

Welcome

Upstage Center, Inc. has been in the business of providing stages and stagehands for an ever-changing entertainment industry since 1985. As a stagehand for Upstage Center, Inc. you will have a variety of jobs. The purpose of this handbook is to make you aware of terminology, protocol, rules and consequences for non-compliance involved in being a member of our team.

Upstage Center, Inc. is an equal opportunity employer.

Must be 18 or older.

AT-WILL EMPLOYMENT

The relationship between you and Upstage Center, Inc. is referred to as “employment at will”. This means that your employment can be terminated at any time for any reason. With or without cause. With or without notice by you or Upstage Center, Inc. No representative of Upstage Center, Inc. has authority to enter into an agreement contrary to the foregoing “employment at will” relationship. You understand that your employment is “at will” and that you acknowledge that no oral or written statement can alter your at-will employment status.

Always ask a question if you are not certain.

Always be safe, professional and work as a team.

Now let's go have some fun!

POLICIES AND PROCEDURES:

DISCIPLINE POLICY:

As determined by Upstage Center, Inc. management; any infraction can be cause for immediate termination.
Each steward/chief will keep records of your performance, attendance, attitude and behavior.

CONDUCT:	FIRST OFFENSE	SECOND OFFENSE	THIRD OFFENSE	REPEAT OFFENSES
Walk-Off of a call without notification to steward	15 day loss of job offers	30 day loss of job offers	90 day loss of job offers	Not eligible for re-hire
Habitual Tardy	Your rating will reflect poor performance	Rating lowered/not be first contacted for new work	Rating lowered. 15 day loss of job offers	Not eligible for re-hire
Possession/Use of Alcohol/Narcotics or Working under Influence	Sent home. Not paid min call. 30 day loss of job offers	Sent home. Not paid min call. 90 day loss of job offers	Sent home. Not eligible for re-hire	
Theft of company or co-worker property	Sent home. 90 day loss of job offers	Not eligible for re-hire		
Fighting on the Jobsite-physical	Sent home. 90 day loss of job offers	Sent home. 6 Month loss of job offers	Not eligible for re- hire	
Fighting on the Jobsite-verbal	May be sent home. 15 day loss of job offers	May be sent home. 30 day loss of job offers	Sent home. 90 day loss of job offers	Not eligible for re-hire
Harassment or Discrimination Create hostile work environment	Sent home. 6 Month loss of job offers	Not eligible for re-hire		
Substandard Performance	Your rating will reflect poor performance	Rating lowered/not be first contacted for new work	Rating lowered. 15 day loss of job offers	Sent home. 90 day loss of job offers
Appearance/Action Deemed obscene, profane, offensive, inappropriate	May be sent home. 15 day loss of job offers	Sent home. 30 day loss of job offers	Sent home. 90 day loss of job offers	Not eligible for re-hire
No Call No Show	15 day loss of job offers	30 day loss of job offers	90 day loss of job offers	Not eligible for re-hire
Using Cell Phone on Job	Sent home. Not paid min call.	Sent home. Not paid min call. 15 day loss of job offers	Sent home. Not paid min call. 30 day loss of job offers	Sent home. Not paid min call. 90 day loss of job offers
Taking Pictures or Video on job site	Sent home. Not paid min call.	Sent home. Not paid min call. 30 day loss of job offers	Sent home. Not paid min call. 90 day loss of job offers	Not eligible for re-hire
Unauthorized use of catering	Sent home. Not paid min call.	Sent home. Not paid min call. 15 day loss of job offers	Sent home. Not paid min call. 30 day loss of job offers	Sent home. Not paid min call. 90 day loss of job offers
Insubordination	Sent home. Not paid min call. 15 day loss of job offers	Sent home. Not paid min call. 30 day loss of job offers	Sent home. Not paid min call. 90 day loss of job offers	Not eligible for re-hire

PAYROLL

1. Payday is every Friday.
 - A pay week begins on Saturday and ends on Friday and that week will pay the following Friday. If payday falls on a holiday it may affect your pay date. Contact the office for information.
 - We pay one week behind.
2. If you have questions regarding your pay please contact our office at 281-412-6600.
 - Do not call your Labor Coordinator, only the office can verify missing time. Please fill out missing time form online first, the office will research your questions and get back with you as soon as they have an answer.
 - If you have not worked in 90 days you will have to re-submit application to re-activate your employment status.
 - You must update the office on changes to cell phone or email in addition to your mailing address.
3. Checks will be deposited Friday morning.
 - We only pay via direct deposit, your check stub will be emailed to you.
 - It is your responsibility to submit an on-line form of any direct deposit, change of address, phone number or update your email address. You can find all forms at <http://www.upstageusa.com>.
4. Stagehands: For every Load-In or Load-Out you are requested to work, Upstage Center, Inc. promises a 4 hour paid work call.
 - Example: If the job is done in 3 hours or less the remainder of the 4-hour work call will be paid at your rate but called a minimum. **All actual hours worked will combine for your total hours worked for a week to determine overtime.** Overtime is time and a half anything after 40 hours for the week. Minimums will pay but not be included in total actual work hours. If your work hours are over the minimum you will be paid for all actual hours worked.
5. Riggers: For every Load-In on a new show you receive a 6 hour minimum and for Load-Out a 4 hour minimum.

GIG ETIQUETTE

Your presence on the job site affects other people and your ability to perform your job can hurt or help the rest of the crew. You have a responsibility to the safety and ease of all other stagehands and techs.

1. Get all the appropriate information when you confirm a spot on the call.

- Confirm the name, address and meeting place of the location and name of the event.
- Confirm parking situation, cost and travel time in traffic and have reliable transportation.
- What are the weather conditions, be prepared to work inside or outside.
- Verify you have the required gear and clothes.
- Know who to contact if you have an emergency or cannot be on time or will miss the call. For non emergency issues if you do not give 24 notice it may affect your offers for upcoming work.
- When you accept a work call you are REQUIRED to be there. Don't accept the call if you aren't positive you will be there.

2. Do not schedule any activity for the same day as your gig.

- Ending times for gigs are always changing.
- If you must leave at a specific time confirm with your labor coordinator before taking the work.
- Requesting to leave often or showing up late will affect how much work you are offered.
- Be aware of load out running late and taking another call for early that same morning, if you cannot function safely on little sleep do not risk everyone's safety around you.

3. Be responsible for your own health.

- Always pack snacks, drinks or bring cash for vending machines. Never assume meal break times or availability of free food. Catering at the venue is off limits unless specified by your Steward.
- Bring layers or gear for the weather you may be working in that day.
- Bring knee, arm, or back braces for additional support if needed.
- Sunscreen, sunglasses, safety glasses, bug spray, hearing protection, etc.
- Breaks: Coffee break- Under normal conditions there is one fifteen (15) minute coffee break three (3) hours after the call has begun, or after the trucks are unloaded, or as agreed to by the steward. Load-outs are exempt from the above "Breaks" conditions.
- Meals: There will be a meal break five (5) hours from the posted starting time. This break is as follows: either a one-half (1/2) hour paid break if the meal is provided or a one (1) hour unpaid meal break if the employees are to provide their own meals.

4. BE ON TIME and PREPARED

- Be in front of your steward or crew chief, checking in, ready to work no later than 15 minutes before the call time.
- Always bring a photo ID, security at venues may require it to gain entry and it is required for check in. You need to check-in under your legal name, no nicknames. Print your name clearly.
- It is your responsibility to check in, sign in, check out and sign out.
- Verify with your steward that you are finished with the call and confirm if you need to return.
- Each person must sign in for themselves, you cannot check in for someone else.
- Make sure you understand where to wait, restroom locations, where you can smoke, etc.
- Wear black pants/shorts, black/dark shirt, prepared to do manual labor. Never wear anything profane, sexist or racist. Blue jeans are acceptable. For a SHOW CALL all black attire is REQUIRED.
- Keep jewelry to a minimum. Avoid rings if possible, no dangle earrings, necklaces or bracelets. Restrain long hair with a ponytail, braid or bandana.
- Bring the basic tools required with you, they will not normally be provided. If you don't have the required tools you will be sent home.



8" Crescent Wrench Closed toe, comfortable shoes, prefer steel toe Hard Hat

- Other items that may be helpful: Leather work gloves, small flashlight, safety glasses, a multi-tool (also called Leatherman or Gerber), a pocket knife, a pen. Empty your pockets of non-essential items.
- ALWAYS bring an 8" crescent wrench, work gloves and claw hammer when you have a work call to build stage.

4. Cell Phone Use/Social Media

- After you check in, turn your cell phone off/silent. DO NOT take a call while on the clock. Do not book work for another gig while on the clock! If you have an emergency and must take a call that can't wait for your break, then excuse yourself and quickly take the call in private. Communicate with your lead, do not just disappear. It is dangerous to your fellow stagehands and techs to be distracted.
- NEVER take pictures of ANYTHING related to the show or post work calls to social media. The show could ask to send you home for having your phone out of your pocket.
- Posting derogatory remarks on any social media can be cause for termination. If you have a complaint please bring it to the attention of the Steward or the office.
- NEVER use headphones or leave them on your head when not in use.

5. Basics for the Job

- Ask questions if you are unclear on directions or you do not know how to perform the task.
- Once you are assigned to a crew or a task do not wait to be told to work, if you see people from your assigned crew working, jump in to help. Do not stand with your hands in your pockets watching others work. Do not wander off. The steward will attempt to assign you to the best crew for your skills, if it is not your first choice do the best job you can. If you cannot perform the functions of the crew you have been assigned to speak up, pride can get people hurt.
- Do not smoke in prohibited areas and when you are not on break. Bring other forms of nicotine if you cannot wait for a break. Be aware that many locations do not allow vapor inside the building.
- Be polite and professional. Do not make personal opinion comments about the event or artist or air your dirty laundry while anyone with the tour or building may hear you. Remember you are working for them to ensure they have a successful day. If you are having issues with anyone you are working with or for communicate with your steward, do not let emotions get the better of you.
- You must be respectful to your Labor Coordinator and your Steward as well as your co-workers. This includes staff working for the venue, the tour and any other companies you encounter. Refrain from crude or obscene language. The Labor Coordinator and Steward have the right to remove anyone causing trouble from the work call.
- Be aware of the policies of the venue you are working in – their rules apply to you on show day.
- Keep the venue clean, pick up trash even if it isn't yours. This includes the catwalk and spot bays.

6. Male/Female Work Environment

- Ladies: You are working in a male-dominated industry involving heavy manual labor and will need to be able to keep up with everyone else. Not everyone can lift or push the same weight, but you need to put forth the *effort* to contribute equally to the job. If you need help, ask for assistance. If you aren't willing to work as part of team don't take the call. If you see someone may need help, ask if they need your assistance.
- Men: There will be ladies working beside you who voluntarily choose this business and everything that goes with it. Be courteous to help people who are struggling, but that should be for all genders. Ask them first if they would like help. This business is not about ego or impressing others.
- The bottom line is to see all your coworkers as coworkers first, and their gender last. That goes for foul language and dirty jokes too. This does not, however, apply to sexist, racist, or otherwise bigoted jokes, slurs, or opinions. ALL people deserve the right to work in an environment that is not hostile to entire demographics of people. Lewd acts are not acceptable at any time on any work call.

7. Safety

- Be aware of your surroundings, 360 degrees.
- Remember that not everyone can see you. A pusher with a tall road case, a fork driver with full load or a down rigger focusing on the steel may have limited visibility. It is your job to stay out of the way.
- If you see something dangerous make a supervisor aware.
- Listen for urgent terminology and know what to do when you hear it. If you drop something that could hit another person yell "heads!". This means NO HEADPHONES!
- Anyone under the influence of drugs or alcohol or sleep deprivation is a danger to themselves and others.
- Lift with your legs, watch your fingers and toes.
- Vehicles like scissor lifts, forklifts, and boomlifts all require you to complete an OSHA-certified training course and be a licensed lift operator. This includes riding as a passenger. If you are not certified you do not drive or ride. You do not drive a golf cart unless your steward confirms you are authorized.
- The Rigging department must be trained and certified, due to the safety issues involved in their work. If you are not a rigger, do not touch any of their gear. That means shackles, steel cables, spansets (fabric loops to hang truss/objects from steel) motors, chain, pulleys, rope... If you are asked to move these items be sure to inform the lead you are not a trained rigger.
- Any injury sustained on the job must be reported immediately to your Steward. If you fail to do the paperwork Workman's Compensation may not cover you. Do not continue to work if you feel you are too sick or in pain to be safe.
- Hard hats are required when any work is being done above you. Loaners are not always available. When you have a loaner hard hat you must return it to your Steward or designated person at the end of your work call. You will be charged \$10.00 if a loaner hardhat is taken from the site.
- Gloves are needed when you have a steel build call.
- FORKLIFT DRIVERS: If you have an accident on the forklift where you are at fault we will take you off of forklift duties.
- Any employee involved in an accident can be sent for immediate drug test.

8. Consequences for Your Actions

- See the discipline policy chart above.

9. Training

- There will be regularly scheduled classes for rigger, fork, etc training. Check with your steward.
- If you see a job you would like to learn talk to your steward about how to safely learn more.
- When you take a call as a hand you are not guaranteed to work a specific department without training and proof of knowledge.

10. Travel

- If you are on a gig that requires traveling in company vehicle and staying in hotels there are expectations for your conduct.
 - Any damage to vehicle (stains, dents, cigarette burns) will be deducted from your check
 - Any damage to hotel room or smoking in a non-smoking room penalties will be deducted from your check
 - If you have any disciplinary issues on the gig you will be sent home immediately.
 - Always leave the van, hotel and venue as clean as when you arrived. Be respectful of your roommates time, space and cleanliness.
 - Some travel will require going through border/customs checkpoints

GLOSSARY OF TERMS/JOB DESCRIPTIONS

CREW HIERARCHY:

- PROMOTER/PRODUCER** The boss, in charge of everything for the show. Arranges for the show to happen and ultimately responsible for paying expenses.
- FACILITY MANAGERS** These people work for the facility and will manage their departments like operations, maintenance, guest services and security. They are working to ensure the promoter has what they need from the facility. Hands should always pay attention to the facility policies and work to keep their steward happy while not breaking “house” rules.
- PRODUCTION MANAGER** The producer's right hand, handles all financial matters.
- STAGE MANAGER** Person in charge of back stage operations and liaison between the various elements of the production. Calls the cues during the show.
- TECHNICAL DIRECTOR** Supervises and coordinates the various technical areas for the tour. A House TD looks after the venue facilities and acts as liaison with the tour TD.
- STEWARD** Person in charge of local crew/hands. Keeps track of the crew and hours worked, assigns crew to departments, handles employer/employee problems, sees that work rules are followed. This person reports to any/all of the above tour representatives.
- STAGEHANDS** Provide manual labor for the set-up and tear down of a show, as required by the crew chief. Once you have been assigned to a department, stay there until the job is done or you are re-assigned by the steward, stage manager or road crew. Certified departments will be required to provide specialty gear.
- DEPARTMENTS** When you arrive you will be checked in and assigned to work for a department
Backline: assist with instrument loading, unloading, set up, tear down, placement
Carpentry: set-up staging, trusses, scenery, backdrops and any set changes
Flys- handle anything flown overhead.
Grips-handle scenery on stage/deck
Climbers: certified to wear fall protection and climb steel
Drivers/Fork Op: certified to drive any transportation equipment
Electrics: set up/operate lighting instruments, spotlights, anything needing power
Loaders: load/unload crates from trucks, do not leave truck ramps
Master Electrician: certified to perform electrical hook-ups as required by the show, and perform maintenance on gear.
Properties: set decorations and any hand-held items used during the show
Puller: certified to assist riggers with pulling/releasing gear into/from the grid.
Pusher: pushes cases to and from loading dock/truck ramp to location determined by the show, do not set up or tear down the gear
Rigger-Down (ground): certified support/safety for the up-riggers, basic knots, reading floor markings and correct way to pack/unpack and assemble/tear down the rigging elements.

Rigger-Up (air): certified to understand the principles of rigging, structural engineering and the specific venues limitations. Hanging lights, sound, truss etc.
Rigger-Lead: certified to evaluate load/support structure for safety and mark floor according to plot making adjustments for capabilities.
Runner: at the disposal of the show to transport goods or people as needed as long as needed
Sound: set up/operation of mics, speakers, any sound equipment.
Spot Op: certified to understand communications over com from the lighting director to technically operate the spotlight accurately and safely
Seamstress: heavily experienced to handle all types of fabric, carries own machine
Video--set up video walls/screens and projectors.
Wardrobe: Costumes, clothing assistance. Prep-hang up on racks, ironing, mending. During Show – assist with clothing changes. Post: reset for next show.

CALL The time that the crew needs to be ready to work, arrive 30 min early to check in. A work call is usually in 3 parts, the Load-In, the Show Call, the Load-Out. There are times when a Load In and a Load Out for the same job will be on separate days.

DECK The stage floor.

HEADS Important warning! If you hear this call, something is being lowered from the grid on a rope or baton, OR it could mean that something is FALLING at a rapid rate of speed. Get out of the way of danger.

KABUKI A curtain which hides the set & is rigged to fall off on cue to reveal the set.

LABOR COORDINATOR The person contacting hands to fill a labor call.

LEAD OR CREW CHIEF The person in charge of keeping time when a call is 10 or less.

LOAD-IN Any hours prior to the show opening to the public, putting the show together.

LOAD-OUT Taking the show down, loading gear back onto trucks.

MARLEY Trade name for a type of portable dance floor covering; thin rubberized sheets, 4 to 5 ft. wide, sometimes laid over the stage decks.

MEAT RACK Large rack on wheels for storing light bars.

PRE RIG For larger shows or rehearsals, usually a rigging crew call on day (s) prior to show

SHOW CALL The actual show/concert.

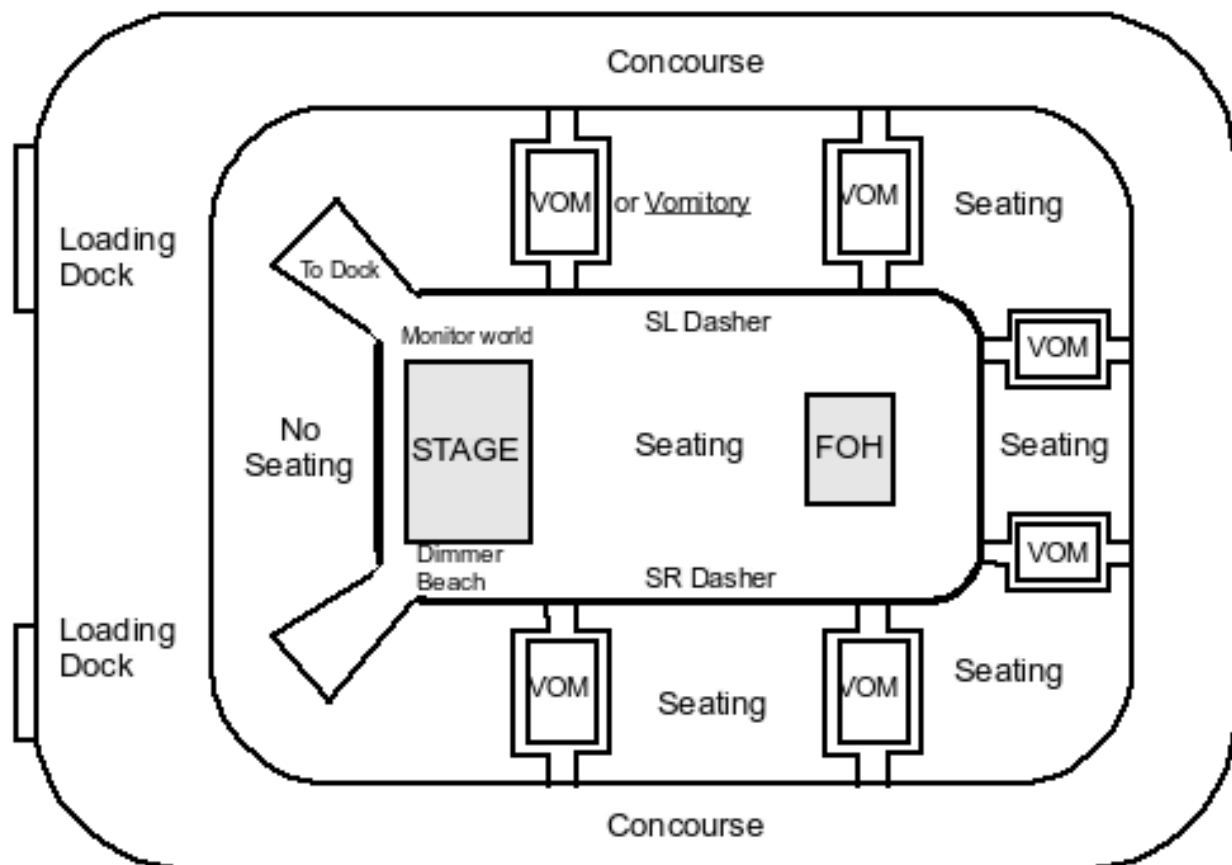
SOFT GOODS Term loosely referring to all curtains, drapes and drops.

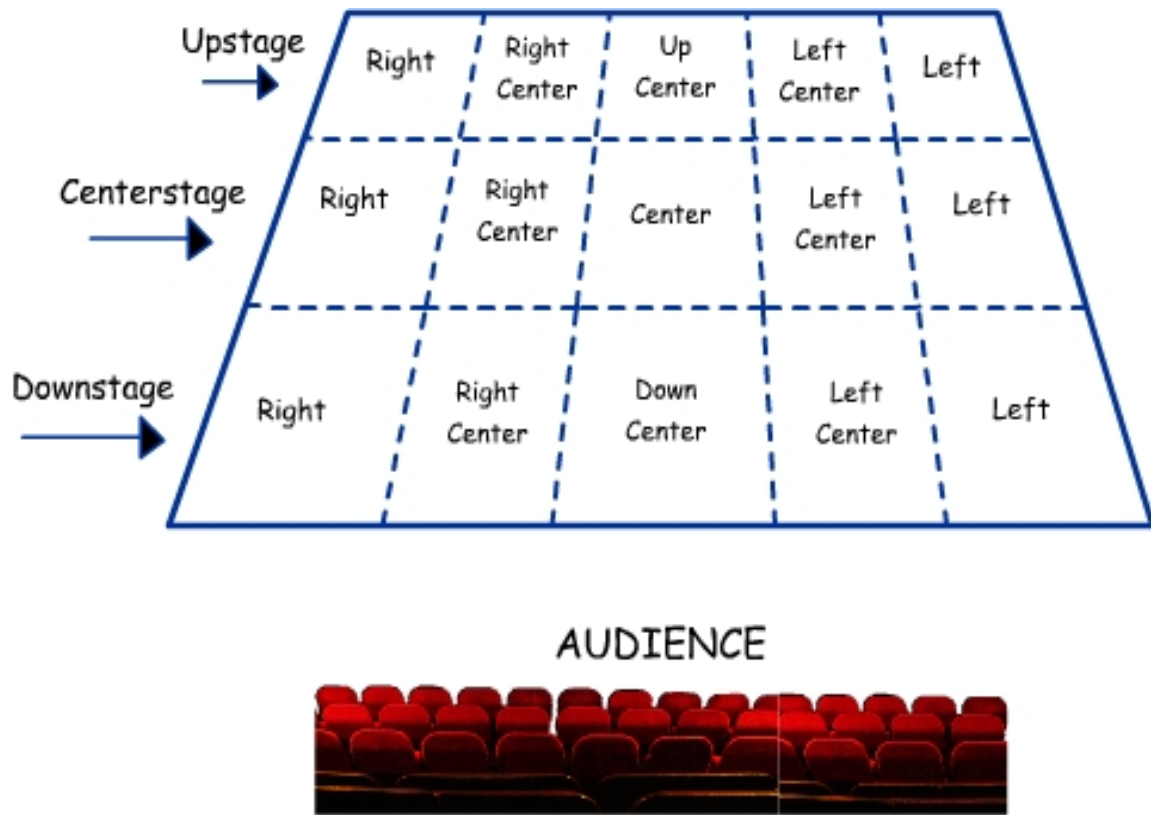
STEWARD The person in charge of your work call at the job site.

VOM Vomitory (Roman Term) The passageways leading on and off the main floor to other parts of the building including the loading dock.

STAGE TERMINOLOGY/DIRECTIONS

- Proscenium stage** Imagine a picture frame placed around the front of the playing area of an end stage.
- Thrust theatre** A Stage surrounded by audience on three sides.
- End Stage** A stage extended wall to wall, with the audience on just one side
- Arena Theatre** A central stage surrounded by audience on all sides
- Flexible theatre:** Often a large empty box painted black on the inside. Stage and seating not fixed. Sometimes called a "Black Box" theatre,
- Profile Theatres** Usually theatres made by converting from other spaces. Audience is placed on risers to either side of the playing space
- Sports Arenas** When used for concert, a temporary stage area often is set up as an end stage at one end of the floor, and the rest of the floor and the stands become the audience.
- Parts of an Arena** Arenas are designed for sporting events. Setting up a concert means fitting it into a space meant for a different kind of event. The stage is usually set up as an End Stage, or occasionally in the center as a Center Stage. Some venues host hockey games, therefore there is ice under the polar deck you will be working on throughout a call. The black half wall running around the floor is called a Hockey dasher, "Dasher".



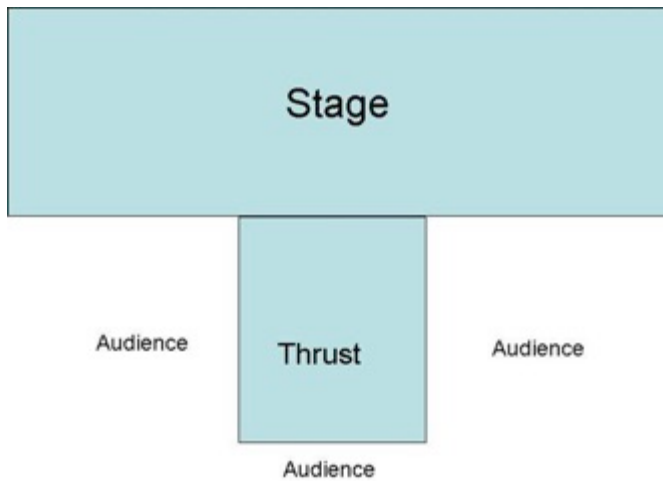


FOH (Front of House)

Mixing boards for audio, video, lighting, camera platforms, etc

Other common schemes for directions include:

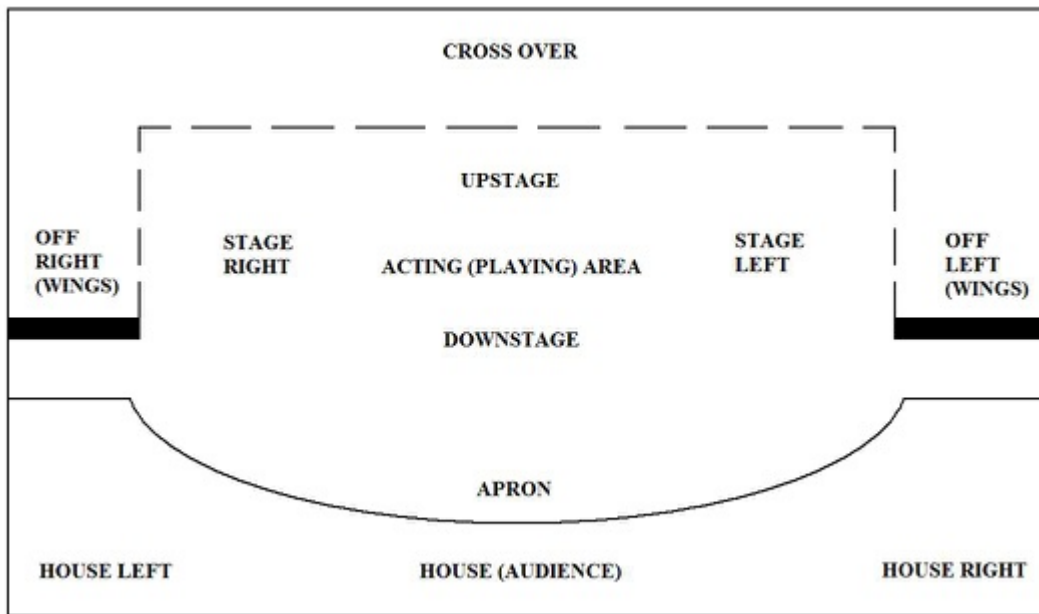
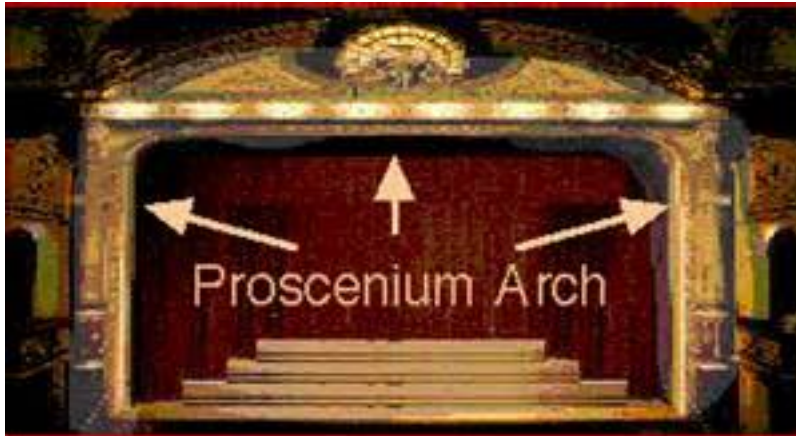
- Compass directions (north, south, east, west) from center stage.
- Clock (12:00, 3:00, 6:00, 9:00) with direction of "12:00" assigned.



Thrust: The middle section of the three-sided audience is often defined as "downstage". The sides of the thrust are also "downstage" from the viewpoint of the audience seated there.

Stage left and Stage right staging pieces are "Wings"

Parts of a Proscenium Theatre:



- Onstage** Anything the audience can see on the stage
- Backstage** Anything on the stage but out of the audience view is off-stage.
- Wings** Sides of the stage, and the
- Fly Loft** Scene House is the space above the stage, sometimes called Scene House.
- Deck** The floor of the stage
- House** The Audience seating sometimes just called the Auditorium

Behind the stage ancillary rooms will be found such as: scene and prop shops, storage, maintenance, costume shop and storage, dressing rooms, green room, lobby & box office.

A FEW TIPS

Basic Lighting

If you didn't hang the instrument on the bar, pipe or truss yourself, ask before messing with the tilt or shutters. Refer to it as "cable", not "wire", but sometimes "cord", because "wires" are the metal threads inside the sheathing, and if you can see them, they're exposed, and this is a bad thing. The lighting fixture is always an "instrument" or "fixture" and not a "lamp" or "light" because a "lamp" is the thing inside the fixture that makes the "light". Which means that it's always "lamp" and never "bulb". A fixture or instrument houses a lamp which makes light and is plugged in by a cable.

Signal Direction

Many instruments do not label which way is the incoming signal and which is the outgoing signal, and will have both male and female ports for daisy-chaining. Or you may be asked to run the cable before either the instrument or the power source is in place and therefore can't check the inputs/outputs before you run the wrong end of the cable 100 feet across the room. IE: in Lighting (and usually video), the females carry the power. You will plug the male end of the cable into the source (the wall or the dimmer or the data box) and plug the female into the instrument. When running extension cables, jumpers, multi or soca cable, the rule is the same: the male end goes to the source and the female end goes to the instrument. When daisy-chaining power or data cable, you run the female end away from the start or source of the signal, towards the last instrument in the line. In other departments like audio, sometimes it is the reverse. Not sure? ask questions!

Coiling Cable

Over-Under is a method by which you take the end of a cable in your left hand and stretch out a length with your right hand. Bring your two hands together to form a loop in the cable and put the section of cable that is currently in your right hand, into your left hand. Next, stretch out the same length of cable with your right hand again. Bring your hands together again, only this time twist your right hand so it is facing backwards and the cable crosses underneath itself. Pass off this section to your left hand and repeat the process from the beginning, alternating with the "Over" (the first step) and the "Under" (the twisting step). Never coil a cable by wrapping it around your hand and elbow this is bad for the cable, it destroys the copper lines inside. The method for coiling is a personal preference of your department lead. When in doubt, ask.

Hanging Lighting Instruments.

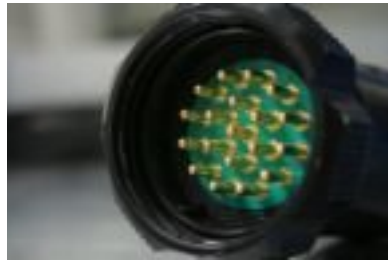
First, hang the instrument so that the long bolt of the C-Clamp is pointing towards you and away from the truss or pipe it's hanging on. Tighten the bolt with a wrench. Hook the safety cable around the truss or pipe (whatever the light is hanging from) in such a manner that it is also connected to the instrument, but keep it loose enough that someone can reposition or tilt the instrument without messing with the safety cable. Unless otherwise specified, hang the instrument straight down and tilt the instrument approximately 45° at the yoke. If the instrument is not a "conventional", like an intelligent or moving light, or a light that cannot be adjusted once it's hung, keeping the safety cable loose and tilting the instrument are unnecessary. Unwrap or untie the power cable and leave it loose (unless you were told to plug it in and you know which circuit it goes to). If it is a Leko or Source Four, pull the shutter handles out as far as they will go without actually removing them from the instrument.

APPENDIX A

BASIC ELECTRICAL COMPONENTS



Stage Pin



Soca/Socapex



3, 4 or 5 pin Data Cable

Verify Pins/Holes before connecting!



Rear View Dimmer Rack



Camlock Connectors

**SPECIFIC ORDER IN and OUT! IF YOU DON'T KNOW ASK!!!
RED, BLACK, BLUE are HOT/GREEN is GROUND/WHITE is NEUTRAL**

BASIC LIGHTS



Par Can



Leko



Varilight

BASIC EQUIPMENT



Caribiner



R Clip



Quick Link



Round Sling



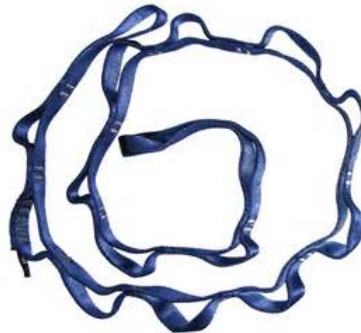
Spanset



Quick Link



Split Sheave



Daisy Runner



Nylon Runner Strap

ACKNOWLEDGEMENT OF CONDITIONS FOR EMPLOYMENT

- The penalties for unacceptable behavior are clearly stated in the chart provided.
- You must be able to accept text messages, emails and have basic understanding of the internet. This is how upcoming work will be communicated with you. As a new employee you will receive notification on how to use the scheduling program.
- If you are pregnant you MUST have a doctor's work release on file with the office stating you are ok to work. We need a work release for every trimester.
- If your contact information or location status changes during your employment it is your responsibility to communicate that to the office.
- It is your responsibility to notify your labor coordinator if you are willing to travel to work or will only work in the city nearest your address.
- If you see a job you would like to learn talk to your steward, do not assume you can be self-taught.

DRUG/ALCOHOL POLICY

Upstage Center, Inc. is a drug free and alcohol free workplace. Any suggestion of impairment by either drugs or alcohol will result in you being sent home from a work call. This will be a decision made from the Steward in charge.

We have the right to drug test at random and by signing this form you will acknowledge that you understand in the event of an accident and/or injury requiring emergency care or hospitalization all emergency care facilities will be authorized to collect a urine or blood sample analysis. Should this analysis be returned with positive results for illegal drugs, unauthorized or controlled substances, prescription drug abuse, inhalants and/or alcohol - all medical coverage provided by Upstage Center, Inc. and their insurance shall be denied. By signing this form you give the authorized laboratory your permission to release the results of such testing to Upstage Center, Inc. or their authorized agent.

HANDBOOK RECEIPT AND AGREEMENT

I have read and have access to an online copy of the handbook and acknowledge my acceptance of all rules, regulations and policies.

PLEASE PRINT NAME

CITY

Signature

Date