at the discretion of the faculty.

<https://docs.google.com/document/d/1UyOAsia0wtmqC3-MsYcBoD1rgRc4fKTXQr4BaCys80/edit?usp=sharing>

TAKING COURSES OUT OF SEQUENCE

In rare instances, students may petition the faculty to take a required course in the dance major out of sequence. To petition a course substitution please fill out the petition form at the link below and submit to the department chair. Petitions will be assessed on an individual basis and accepted at the discretion of the faculty.

https://docs.google.com/document/d/1-HF_fP-rKDhd1ilULKdycF0x2mZd-tXhaOG1n4cdwEc/edit?usp=sharing

COURSE OFFERINGS BY SEMESTER:

(subject to change at the discretion of the department)

Fall	Spring
Choreography 2	Choreography 1
Improvisation 1	Improvisation 1 or 2
Dance Production	Senior Coda
Senior Seminar	Dance & Society II: Evolving Practices in the Twentieth Century
Dance & Society I: Movement in History & Culture	
Anatomy for Dancers	

JUNIOR INTERVIEWS

After you declare your dance major, you will be required to participate in a Junior Interview with the dance faculty. The Junior interview process is a unique aspect of the Skidmore Dance experience and is a time to come together with the faculty to reflect upon your work, discuss your academic/career goals, and plan a trajectory for the remainder of your undergraduate tenure.

Prior to your interview, you will be asked to complete a reflection sheet to allow you to think about your goals for this conversation with the faculty. **Your reflection sheet must be posted on the Spring a minimum of 1 week prior to your interview date. If you do not complete a reflection sheet, you will not be allowed to attend your interview.** Following your interview, you will complete a post-interview reflection within two weeks that summarizes the conversation and any action items that were discussed.

We hope that your Junior Interview is a rewarding experience that helps you to grow into your full potential and meet your goals during and after your time in the Dance Department.

STUDY ABROAD

OFF-CAMPUS STUDY ABROAD

The traditional time for students to go abroad for study is the spring of Junior year, although some choose to travel in the fall. Dance majors who want to continue rigorous dance training should consider these questions before deciding on leaving campus and studying abroad:

1. Have I completed enough of the required dance courses, especially those offered only in the spring/fall semester?
2. Will I be able to dance at a high level in the city/program I have chosen?
3. Is there a particular upcoming dance project or guest artist coming to campus that I do not want to miss?
4. Will going abroad still allow me to be ready and prepared for my Senior year and the Senior Dance Coda?
5. Is going abroad in the Junior year important to me, or would it be better to travel after graduation?

There are several Skidmore approved programs that include dance training. The majority of these programs focus on modern/contemporary dance, but some include other forms as well. This list is updated frequently so dancers should always investigate their options. Speak with the experts in the office of Off-Campus Study and your advisor to discuss if a study abroad experience may fit into your studies at Skidmore.

PATH TO SENIOR CODA

Senior Coda is a course allowing you to create a project or performance as a culmination of your education in the dance department. Your Coda experience must reflect your area of study and as a performer/choreographer/researcher. Senior Coda projects must be approved by the faculty through a written proposal process which will be assigned in the Senior Seminar Course.

DEPARTMENT AWARDS

THE OLEG MOSTON AWARD

Established in honor of Oleg Moston, soloist with the Moscow Philharmonic Society for 22 years and beloved accompanist with the Skidmore College Dance Department from 2005–2011, to recognize outstanding accomplishment and excellence in dance. The Moston award signifies potential in the professional field and is geared toward supporting a graduating senior with professional ambition in transitioning into the post-college dance world.

THE MARGARET PAULDING AWARD

Established in memory of Margaret Paulding, professor of physical education and dance, 1937–73, and chair of the department, 1958–68, to recognize outstanding student leadership, performance, choreography, and/or research in dance. The Paulding award exemplifies exceptional student leadership in the field.

THE KATHY & CHARLIE DISANTO MEMORIAL STUDENT OPPORTUNITY FUND

These awards are offered on a competitive basis to support Skidmore students for dance projects outside of course curriculum requirements but may include independent studies. Projects that have a community-based research or service component will be given preference. Projects that help a student discover new connections across disciplines will be strongly considered. These opportunities might include but are not limited to creative projects, internships, dance education and research studies.

STUDIO ETIQUETTE FOR ALL DANCERS

Dress code for technique classes may vary with instructors. Please check your syllabi for details and communicate with your professors directly if you have questions.

Dance Majors and upper-class dancers are role models for younger or less experienced students. Majors should model healthy behavior and an exemplary work ethic both in and outside the studio. Examples of 'healthy behavior' could include (but is not limited to): respectful verbal and non-verbal communication with faculty/peers/guests, appropriate and direct conflict resolution when needed (no gossip), a professional outlook and attitude towards the department overall, and abstaining from drug and alcohol use.

DANCE WORKSHOP ETIQUETTE

In the creation of a professional and productive atmosphere, the following is expected:

- You will arrive on time to all rehearsals; warm and ready to work
- You will keep the studio as a professional space; all casual and social conversations will take place outside of the studio
- You will be responsible for all movement material and come prepared to all rehearsals
- Rehearsal time is **not** for remembering movement; that is your responsibility outside of rehearsal
- You will engage with any and all compositional and collaborative assignments to the best of your ability
- You will maintain an engaged and curious work ethic; including personal motivation for excellence in your work
- You will foster a supportive working environment
- In a creative process the atmosphere can often be intense; the demand high. You will do your best to keep perspective and work to the best of your ability
- You will make every effort to not take things personally. This experience is about the process and not about satisfying personal ego
- Department dress code is expected to be observed in rehearsal

The following is expected as part of professional theatre conduct:

- You will arrive at least five minutes before all technical rehearsals, classes, or posted call times. **Showing up on time is late**; walking into warmup class as it begins is distracting, un-professional, and un-acceptable
- Casual conversation is distracting to everyone in the room. You will use the time before class to focus your mind and prepare your body for class. No social conversation will take place before or during class
- You will conduct yourself professionally in the dressing rooms and backstage areas
- You are sharing the space with other dancers from different casts. Stay aware of those around you and the needs of others
- You will take all notes given by the choreographer, technical director, or producer without argument. If you don't understand the note, ask. It will be your responsibility to assimilate the note immediately
- You will perform with a professional focus. Keep in mind that various elements may not go as planned. You will do your best to continue the performance and execute the piece as choreographed to the best of your ability
- Enjoy your time onstage. We spend the majority of our time in process. Give generously of your dancing and performance.

WORKSHOPS and AUDITIONS

There are many performance opportunities each year, and all dancers are encouraged to audition. The Workshops are credit-bearing courses led by dance faculty or guest artists. Dancers are cast through an audition process and rehearse during scheduled class times. The pieces prepared in the various workshops are performed in the Dance Theater during the Winter Dance Concert and the Spring Dance Concert.

Dance Workshops may occasionally be performed in other venues both on and off campus. EX: The Contemporary Ballet Workshop frequently performs original works in the Tang Museum and Zankel Music Center; the Classical Ballet Workshop collaborates with the Skidmore Orchestra for large scale performances in the Zankel Music Center; and various workshops have traveled to out of town destinations both domestically and abroad.

Students will be limited to three workshops per semester. However, students may petition to enroll in a fourth. Please see petition template link below. Completed petitions must be submitted to the department chair via email the Friday of the first week of class each semester by 10am. In the case of guest artist residencies that audition later in the semester, petitions must be completed and approved one week **before** the guest artist audition. No exceptions.

https://docs.google.com/document/d/1jLo95Aim9Uwm7bnZr20SBzD88GLxDKcOVI6L_eF2Ryw/edit?usp=sharing

****A professional demeanor is expected of all participants. This includes mandated attendance at all scheduled rehearsals; timely arrival; proper warmup; dedication and respect to process, instructor, peers; outside practice / review of material. NO EXCEPTIONS. Unsatisfactory adherence to any expectations may result in your replacement in the work and subsequent inability to perform.**

****Workshop auditions are held on the first class meeting of the semester. Please look for postings on the bulletin board for additional information.**

The Choreography I and II, Independent Studies and Senior Dance Coda courses also audition for dancers. Dancer participation is voluntary and not for credit; dancers must honor their commitment to these student choreographers. Information on upcoming audition opportunities is posted on the board and listed on the Dance Facebook page.

INJURY POLICY

Unfortunately, injury is often an aspect of a dancers' life and training. Managing injuries in a safe and productive way is essential to both your success as student and ensuring your long-term health. If you obtain an injury during your time at Skidmore, it is our aim as a department to help you manage the injury in the best way possible while still maintaining a good academic standing in your coursework. The following policies have been developed to help guide you to effective injury management and safe return-to-dance practice.

(These policies have been adapted from guideline from the International Association of Dance Medicine and Science and the Texas A&M University Dance Program)

CONCUSSIONS: If a student-dancer sustains a concussion (or suspected concussion) due to head injury in or outside of the studio, they must retain a written medical release to return to any physical dance participation. If the injury occurred during the academic year, it is expected that the student will work closely with Skidmore Health Services and that the medical release will come directly from that office. Students with a diagnosed or suspected concussion will not be allowed to participate in any physical manner (including marking, modifying choreography, etc.) until this written release is obtained and approved by the department chair. Once cleared for participation, students are expected to work closely with their professors to determine an appropriate plan to

safely return to full participation in dance courses. If upon returning to dance, concussion symptoms return, students should immediately report these symptoms to health services and return for follow up evaluation.

For additional concussion management and return to dance protocol, please refer to the Dance USA Task force on Dance Health Concussion Statement through the link below.

https://dance-usa.s3.amazonaws.com/page_uploads/Concussion.10.26.15.pdf

1. **Participation:** You must participate fully in class for at least 80% of the time to receive a grade in the course. If you are unable to participate because of long-term illness or injury for more than 20% of the class, you will have to withdraw from the class or take an incomplete. Depending on the semester 20% is the equivalent of 5-6 class periods.
2. **Observations:** Observations may or may not be consecutive. An observation day is defined as any day that you are not participating (dancing) in class. An observation day may be taken due to illness or injury. For example: if you are sick the second week of class and take one observation day and later in the semester and need to observe again, you will have taken two observation days.
3. **Observation Expectations:** You are expected to attend each class period even if you are unable to participate fully, unless you are too ill (or contagious) to attend class. It is expected that you email your professor as a courtesy to inform them of your absence prior to the class meeting time.

Each professor will have their own policies regarding observations in their course. It is important to recognize that class observation should not be a passive experience for you. Journaling, taking notes, or even performing rehabilitation exercises for your injury are examples of active ways you can continue to learn within the class while you observe. Please discuss with your professor their expectations for your observations. *Open communication about your injury is essential to finding the most productive and safe return-to-dance strategy for your specific circumstance.*

4. **Additional Projects:** Your professor may ask you to complete an additional assignment in lieu of your physical participation. It is expected that you will have a note from a Doctor or Physical Therapist in this situation to assure you are managing your injury under appropriate medical supervision. Please work with your professor and find something that is both meaningful and rewarding for you to create in your project. We welcome your thoughts and ideas!

Performance with an injury: Injuries occurring while a student is performing in a faculty/guest/student workshop can be stressful for both the dancer and choreographer. Students sustaining an injury during a workshop experience are encouraged to discuss their injury with the faculty member supervising/choreographing the piece. While every effort will be made to help facilitate a student to participate successfully in a workshop experience, the dance faculty reserves the right to stop a student's participation in rehearsal and/or performance due to issues regarding health or injury. Each case will be reviewed individually by the dance faculty and will be assessed on a case by case basis with the student's overall health and wellbeing as the primary goal.

STUDENT LED CLUBS

Many Skidmore dancers find participating in student led clubs to be a rewarding experience. Below is a link to the clubs available on campus:

<http://www.skidmore.edu/sga/clubs/index.php>

TRAVEL TO PRESENT

Skidmore College will support the travel expenses (meals, travel, lodging) of students presenting their academic research at a professional conference. Students may additionally seek support from the Dance Department to cover the cost of the conference fees. To be eligible for this support, a student must be presenting data/findings/creative work that was completed through a credit bearing research project in the Dance Department. Support for conference fees may not exceed \$300 and partial support may be given. Applications will be assessed on the rigor of the project, the quality of the conference attended, and the academic status of the applicant. Awards are given at the discretion of the faculty and may be limited by annual budgetary constraints.

To apply for travel to present funding through the school please see the following link:

<https://www.skidmore.edu/osaa/funds/travel/index.php>

Following acceptance of travel expenses through the school, students may then submit that same application to the department (to the department chair or associate chair) for support of conference fees. Please remember to include:

- Your letter of acceptance for the Travel to Present award through Skidmore
- Your letter of acceptance from the conference
- IRB approval letter (if applicable)
- The application and narrative that you submitted for the Travel to Present through the school

Dance Center EMS Instructions – revised 1.7.22

For students enrolled in dance classes

Please be certain to review and follow the **Studio Terms of Agreement** below and the [EMS Instructions](#) on the Dance Website under Student Information – Scheduling Studios.

Go to: [Skidmore Scheduling Office](#) web page to make a reservation and for detailed instructions. The [General Overview](#) is short and helpful.

The Technical Director approves space requests for DSI, DSII, conference room and the Dance Theater. The Multipurpose room and the IM Gym are managed by the Athletic Department.

PLAN AHEAD: *All requests must be entered at least 24 hours in advance and by Thursday at noon for a studio needed on Saturday or Sunday.*

EMS Pointers for students enrolled in dance classes:

- Contact the Scheduling Office with questions/problems with the EMS system.
- “Space Request” is the template used for all campus requests including for technique classes, student club needs, etc. Your request for a room will need to be approved for you.
- The "Dance Center Student" template is only for students in Choreo II, Senior Coda II, and approved Independent Studies. Studio and Dance Theater reservations are automatically booked without needing approval.
- If you are unable to see the “Dance Center Student” choice, notify the Technical Director promptly so the Scheduling Office can be notified to get you into the system.
- May not be activated depending on COVID status: Touch the screen located outside of the studios and theater to see when the space is reserved and for who/what. If the space is open (green), one can touch the green **RESERVE** button to book the space for current time only.

Dance Studio - Terms of Agreement - *Revised 4-23-22*

1. When entering requests, follow the “Scheduling Studios” EMS instructions on the Dance Dept. web site under “Student Information”.
2. **Students utilizing the studios** must follow all health and safety guidelines provided by the College and the Dance department.
3. No food or beverages permitted; water bottles with caps permitted
4. **No street shoes inside the studios** – leave them in the hallway bins. No tap, Irish step or other hard soled shoes; only dance slippers, jazz shoes and clean, soft-soled, non-marring sneakers are permitted.
5. No incense, perfume or candles or flames are permitted.
6. **No tape may be placed on the floor, walls or ballet barres.**
7. **Pianos** are strictly off limits.
8. Keeping HVAC system set to “auto” will switch from “heat” to “cool”.
9. Shut the door to the studio when finished.
10. Report problems with equipment or facilities or send special requests to: Lori Dawson, lddawson.

Students enrolled in Dance Department Classes

- Given ID card access to studios automatically
- Limit requests to **ONLY** the amount of time you need
- Cancel requests that are not needed
- Coda II & Choreo II students **MAY ONLY** use the Dance Center Student EMS template to reserve space for their Coda & Choreo course needs
- **Event Name = “class name-your name”; Event Type = “Course Related”**
- **Group = Student**

Clubs and Students Requesting Space for Non-Dance Dept. Classes

- **Must arrange to be given ID card access to studios**
- Dance Dept. student requests/needs are filled first; Student Clubs can be bumped out of studio space at any time for Dance Department needs
- **Requests need to be submitted weekly**
- May request no more than 2 hours for one evening per week
- May request one weekend day for no more than 2 hours at a time
- **Event Name = “club name” OR “Outside Class Name–Your name”**
- **Group = Club Name or Student (if for non-dance dept. class)**

Skidmore Dance Theater Guidelines

Lighting Levels/Tech/Dress through Performances

- Keep the aisle leading to the control booth and design table clear of personal items.
- Costumes should be worn to the lighting level set. If unavailable, it is helpful for dancers to wear clothing with colors and styles that are similar to the costumes.
- Please inform the back stage crew, Stage Manager or the Technical Director of any problems with the floor or facilities which you may encounter.
- Please respond by saying “thank you” after information or warning times are given.
- Familiarize yourself with the *Emergency Procedure* posted in the dressing rooms.
- No food or drinks allowed in the theater. Water bottles are permitted.
- Do not touch the cyc (white back drop), or legs/traveler (black curtains).

Dressing Rooms

- Talking in the dressing rooms should be kept to a minimum so that the crew can hear commands in the control booth.
- No music in the dressing rooms.
- No food or drinks allowed in the dressing rooms. Water bottles are permitted.
- Follow costume policies in student handbook.
- At the end of each rehearsal, please place trash and recyclables in the proper lobby containers.
- Remove all personal items each night. Check the theater, warm-up room, back stage areas, and dressing rooms before leaving. A "lost and found" box is kept in the 1st floor tech room or see the Technical Director/Stage Manager for lost valuables.

Back Stage Sightlines

- When waiting in the wings for an entrance, stay as far down stage as possible, and as close to the down stage edge of the legs as possible. If you can see the audience, the audience can see you.
- Dancers should refrain from going back stage until the main curtain has closed after the bow of the previous piece.

COSTUME POLICIES

Remember: COSTUME COMES LAST

No nail polish or personal jewelry; Remove all visible piercings and cover all visible tattoos.

Make-up, hair style, bathroom, shoes – all before you dress

Change immediately after your piece is over

You must return every part of your costume to the table/hanger when done; hang pieces properly.

Do not leave any costumes in the small dressing rooms.

No sitting, eating, drinking, smoking in costume!

Report any costume problems immediately to your choreographer or to wardrobe personnel.

Quick change: organize before performance and be responsible for returning ALL PARTS afterward.

Keep personal belongings separate from costumes.

THEATER EMERGENCY PROCEDURES

The Stage Manager makes the ultimate call to stop a performance, and determines if 5566 (campus safety) should be called. Everyone exits the building via the closest exit, and meets in the child care parking lot so that we can be certain that everyone is out of the building.

Wait for the fire department or other emergency personnel. NO ONE may return to the building until either a faculty/staff member or the fire department has given clearance. If it is determined that the problem has been resolved, and the situation is safe, the performance may resume when all are safely back in the building.

BOOTH OPERATORS & STAGE MANAGER - *Note the location of all exits*

1. Sound (if on) is faded out.
2. House lights & work lights begin to fade up slowly, and the stage lights are faded out.
3. Sound operator exits through dressing rooms C & D and light board operator exits through dressing rooms A & B announcing emergency while passing through.
4. Stage Manager exits through the dressing rooms to turn off any electrical equipment such as irons, steamers, etc.

PERFORMERS - *Note the location of all exits*

1. Exit via the nearest exit: DSL through the shop following the yellow path; USL & USR through the gym; House right; House left to the lobby exit doors; down the stairs straight outside; and down the stairs through the lobby to the exit doors.

FACULTY, HOUSE MANAGER and/or USHERS

1. Open auditorium door until it latches onto magnet or *hold door open*
2. Turn on lobby lights
3. Check restrooms
3. Assist audience members requiring assistance

BACKSTAGE – **Make emergency announcement to audience**

1. SR back stage person turns on works on wall UR, and closes the SR x-over door
2. SL back stage person turns on works on wall DL, and closes the SL x-over door

EMERGENCY ANNOUNCEMENT *Please memorize:*

Ladies and gentlemen, we are having a problem backstage. We don't think it is serious, but for your safety and our peace of mind we'd like to clear the theater at this time. Please use the exits (point them out to the audience) to your right and left. We will begin the performance again as soon as possible.

ABOVE ALL REMAIN CALM