



Stage and Screen Arts • B24 Kleinpell Fine Arts Bldg • Phone 715-425-3777

# **Stage and Screen Arts - Student Handbook**

## **UW- River Falls**

### **Purpose of Handbook**

This Handbook has been designed to help you gain the most out of your education within the Stage and Screen Arts Program at the University of Wisconsin–River Falls. It is intended as a resource regarding general information, policies, procedures, expectations, and requirements of the SASA Program.

### **Table of Contents**

- 1. Department and Mission**
- 2. Faculty and Staff**
- 3. Contact Information**
- 4. Academics**
- 5. Policies and Expectations**
- 6. Organizations and Scholarship**
- 7. Department Policies**
- 8. Facilities**
- 9. Production Operations Policies**
- 10. Production Program for University Theatre**
- 11. Outside SASA Organizations**
- 12. Safety**

### **The Stage and Screen Arts Program Mission**

The Mission of the Stage and Screen Arts program is to educate students to be critical thinkers and creative problem solvers who have the necessary skills, knowledge and understandings needed to create compelling works for the purpose of entertainment and/or enlightenment through the stage and screen arts.

### **Program Overview**

The Stage and Screen Arts program is designed to help our graduates successfully compete in the Stage and Screen industries either as employees, entrepreneurs, or graduate students. Students can expect to emerge as effective collaborators who are able to contribute to the creation of artistic products including theatrical performances, short film production, web-based series, and other stage and screen products. The program consists of active classroom course work integrated with co-curricular production opportunities allowing students to apply learned skills and understandings. Each student is required to complete an internship in the stage and screen industry. Course work culminates with a capstone course designed to help students realize their career dreams.

### **Skills and Learning Outcomes**

- Demonstrate a fundamental understanding of the complex principals of effective collaboration with other artists through creation of successful artistic products in the stage and screen arts.
- Utilize effective use of oral, written, aural, and visual communication skills necessary to the development, creation, and performance of compelling stories in the stage and screen arts.
- Effectively select and apply the most appropriate method, tools, and techniques necessary for producing successful artistic products in the stage and screen arts.

- Effectively conduct, incorporate and apply critical analysis and creative/scholarly research to a stage and screen arts performance and/or process.
- Qualify for entry-level positions in the stage and screen arts industry and/or successfully compete as independent artist entrepreneurs and/or enter graduate school in the discipline.

### **The Department Structure:**

Department of Music and Stage and Screen Arts

Major: Stage and Screen Arts

Minors: Stage and Screen Arts, Musical Theatre, Film

Co-curricular Student Organizations

Masquers, Focus on U

### **SASA Faculty**

#### **Erik Johnson** Professor

BFA, Minneapolis College of Art and Design

MFA, Minneapolis College of Art and Design

Courses include: Introduction to Storytelling, TV Studio Production, Electronic Field Production, Media Literacy, Documentary Production, Electronic Media Copywriting, Advanced Field Production, Senior Capstone, Web Series, History of Film, and Introduction to Film Studies.

KFA 120 (715) 425-3423 erik.johnson@uwrf.edu

#### **Kyle Gettelman** Assistant Professor

MFA Technical Direction, University of Virginia

BS Agricultural Education and Theatre, University of Wisconsin - River Falls

Courses include: Lighting and Sound Design, Visual Elements for Stage and Screen, Creating Artistic Environments, Production Management and Leadership, Venue and Facilities Management, Basic Stage Technology.

KFA B25A (715) 425-4249 kyle.gettelman@uwrf.edu

#### **Kathy Welch** Lecturer

BS, University of Minnesota

MA, University of North Carolina

Ph.D., University of Hawaii

Courses include: Introduction to Theatre, Dance Appreciation, Acting, Creative and Scholarly Research, Asian Theatre. Improvisation and Devising, Directing

KFA B2 (715) 425-4151 kathy.welch@uwrf.edu

**Mailboxes:** Faculty, Staff, and organizations have mailboxes in the main department office. KFA B24. These are used for sending and receiving messages.

**Communication/Callboards:** Call Boards are located in two areas of KFA: one in the hallway outside the Green Room KFA B19 and the hallway outside KFA119. These are strictly for the use of University Theatre and Student Theatre Organizations. This is where the production calendar, rehearsal reports, audition notices, cast list, field trip sign up and other important information is located. There is also an information board outside the green room that is used for non-essential information such as job postings and graduate schools.

**Costume Lab Bulletin Board:** The Costume Lab Bulletin Board is located outside KFA B3 and is to be utilized for notices pertinent to work in the Costume Shop.

**Scenic Lab Bulletin Board:** The Scenic Lab Bulletin Board is located outside KFA 107 and is to be utilized for notices pertinent to work in the Scenic Lab.

**Department Calendar** - At the beginning of each academic year a Production Calendar will be posted on the Green Room callboard. Please examine this calendar carefully. It will contain important information, dates, and deadlines. Note especially dates and times of scheduled auditions, performances, and any other required activities. If and when changes need to be made on the Calendar, announcements will be made and notices will be posted.

**UWRF Telephone Numbers:**

All telephone numbers are area code 715:

CAS Dean's Office 425 – 3777

University Theatre Box Office - 425 – 3114

Other useful UW–River Falls telephone numbers:

**EMERGENCY Dial 911**

General Information - 425 – 3911

Public Safety/Security - 425 – 3133

**Academics: Department Requirements for Degree Programs in Stage and Screen Arts**

**Stage and Screen Arts Major** - Total Required Credit Hours: 41

All classes are 3 credits unless otherwise specified.

**Required Courses (30 Credit Hours):**

SASA 112 Introduction to Storytelling

SASA 113 Collaborative Problem Solving for Stage and Screen

SASA 121 Acting for Stage and Screen I

SASA 131 Visual Elements for Stage and Screen

SASA 294 Creative and Scholarly Research

SASA 335 Directing for Stage and Screen I

SASA 379 Internship

SASA 490 Entrepreneurship/Senior Capstone for Stage and Screen

*Choose One – Required*

SASA 231 Creating Artistic Environments for Stage and Screen

SASA 232 Costume/Makeup for Stage and Screen

SASA 233 Light and Sound for Stage and Screen

*Choose One – Required*

FILM 301 History of Film

SASA 337 History of Theatre

**Directed Electives (11 Credit Hours)**

*Must take minimum of two 200 (or higher) level courses:*

SASA 160 Studio Production

SASA 212 Improvisation and Devising for Stage and Screen

SASA 221 Acting for Stage and Screen II

SASA 231 Creating Artistic Environments for Stage and Screen

SASA 232 Costume/Makeup for Stage and Screen II

SASA 233 Light and Sound for Stage and Screen II

SASA 234 Production Mgt. and Leadership for Stage and Screen

SASA 260 Electronic Field Production

SASA 261 Electronic Media Copywriting

SASA 301 History of Film  
SASA 328 Theatre for Youth  
SASA 303 Documentary Production  
SASA 334 Playwriting  
SASA 337 History of Theatre  
SASA 340 Design for Stage and Screen  
SASA 360 Advanced Electronic Field Production  
SASA 381 Screenwriting  
SASA 435 Directing for Stage and Screen II  
SASA 460 Collaborative Filmmaking: Web Series

**Stage and Screen Arts Minor** - Total Required Credit Hours: 24-26  
All classes are 3 credits unless otherwise specified.

**Required Courses (21 Credit Hours):**

SASA 112 Introduction to Storytelling  
SASA 113 Collaborative Problem Solving for Stage and Screen  
SASA 121 Acting for Stage and Screen I  
SASA 131 Visual Elements for Stage and Screen  
SASA 335 Directing for Stage and Screen I  
SASA 490 Entrepreneurship/Senior Capstone for Stage and Screen

*Choose One – Required*

FILM 301 History of Film  
SASA 337 History of Theatre

**Directed Electives (3-5 credit hours)**

SASA 160 Studio Production  
SASA 212 Improvisation and Devising for Stage and Screen  
SASA 231 Creating Artistic Environments for Stage and Screen  
SASA 232 Costume/Makeup for Stage and Screen  
SASA 233 Light and Sound for Stage and Screen  
SASA 234 Production Mgt. and Leadership for Stage and Screen  
SASA 260 Electronic Field Production  
SASA 261 Electric Media Copywriting  
FILM 301 History of Film  
SASA 328 Theatre for Youth  
SASA 334 Playwriting  
SASA 337 History of Theatre  
SASA 340 Design for Stage and Screen  
SASA 360 Advanced Electronic Field Production  
ENGL 381 Screenwriting  
SASA 435 Directing for Stage and Screen II  
SASA 460 Collaborative Filmmaking: Web Series

**Musical Theatre Minor** - Musical Theatre Minor: 24 Total Credits

**THIS MINOR IS BEING REVISED. If you are interested in this minor, please contact the SASA Office for advising.**

**Required Courses: (18 credit hours)**

MUS 103 Class Voice 1 cr.  
MUS 130 Music Theory and Ear Training I 4 cr.  
MUS 131 Music Theory and Ear Training II 4 cr.  
MUS 225 Voice for the Actor 1 cr.  
SASA 121 Acting I: Basic Techniques 3 cr.

SASA 225 Musical Theatre Performance 3 cr.  
SASA 375 Theatre Practicum: Production 2 cr.

**Directed Electives: (2 credit hours)**

Select from the following:

SASA 131 Design for the Theatre 3 cr.

A maximum of 3 credits from the following 3 courses may be applied toward electives:

SASA 221 Acting for Stage and Screen II 3 cr.

SASA 231 Creating Artistic Environments for Stage and Screen 3 cr.

SASA 232 Costume/Makeup for Stage and Screen 3cr.

SASA 233 Light and Sound for Stage and Screen 3cr.

SASA 337 History of Theatre 3 cr.

MUS 127 Applied Voice (a maximum of 2 may be applied toward electives) 1 cr.

MUS 230 Music Theory and Ear Training III 4 cr.

MUS 340 Opera Techniques 3 cr.

Students majoring in Music or SASA (any emphasis) may not double count any course when completing the Musical Theatre Minor.

SASA and Music majors should consult with an adviser and substitute other electives (from the list above) for those required in both their major and minor. Students whose catalog year pre-dates Fall, 2014 will complete their minors with SASA courses offered in the new curriculum. Your adviser will work with you to keep your DAR current.

## **SASA 379: Stage and Screen Arts Internship**

### **COURSE DESCRIPTION:**

The Stage and Screen Arts internship is a program that places selected students in businesses, industries, or organizations to provide opportunities to practically apply their knowledge of and skill in Stage and Screen Arts. Students may elect a 3-12 credit internship. This experience will be evaluated on a satisfactory/unsatisfactory basis. Prerequisite: Junior or higher standing and permission of internship supervisor. Students may count a total of 12 internship credits toward their degrees.

### **OBJECTIVES OF THE INTERNSHIP:**

- To provide students with practical experience in applying their knowledge and skills in stage and screen arts.
- To give students first hand understanding of career opportunities available to specialists in Stage and Screen Arts.

### **STUDENT REQUIREMENTS AND PREPARATION:**

Student background and preparation will vary with the requirements and desires of the host organization and the interests of the student. The internship should, in almost all circumstances, be an upper division major or minor in the area of theatre. The internship director will thoroughly evaluate the prospective intern's academic preparation to assure that qualified students are accepted for the program.

### **TIME AND CREDIT:**

The amount of time an intern would be expected to devote to the experience will be dependent upon the number of credits selected (from 3 to 12) and the nature of the work agreed upon by the supervisor, host organization, and intern.

As a guide, interns will be expected to work a minimum of 45 hours per credit

### **TERMINATION OF INTERNSHIP:**

Both the SASA Department and host organization have the right to release or dismiss an intern from his/her duties at any time. Interns are subject to the rules and regulations of the host organization. Further, interns have an ethical responsibility (1) to maintain confidentiality on specified organizational issues and (2) to assure anonymity when requested in any oral and/or written reports.

### **RESPONSIBILITIES OF HOST ORGANIZATION:**

To facilitate the student's learning and to enhance benefits to the host organization, the sponsoring group should provide the intern with:

- access to meetings, records, documents or equipment necessary for the intern to carry out his/her work assignments
- a working space, office supplies or equipment needed in conducting his/her projects
- a representative of the organization to (a) supervise the intern and (b) serve as a liaison between the intern and other members of the organization.

The SASA Department does not seek direct compensation for the interns. The host organization could reimburse interns for transportation and other expenses directly related to on-the-job duties. Such arrangements will be negotiated at the time the intern is placed.

#### PLACEMENT OF INTERNS:

Interns are placed in positions relating to their professional career objective. Because of this diversity, students seeking an internship often identify and make initial contact with prospective host organizations. These prospects and contacts should be discussed at a very early point with a faculty member in the SASA Department who agrees to work with the intern. The faculty member may have referrals and may make initial contact. As soon as all parties (intern, faculty supervisor, and work supervisor) agree upon hours, duties, supervision, and other facets of the experience, a proposal is prepared by the intern.

#### PROPOSAL: (See form on following page)

- Your name
- Internship Site
- Internship Site Supervisor
- Length of Internship - Start Date - End Date
- Number of hours per week and number of weeks
- Total number of hours estimate
- Area of Internship duties
- List of Duties and responsibilities (Detail this as much as you possibly know at this time)
- Number of Credits
- Faculty Supervision
- Which semester you will be taking the credits?

\* This proposal is signed by the parties and submitted to Department Associate and the Chair of the Department for processing. Upon approval, the student registers for SASA 379.

#### SUPERVISION OF INTERNS

The host organization should provide direct supervision of the intern. The faculty supervisor in the SASA Department will maintain contact with both the intern and work supervisor. The role of the faculty supervisor is to develop and maintain an educational experience for the intern.

#### EVALUATION OF INTERNS

On-going feedback and evaluation throughout the internship is to be expected. The work supervisor should provide such feedback regularly. The intern should ask for reactions. The faculty supervisor should see that feedback and evaluation is on going.

- The student will submit weekly a journal describing what duties the intern performed, what was learned and how this relates to specific course theories/skills/concepts. With this report, the student will include a work log signed by the work supervisor.
- A summary of the work experience written by the intern, to include an indication of the range, focus, and quality of the experience as well as a reaction to the experience.
- An evaluation by the work supervisor as to the student's performance and learning in terms of skills, processes, concepts, understandings and/or attitudes. Please use the following form.

##### Internship Supervisor Evaluation Form - SASA 379 – SASA INTERNSHIP

Internship Supervisor Name and Title

Name of Intern:

Please evaluate the following areas of the intern: (add as much detail as possible)

- Skill level of Student:
  - Understanding of Concepts:
  - Work Attitude and Ethic:
  - Overall Student Performance:
- After the journals, work logs, summary paper, and evaluation by the work supervisor are submitted to the faculty internship advisor a meeting between the intern and advisor should be scheduled to discuss the internship. After this is completed a grade will be assigned.

\*Required paperwork and evaluation process are highlighted in bold.

### SASA 379 Stage and Screen Arts Internship Proposal Form

Student Name: \_\_\_\_\_ W# \_\_\_\_\_

Student Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Internship Site: \_\_\_\_\_

Internship Address: \_\_\_\_\_

Internship Site Supervisor: \_\_\_\_\_

Site Supervisor Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Dates of Internship Start Date: \_\_\_\_\_ End Date: \_\_\_\_\_

Average number of hours per week: \_\_\_\_\_ Total Hours Estimate: \_\_\_\_\_

Semester: \_\_\_\_\_

Faculty Supervisor: \_\_\_\_\_

Faculty Supervisor Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Area of Internship Duties: \_\_\_\_\_

Timeline of internship including list of duties and responsibilities (Detail this as much as you possibly can at this point):

Student Expectations and Goals (please write 500 words or less stating what you hope to gain from this internship experience):

Notes and Comments from Site Supervisor:

Notes and Comments from Faculty Supervisor:

#### Signatures for Approval and Dates:

Student Intern \_\_\_\_\_ Date \_\_\_\_\_

Internship Supervisor \_\_\_\_\_ Date \_\_\_\_\_

Faculty Supervisor \_\_\_\_\_ Date \_\_\_\_\_

Department Chair \_\_\_\_\_ Date \_\_\_\_\_

**This proposal is signed by the parties and submitted to the Department Associate and the Chair of the Department for processing. Upon Approval, the student registers for SASA 379 using the permission number given by the Department Associate**

## UW-RF Performance Involvement Policies & Expectations

All UW-RF Students involved in SASA productions are expected to abide by the following policies and Guidelines:

- You are, first and foremost, a student; academic achievement and success is essential and expected of all students. All students MUST maintain a 2.5 minimum GPA in order to be involved in productions. Students who do not have a grade point of 2.5 at the end of a semester will not be allowed to work on shows the next semester other than through non-production credit-earning academic classes.
- Students are expected to attend all of their classes every day.
- Students are expected to notify instructor if they are ill or for any reason for missing a class. UWRF Student Health Services does not provide excuses for absences from class.
- Students must then check with your instructor in regard to the proper procedures for reentering the class and completing assigned work. Talk with the instructor or read the syllabus for the course expectations regarding absences.
- Students will not be penalized for missing class in order to participate in University-sanctioned events. If class attendance is a requirement, missing a class in order to participate in a University-sanctioned event will not be counted as an absence. Such absences do not relieve the students of any of their class responsibilities.
- Students are expected to attend all rehearsals, work calls, and strike of productions.
- Students are expected to be on time and use the rehearsal process efficiently.
- Students must receive faculty permission if they would like to be excused from a given rehearsal or call for academic or personal reason.
- Students are expected to accept all assigned roles and production positions as determined by the faculty.
- Students are expected to accept and abide to all University of Wisconsin student conduct policies.  
<http://www.uwrf.edu/StudentRightsAndResponsibilities/StudentConduct/>
- Students should meet with advisors if they are having any academic or non-academic issues. Students should also seek assistance from UWRF Student Services or Student Health and Counseling Services.
- Students are expected to exhibit positive and professional attitudes. Service, leadership, and a collaborative professional spirit are expectations of all students. The department's goal is to create a safe, healthy, and creative work environment for all.
- Violations of substance abuse or criminal acts will not be tolerated and will be reported to the appropriate authorities as required by law and university policy.
- The University of Wisconsin-River Falls strives to maintain our campus as a place of work and study for faculty, staff, and students that is free of all forms of prohibited discrimination and harassment. If you have concerns about such behavior, contact your director, the Office of Student Rights & Responsibilities at 715-425-4555, or the Office of Equity, Diversity and Inclusion at 715-425-3833. For a list of prohibited behaviors and protected classes or to report online, please, see the following link: <http://www.uwrf.edu/EquityDiversityInclusion/incident.cfm>.
- Being involved in a production is a commitment. Due to the number of hours required to successfully complete academic and production requirements, students are urged to limit outside jobs to 10 hours/week or less.

I have read and understand the policies and expectations listed above.

\_\_\_\_\_  
Printed Name

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date



**Academic Standards:** The University sets minimum standards of academic performance and places on probation any student who fails to meet these standards. Students placed on academic probation are not eligible to participate as cast or crew in any Departmental production.

**Advising –** SASA students are assigned an advisor. Academic advising takes place each semester on a schedule based on class rank. The Registrar will announce this schedule and you should arrange a meeting with your advisor. You are encouraged to prepare for your advisement meeting by examining your Degree Audit and the Master Schedule and establish a tentative plan for the ensuing semester.

You should meet with your advisor:

- when you wish to discuss any matter that affects your academic performance.
- when you wish to add or drop a class, take a class pass/fail, etc.
- when you are having trouble in your coursework.
- when you wish to share academic successes.
- when you wish to improve your study skills.
- if you are considering changing your major.
- if your interests and/or goals have changed.
- to check-in periodically to say hello.
- when you don't know where else to go for help.

Although the university provides extensive advising and counseling services, it is ultimately your responsibility to monitor your own progress, and to understand and follow university standards for academic performance.

#### Registration PIN and Advising

##### Advising

Students must schedule an appointment with their academic advisor before their registration date. During this appointment, the advisor will help the student select what courses to take and plan his/her program. At the end of this appointment the advisor will give the student his/her registration PIN. Students must have this PIN number in order to register. Students can find out who their advisor is by logging into eSIS, and on the right side of the home page looking at the box that is labeled "Advisor."

##### Registration PIN

After receiving their registration PIN number from their advisor students must enter their PIN number into their eSIS account in order for them to register.

- Steps for students to enter their PIN number in eSIS
- Log-in to eSIS
- Locate the drop down menu to the left of their academic schedule
- Select "Registration PIN" from the drop down menu
- Click the blue arrows next to the right of the drop down menu
- Enter your PIN number on the new page
- Click the "Save" button
- You are now ready to register

**Class Attendance -** In accordance with the University, the Faculty subscribes to a policy requiring students to attend class regularly. It is vital for Stage and Screen artists to establish professional work habits, especially punctuality. Therefore, it is expected that students will attend each and every class and be consistently on time. Illness, religious holidays, or participation in athletic or University sponsored activities are usually acceptable reasons for absences, but notification and arrangements should be made with the instructor by the student. Faculty establishes, publishes, and enforces attendance policies for their classes. Faculty may request reasonable documentation or verification of claims regarding absences.

**Preparation for Class -** Majoring in SASA requires extensive work outside of class preparing scenes and monologues for acting, voice, and directing courses, completing projects for design and technology courses, and preparing for academic courses. Successful balancing of all the demands placed on students requires a great deal of personal discipline and strong time management skills. In order to receive the most benefit from work in class, students must devote the time outside of class. Creative work takes time to incubate--rarely can the process be rushed successfully. Steady consistency throughout the semester is another important work habit to cultivate.

**Résumé/Portfolio -** Performers should always have a résumé ready and eventually should have 8x10 black and white headshots available. Designers and technicians should have an updated portfolio available. A portfolio is a visual record of your

artistic and creative work. You should make photographs of any scenery, props, or costumes you design, build or paint. You should include examples of your drafting, painting, designs, swatches, renderings, etc. Students should start building a resume and portfolio early in their college career so it can be used for summer employment, internship opportunities as well as a final portfolio for graduation. This requires collecting and updating materials each year. SASA Faculty and Career Services will assist you in preparing your resume, portfolio and audition pieces.

## **Stage and Screen Arts Organizations and Awards**

### **Masquers: The Student Theatre Organization**

Masquers is a student theatre organization that helps produce plays and supports fellow actors, technicians, and designers. This organization is open to all University Students. Voting members must meet set criteria.

Meeting Time: Usually once a week. Times vary each semester. Check Callboard by B18 KFA (Green Room)

Events: Annual Production, Directing I, One-Act Plays, Annual Picnic and Awards, ACTF Participation and Travel.

**Alpha Psi Omega** - Alpha Psi Omega was organized as an honorary dramatic fraternity for the purpose of providing an honor society for those doing a high standard of work in dramatics and, through the expansion of Alpha Psi Omega among the colleges and universities, to provide a wider fellowship for those interested in the college theatre. The fraternity is not intended to take the place of the regular dramatic club or other producing groups, but as students qualify, they are rewarded by election to membership in this society.

### **Membership Eligibility:**

- A regularly enrolled student of the college, of satisfactory scholarship, who has participated in a major role of one long play, or two one-act plays, staged by the institution or acceptable organizations, and has done work of such merit and quality as to be approved by the dramatic director.
- A student who has written a play that has been produced.
- Efficient work as business manager, stage manager, or student director for two long plays.
- Staff work such as carpenter, prop man, electrician or work in scene painting, costume making and designing.
- Minor speaking parts in four full length plays or five one-act plays.
- Honorary and faculty membership may be conferred.
- A point system may be substituted for these provisions.
  - Taken from Constitution and By-laws of the Alpha Psi Omega Fraternity

**Focus on U** - Focus Productions is a university student broadcasters organization that has produced quality student programming, such as our bi-weekly variety talk show Focus On U, since 1985. Focus on U, trademarked UWRF's campus TV show, is the longest running television program on the university and River Falls cable television networks. Produced by an all student production crew, Focus On U address issues of interest to the campus and the greater community. Focus On U is taped before a live studio audience from the newly renovated Studio 111 in E. H. Kleinpell Fine Arts at the University of Wisconsin-River Falls. The show is formatted to include digital shorts, a news segment, musical performances and guest interviews. A few accomplished guests include former astronaut Dan Brandenstein, editor of "Wired" magazine John Battelle, NPR media critic Eric Deggans, states runner Brian Stark, "Mystery Science Theater 3000" writer and star Michael J. Nelson, and more recently NFL Films audio technician Ryan Stridde. Each semester now concludes with a live studio audience, complete with audience participation and musical guests. Musical acts to take the stage include Taj Raj, Kenzie Joy, and Vacation Dad.

Focus Productions programming has included a variety of shows such as live election results and analysis for western Wisconsin, RF Live and the show Late Night Alternative. The show is broadcast over the community cable television channel 19 (serving the Wisconsin communities of River Falls, Hudson and Prescott). The shows are also rebroadcast on the Internet.

### **How to Join?**

Focus Productions and Focus On U is open to all students interested in any aspect of video production. No previous experience in broadcasting is required. Positions available to students include hosts, announcers, news anchors, executive producers, directors, technical director, floor managers, camera operators, audio engineers, lighting designers, editors, set designers, treasurers, public relations, and writers. An introductory meeting for Focus On U is scheduled at the beginning of each semester, during which, plans for programming are discussed and opportunities for students are further explained. Whether you are simply curious about what's goes on behind the scenes of a television production or you are considering television as a career option, you are encouraged to attend. Meetings are every Tuesday and Thursday at 4:45pm in room 112 of E. H. Kleinpell Fine Arts.

**Funny Bone Thugs-n-Crowd Improv** – Student Improvisational Theatre Group that is open to all students through auditions. They produce several shows each year and bring in Guest Artists for workshops and performances.

**Awards and Scholarships** - Every year, the SASA presents several Awards and Scholarships to outstanding students. These awards are monetary and are used for tuition for students. Students must apply through the UW – River Falls Scholarship System Web Site.

**Blanche Davis Theatre Scholarship** – The purpose is to assist a selected theatre major/minor in making the transition from the university to the work place. It supports a student/s participating in one or more of the following: unpaid internship, special workshop, conference, travel to auditions and/or portfolio development or similar professional development activities. Applicants will be required to provide an essay statement including the following information: A rationale explaining what the scholarship would pay for, including a detailed timeline, and the goals which would be achieved through the activity.

**New Student Scholarships** – This scholar is awarded to freshman and transferring students who intend to major in Theatre and have been active in high school or other theatre organizations. Applications are submitted each spring and the Theatre Staff will determine the awards. Students selected for the scholarship are required to become active in theatre productions and maintain good academic performance. See scholarship application form for details

**Sanford Syse Awards:** Two to three Syse Awards are given each year to continuing theatre students who have demonstrated merit in theatre activities throughout the past year. These awards are determined by the Theatre Staff and the funds are used for tuition for the following year. Applications are accepted each spring and the scholarship can be awarded more than one time.

**Outstanding Senior Awards:** Each year an outstanding senior awards is given. This is awarded to an individual who has made an outstanding contribution to University Theatre during their time at the University. No application is required and all graduating majors are eligible. The selection is chosen by the SASA Staff.

**Carolyn Zimmerman Award:** The Zimmerman scholarship is awarded annually to an individual who has made a significant contribution to University Theatre. The award may be given to any level of student. No application is required and all theatre students are eligible.

**George H. Lambert Scholarship:** This scholarship supports an entering Junior or Senior student in Stage and Screen Arts. Student must have a minimum cumulative GPA of 3.00

Applicants must demonstrate a passion for Stage and Screen Arts by providing examples of their involvement in one of three ways: 1) Having been involved in at least two theatrical productions, with at least one theatrical production being with the UWRF Theatre, and the theatrical involvement must be as either a performer or stage personnel.

OR 2) Having written a theatrical script or screenplay. OR 3) Providing an example of either a video or film that the applicant created. First preference will be given to a student showing potential and interest in theatrical directing; secondary preference will be given to a student showing potential and interest in the area of play-writing or acting.

**Meg and Steve Swanson Theatre Scholarship:** This scholarship supports a student majoring in Theatre. Student must have a minimum cumulative GPA of 3.0 and must show outstanding potential to develop into a professional theatre artist, administrator or academic.

**Laird Dance Scholarship:** This scholarship supports an entering sophomore, junior, or senior student pursuing a degree at UWRF. Student must be an active member in UWRF Dance Theater. A recipient may be eligible more than one year.

# STAGE AND SCREEN ARTS

## EVENT SUBMISSION FORM INSTRUCTIONS

### Page 1

#### Requestor Information

The name of the individual who is completing the submission form  
The name of the student organization or class producing the event  
The name of the Faculty who has approved the event concept and his/her role in relation to the event. Place a ✓ on the appropriate line.

#### Event Information

Event title (title of play, movie, series etc.) A working title is fine.  
Event type may be any format or combination of formats indicated by a ✓ on applicable lines.  
Place a starting and ending date in each of the production window columns. Consider all elements from auditions to editing.  
Identify the target audience. Be aware of what has mass appeal and what may turn some off.

#### Budget Information

A line-item budget must accompany the event submission.  
Enter the bottom line into the event budget line.  
Evaluate available funds (i.e. Student Organization Funding) and complete the funding source lines and department request amount. NOTE: There is no guarantee of funding from the department.

### Page 2

#### Facilities

Place a ✓ on each facility line beneath each production window for which you will be using it. The dates entered on Page 1 will be used to determine availability and to enter your reservation requests.

### Forms

#### Facility Authorization

An authorizing signature is required for some facility and property use. One or more persons may be named and authorized by the area manager. This completed form must accompany your submission before it can be approved.

#### Property Use Release

To be used for authorized use of props, costumes/wardrobe, video equipment etc. Each area manager must sign off on an itemized property use release.

#### Consumable Materials Agreement

Your itemized budget must include consumable materials. The area manager will approve use of materials based on a reimbursement agreement. Unless you are purchasing everything you will need, this form must accompany your submission prior to approval.

## STAGE AND SCREEN ARTS EVENT SUBMISSION FORM

### REQUESTOR INFORMATION

Name of person completing event submission form \_\_\_\_\_

Student Org. or Academic Department affiliation \_\_\_\_\_

Name of Faculty \_\_\_\_\_

Advisor \_\_\_\_\_ Director \_\_\_\_\_ Instructor \_\_\_\_\_

### EVENT INFORMATION

Event Title \_\_\_\_\_

Event Type

Live Performance

On Screen Presentation

Live Streaming

Pre Production

Production

Post Production

Start date \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

End date \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Intended Audience

College Students

High School Students

Children

Adults

General Public

All Ages

Parental Guidance

Adults

Objectionable

Language

Theme

Humor

Nudity

### BUDGET INFORMATION

Event Budget \$ \_\_\_\_\_ (line item budget must be attached)

Requested Department funds \$ \_\_\_\_\_

Other funding source(s)

\$ \_\_\_\_\_ Name of source \_\_\_\_\_

\$ \_\_\_\_\_ Name of source \_\_\_\_\_

## Facilities

Indicate (✓) which facilities your event requires during each of the three production windows

|                           | Pre-Production | Production | PostProduction |
|---------------------------|----------------|------------|----------------|
| B3 lab/costume shop*      |                |            |                |
| B5 men's dressing rm      |                |            |                |
| B8 women's dressing rm    |                |            |                |
| B9 editing rm             |                |            |                |
| B12 sound rm              |                |            |                |
| B18 lab/green rm          |                |            |                |
| B21 resource rm           |                |            |                |
| 103 Blanche Davis Theatre |                |            |                |
| 107 Scene Shop*           |                |            |                |
| 108 Sanford Syse Theatre  |                |            |                |
| 111 lab/studio*           |                |            |                |
| 112 classroom             |                |            |                |
| 114 lab/control rm*       |                |            |                |
| 119 classroom             |                |            |                |
| 135 box office*           |                |            |                |
| 201 Davis Booth*          |                |            |                |
| 202 Syse Booth*           |                |            |                |

\*indicates authorization required by area manager along with property use release and/or consumables agreement

**Facility Authorization**

Costume Shop Supervisor has authorized \_\_\_\_\_  
for use of the following:

Sewing machines \_\_\_\_ Irons/Steamers \_\_\_\_ Laundry \_\_\_\_ Dyes \_\_\_\_

**All use of costume inventory will be requested and approved prior to alteration and use**

\_\_\_\_\_  
Signature/Date Costume Shop Supervisor

Scene Shop Supervisor has authorized \_\_\_\_\_  
for use of the following

Power tools \_\_\_\_ Hand Tools \_\_\_\_ Ladders/Scaffolding \_\_\_\_ Paint and Materials \_\_\_\_

\_\_\_\_\_  
Signature/Date Scene Shop Supervisor

Technical Director has authorized \_\_\_\_\_  
for use of the following Davis/Syse Equipment

TEC \_\_\_\_ Booth \_\_\_\_ Lighting \_\_\_\_ Sound \_\_\_\_ Projection \_\_\_\_

\_\_\_\_\_  
Signature/Date Technical Director

Production Operations has authorized \_\_\_\_\_  
to use studio equipment as follows

Still Camera \_\_\_\_ Video Camera \_\_\_\_ Studio Cameras \_\_\_\_  
Control Room Tech \_\_\_\_ Lighting Package \_\_\_\_ Sound Package \_\_\_\_

\_\_\_\_\_  
Signature/Date Prod. Op. Manager

## Stage And Screen Arts Property Use Release

### Borrower Information

Name: \_\_\_\_\_ Business: \_\_\_\_\_  
Email: \_\_\_\_\_ Phone: \_\_\_\_\_  
Class: \_\_\_\_\_ Event Type: \_\_\_\_\_  
Instructor: \_\_\_\_\_  
Start Date: \_\_\_\_\_ Return Date: \_\_\_\_\_

| QTY | Item Description | Returned |
|-----|------------------|----------|
|     |                  |          |
|     |                  |          |
|     |                  |          |
|     |                  |          |
|     |                  |          |
|     |                  |          |
|     |                  |          |
|     |                  |          |
|     |                  |          |
|     |                  |          |

If requestor is not the person who will be directly handling the property, please name that person.

\_\_\_\_\_ will be handling/operating the equipment.

Signature of Requestor \_\_\_\_\_

Use Approved by:

\_\_\_\_\_  
Area Manager Signature

\_\_\_\_\_  
Department Chair Signature



### Consumable Materials Agreement

|                | Quantity Used | # Hours | \$/hour value | Replacement cost |
|----------------|---------------|---------|---------------|------------------|
| Lamps          | _____         | _____   | _____         | _____            |
| Gels           | _____         | _____   | _____         | _____            |
| Batteries      | _____         | _____   | _____         | _____            |
| Paint          | _____         | _____   | _____         | _____            |
| Brushes        | _____         | _____   | _____         | _____            |
| Glue           | _____         | _____   | _____         | _____            |
| Lumber         | _____         | _____   | _____         | _____            |
| Nails/hardware | _____         | _____   | _____         | _____            |
| Drill Bits     | _____         | _____   | _____         | _____            |
| Saw Blades     | _____         | _____   | _____         | _____            |
| Fabric         | _____         | _____   | _____         | _____            |
| Thread         | _____         | _____   | _____         | _____            |
| Dyes           | _____         | _____   | _____         | _____            |

## SASA SPACE USAGE FORM FOR SPECIAL EVENTS

**Due 4 weeks prior to Usage**

**Date** \_\_\_\_\_

Contact Person \_\_\_\_\_

Email \_\_\_\_\_ Phone \_\_\_\_\_

Organization \_\_\_\_\_

Description of Title of Event \_\_\_\_\_

Space Requested

Dates

Times of Usage

Calendar Info

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Technical Needs:

Light:

Props:

Sound:

Costume:

Publicity:

Other special needs:

### Approval Routing Form:

Department Chair

Approve \_\_\_\_\_

Not Approved \_\_\_\_\_

Date \_\_\_\_\_

Comments or Concerns:

Technical Director

Approve \_\_\_\_\_

Not Approved \_\_\_\_\_

Date \_\_\_\_\_

Comments or Concerns:

Department Associate

Approve \_\_\_\_\_

Not Approved \_\_\_\_\_

Date \_\_\_\_\_

Comments or Concerns:

## **SASA Resource Room Use Policy -**

- The Resource Room, Main Office will only be open from 8:30 to 4:30 daily unless a faculty or staff member is present.
- Faculty and staff should not open rooms and leave them open for students if they are not present.
- Directors will have keys for the main office if Xeroxing is needed after hours.
- Green room will be locked in the evening and on weekends at the same time the building is locked.

**SASA Display Case Policy -** The SASA department will control the use of the Display cases. The Department Associate will schedule and monitor the use of the display cases.

### **Guidelines**

#### **Priority**

- First priority for Display Case use will be given to SASA related events.
- Organizations that will be give second priority are Masquers, Alpha Psi Omega, Dance Theatre, Funny Bones Thugs-N-Crowd, Focus on U, and the Dean of Arts and Science.
- Third priority will be given to other Fine Arts Departments such as Art and Music.
- Last priority will be given to other University related organizations.
- Scheduling
- Scheduling should be done through the Department Associate.
- Specific weeks during the year will be block out for events related to shows in production.
- Rotating displays may be used to promote University Theatre.
- Other displays will be scheduled according to the priority above.
- Scheduling will be done on a weekly basis with a turn around time of 3 days.
- Keys for displays can be check out from the Department Associate for a limited time period.
- Contents and Requirements
- Display design and layout should be presented to the Department Associate for approval. This should include a drawing of the layout and samples of display materials.
- Displays should have professional graphics and use mounting boards and quality backgrounds. Avoid hand lettering and drawing unless it is appropriate to the intent of the design.
- Display material must be tasteful and avoid profanity and other inappropriate material.
- Avoid all food products or perishable items.
- Items that could be used are: fabric, photos, designs, painting, posters, props, costumes, video, books, magazines, and computer-generated images.
- Use thumbtacks, and pins for mounting. Avoid tapes, large nails or other adhesives that are hard to repair or clean off.
- Do not display or attach items to the glass of the display cases.
- No painting of the displays board will be allowed. They shall remain white and will need to be repainted or touched up from time to time. See the Department Associate for any painting or touch up.
- When finished with the display all items should be removed and returned to proper storage. Storage under cabinets is reserved for the permanent display and useful display and mounting materials.
- Materials should be taken down within three workdays of the closing on and event.
- Make sure displays are cleaned out after each use.

## **Purchasing For SASA**

All purchases for University Theatre must have prior approval from the SASA Chair, Technical Director, Costume Supervisor, Faculty Member or Department Associate. Those given responsibility for purchasing University Theatre supplies must save all receipts and turn them in to the appropriate supervisor with a purchasing form. A University issued University Theatre credit card is used to order material over the telephone or via the Internet. That card is available from the Technical Director, Costume Supervisor. Several local businesses have University Theatre charge accounts. Check with the appropriate supervisors about which stores currently have charge accounts. Authorized personal may purchase supplies themselves and be reimbursed provided

the appropriate forms are completed. The appropriate tax-exempt number should be used for all purchases. If a person arranges to borrow or rent a piece of equipment for a production it is that person's responsibility to return the item once the production is over.

### **Student Personnel Supplies**

- Normally, University Theatre will supply all material required by students for productions. The exception is makeup (which can be ordered prior to the production), costume undergarments (unless required for a specific role), or anything which is deemed non-essential to the production(s). Consult with the show director or technical director for questions about a specific supply.
- Telephone Use - Telephones in the theatre complex are for University Theatre business use only. Collect telephone calls are not permissible.
- Travel - Trips made in personal vehicles to acquire University Theatre supplies are reimbursed per mile and should be approved in advance. Individuals responsible for buying supplies should try to order items that can be shipped. Try to consolidate trips. On a trip to Minneapolis, for instance, check with other individuals to see if they need particular supplies which you might be able to pick up. The best policy is to think a week or more ahead as to what supplies one will need.
- University Theatre Sponsored Travel - When students are traveling to conferences, productions or other events University vehicles will be used if available and if appropriate. They must be reserved in advance and only University approved individuals may drive the state vehicles. Consult with the department on the current process for reserving vehicles and for becoming an approved driver. University vehicles may not be used for personal business.

**Keys** - The following is the list of positions of responsibility that are assigned keys. Keys are the responsibility of that individual and should not be given to others. It is very expensive to re-key so security is very important. ***You must return your keys to the Technical Director immediately after completion of your assigned duties, usually during the post-strike week.***

Technical Director  
Costume Shop Manager  
Stage Manager

**Work-Study and Assistantships** - There are numerous opportunities to earn money working for the department in various areas. The amount of funding available differs each semester depending on the department's allocation. Work-study is paid on an hourly rate that is established by the financial aid office. Assistantships are usually paid as a lump sum on a per show basis. A student must fill out all forms from the financial aid office and the Department Associate's office before they can begin work. Employment opportunities are available for:

Scene Shop Technicians – construct, paint, and supervise the construction of productions  
Costume Shop Assistants – construct costumes for productions  
Lighting technician – repair and clean lighting equipment and supervise light hangs  
Box Office – work in Box Office and on various promotions responsibilities for productions  
Office Assistant – Assist Department Associate in a variety of office duties

Training Session - Training sessions usually occur at the beginning of each semester and are necessary for safety and knowledge in the work areas.

See Department Associate and sign by the area supervisor for process and forms needed to become eligible and getting paid. Students are responsible for submitting their own time cards

**Complimentary Ticket Policy:** All SASA majors are welcome to attend the preview night of any production free of charge.

**Costume/Prop Shops** - Since the Costume/Prop Shops are continually thrown into disarray despite periodic reorganization, students are not to enter the Costume Shop without express permission of the Costume Shop Student Manager, or the Prop Shop without the permission of the Technical Director. ABSOLUTELY NO ONE is to remove a costume or props without the express permission of Costume Shop Student Manager, or the Technical Director. There are sign out forms that must be filled out for everything borrowed. Forms must be signed by the appropriate Manager when the items are checked out and when they are returned. Limited costumes, props and furniture will be available for Acting and Directing classes, but must be checked out through the process set up for the specific class. Stock rehearsal furniture will be made available for these classes.

Campus and Off-campus organizations or individuals may be able to borrow costumes and props. This is up to the discretion of the Costume Shop Manager and Technical Director. Some organizations will be required to rent. Rental or loan forms are required to be completed.

**Work Calls**--Always wear work clothes and heavy shoes or boots to all Work Calls. Avoid loose clothing and jewelry that might become tangled in machinery or tools. You never know when you may be painting or working with materials that may permanently soil your clothing, so you should dress accordingly.

**Front of House Personnel/Ushers**--All Front of House personnel should wear appropriate professional attire. Men should wear dress slacks, dress shoes, and a button-down shirt. Women may wear dress slacks or skirts with blouses, or dresses, with dress shoes. Front of House personnel are the first contact a patron has with the Department of Theatre and should therefore strive to project a professional, businesslike image.

**Stage Crew**--All stage crew members (including Stage Managers and Board Ops) should dress in black pants, black shirt (with no writing or artwork), or black dress/skirt and top with black hose, and dark thin-soled shoes. Crew members who will be seen by the audience during scene changes, etc. should not wear any clothing that could prove distracting.

**Eating** - There will be no eating or drinking in either theatre, Dressing Rooms, Costume or Scene Shop without the express consent of a Faculty/Staff member (i.e. Strike Snacks, Load-in doughnuts, use in a scene, etc.). Actors must never eat, smoke or drink while in costume unless required for a scene. Cast and crew may have water backstage during rehearsal and performance.

## **Facilities**

**The Blanche Davis Theatre** --The Mainstage theatre is named the Blanche Davis Theatre which has 300 seats in a traditional proscenium arch configuration and includes fly, wing, and backstage space. This theatre is used for larger scale productions, usually, but not exclusively Faculty directed. The theatre is also used as a classroom for theatre and film classes.

**The Syse Theatre** - The Black Box Studio Theatre is named the Syse Theatre, seating approximately 100, is often set up in a three-quarter or thrust black box-style space for classes and rehearsals. The space and seating can be reconfigured to create whatever the designer feels is suitable to a particular production. It is utilized as a classroom, for Faculty directed productions, to showcase acting and directing scenes, and for student generated performances such as the Student Directed Projects and original works.

## **Sound Stage and Control Room –**

The Sound Stage is located within Production Operations in 113 Kleinpell Fine Arts and contains a fully-operational television studio with multiple sets, three-camera set up, green screen and control room complete with a TriCaster video switcher. The Sound Stage is used by SASA 160: TV Studio Production, where students learn all of the positions involved in creating a television talk show.

The Sound Stage is also home to Focus on U, the longest running UWRF television program. The student-led organization is welcome to anyone interested in producing a bi-weekly program with a talk-show format.

In addition to producing video content, there is an audio recording booth ideal for recording voice-over narration or ADR on video projects. The Sound Stage is also available for any productions that need a large space, such as studio photography, music videos, video recording of dance performances, etc.

**Production Operations** - Production Operations, located in 113 KFA, houses The Cage (equipment checkout), Sound Stage and The Lounge. We primarily support students currently enrolled in specific ART Photography and Stage and Screen Arts (SASA) courses within the College of Arts and Sciences.

The Lounge is open to anyone who needs a place to study or a chance to relax in between classes. Feel free to come on by and chat about your favorite films, photographers or do some homework.

## **Reservations**

The Sound Stage can be reserved by students enrolled in SASA 112, 160, 260, 303 and 389 or ART 235 and 335 as well as those involved in Focus on U. Reservations can be made in person at The Cage.

## The Cage

The Cage is where students and faculty/staff can check out video, photography and audio recording equipment as well as lighting gear and other accessories.

## Productions Operations Policies

### Equipment Checkout Policies

Production Operations | 113 Kleinpell Fine Arts | (715) 425-4265 | The Cage | Sound Stage

**The Cage Hours** will vary from semester to semester. Hours are posted on the SASA website and on the door to KFA 113.

#### Access:

- Equipment is primarily for students currently enrolled in SASA and ART Photography courses. - **Reservations** are highly recommended and can be made up to two weeks in advance.
- Reservations must be made in person.
- Equipment may only be checked out for 24 hours Monday – Friday, but can be checked out over the weekend from Friday – Monday.
- You will only have access to the gear that's available to the specific course you're enrolled in.
- Only **YOU** can pick up and return equipment that you have checked out. No one else may pick up or return your gear for you.
- You are allowed up to one renewal per reservation, depending on availability of equipment.

#### Late Returns:

- Returning equipment late will result in a **\$15.00** fine for every day the equipment is past due.
- A hold will be placed on your grades until the equipment is returned.
- If, during the course of a semester, you return items late three separate times, you will no longer have access to checkout gear from The Cage in Production Operations.

#### Responsibility:

- You are financially responsible for the equipment. Treat this equipment like it is your own. That means making sure all the parts and accessories are accounted for as well as returning equipment clean and properly stowed in its bag or case. The minimum fee for lost or damaged gear is \$25.00.
- There is a limited amount of gear available for everyone. Please be mindful of others when handling the equipment and returning it on time. A late camera could impact your fellow students.
- Before you go out into the field, it is your responsibility to make sure your gear is in proper working order. It is recommended that you check and test your equipment before leaving The Cage.
- NEVER** leave gear unattended. Always keep equipment in sight while shooting or filming.
- NEVER** leave gear in your vehicle overnight or for any extended period of time unattended.
- There will be times when returning gear on time is not possible, from weather to personal reasons. If that is the case, please call Production Operations and let the staff know what is happening.

### For Student Equipment and Courses go to:

<https://www.uwrf.edu/ProductionOperations/TheCage/StudentEquipment.cfm>

Only students currently enrolled in the following classes will be allowed to check out video, photography, audio and lighting equipment:

- [ART 235](#) Intro to Photography
- [ART 335](#) Studio Photography
- [ART 485/486](#) Senior Seminar/Exhibition
- [SASA 112](#) Digital Storytelling
- [SASA 260](#) Electronic Field Production
- [SASA/FILM 303](#) Documentary Production
- [SASA 360](#) Advanced Electronic Field Production
- [SASA 389](#) Web Series
- [SASA 490](#) Senior Project

### Sound Stage Policies

Production Operations | 113 Kleinpell Fine Arts | (715) 425-4265 | The Cage | Sound Stage

#### Sound Stage Hours

The Sound Stage availability varies based on academic courses utilizing the space. Please check with the staff in Production Operations for availability.

#### Access:

- The Sound Stage can be used by anyone needing a large production space. However, priority is given to students enrolled in specific SASA and ART production courses.

**-Reservations** are highly recommended and can be made up to two weeks in advance. Reservations must be made in person.  
-The Audio Booth, located within the Sound Stage control room, is also reservable and can be used to record voice over, vocals or ADR.

**Responsibility:**

-Follow all Sound Stage procedures in turning on and off equipment. Please ask a staff member for assistance if you are not familiar with how to use something.  
-You are financially responsible for the equipment. Treat this equipment like it is your own. That means making sure all of the parts and accessories are accounted for as well as proper use of the equipment. The minimum fee for lost or damaged gear is \$25.00.  
-Clean up when you are finished and return all cameras/items to their storage areas. All cables should be neatly coiled on their respective hooks.  
**-DO NOT** remove any equipment from the Sound Stage.

## **Special Projects**

If you are not currently enrolled in a course that is supported by the Cage but are involved in creating content that is academically focused, you can request permission to use equipment by submitting a proposal for the intended use of the gear. The proposal will be reviewed by the manager of Production Operations as well as the corresponding faculty member for the equipment items you wish to use (photography or DFT gear).

To be eligible for a Special Project request you must be currently enrolled at UWRF. For the Nikon DSLR cameras, you must have successfully completed one of the courses in which those cameras were used.

**Completed proposals should be submitted to Production Operations.**

**The proposal should include the following points:**

- What equipment you would like to borrow
- The intended use of the equipment
- The duration of the project you're working on
- What your prior experience is in working with the equipment

**Projects that are eligible for the use of equipment (including, but not limited to):**

- Internship related to field of study (on or off campus)
- Continuation of a project originally started in a supported course
- Work being created for portfolio and/or reel

**Non-academically focused projects that will not be accepted (including, but not limited to):**

- Commercial purposes (i.e. video taping or photographing weddings)
- Personal use only

**Space Scheduling** – Scheduling of the theatre spaces is maintained by the Technical Director for the Theatres and Production Manager for the Sound Stage. Classroom assignments are made through the Department Associate. Since the space are in heavy use throughout the year it is important to make sure the space is available for a requested time and that the requests are made well in advance. There are usually open times each week in each space and this can be used for student/faculty rehearsal or design work. Please check with the technical director. Most days the spaces have scheduled class in the morning, set construction in the afternoon and rehearsals in the evening. During directing class one act rehearsals a scheduled will be posted out the Syse Theatre doors for sign up. You are encouraged to make use of the space to produce your own projects for public performance whether connected with a class or not. Faculty-directed productions and their rehearsals take precedent, but every effort will be made to accommodate anyone interested in using the space. Form for reserving space is attached below.

## **The Production Program for University Theatre**

**Productions:** Faculty-directed Theatre productions are presented in the Davis Theatre or the Syse Studio Theatre. There are usually three such productions per year. Directors demonstrate, through their varied approaches, the dramatic and production synthesis that should contribute to the students' total theatre education. Each theatre is truly considered another classroom or laboratory complementing the academic course work in Theatre. The Faculty makes season selection with input from the University Theatre Student Committee, any student or other faculty and staff.

The season usually consist of:

- Two to Three Faculty or Guest Artist direct productions
- A Masquers Production
- Directing Class One Acts
- Dance Theatre (two to three week use of Davis Theatre)
- Student generated productions

- Guest Artist may serve in a variety of artistic positions. University Theatre works to obtain funding for Guest Artist as often as possible.

**Auditions and Call for Crew Members:** Auditions for Faculty directed productions will usually be held in the first weeks of each semester or as announced in the Department Calendar. These auditions are open to all UWRF students' community. Theatre majors are encouraged to perform prepared monologues unless otherwise noted in the audition notices posted on the Callboard. Non-majors without prepared monologues will be given cuttings to read. Callback lists will be posted on the Callboard. Roles are cast to facilitate the educational growth of the performers as well as to meet production demands. Supplementary auditions throughout the semester will be held as needed. UWRF students are given priority in casting. There are times when a production may require a specific need (age, ethnicity, etc.) in these situations the cast may be done from off campus.

- Anyone interested in working on any crew for a production should be encouraged to stop by the auditions and notify the stage manager or contact the Technical Director.

## **Box Office Policies and Procedures**

**Office Hours** – TBD. Monday through Friday for three weeks. This is one week before the production and the two weeks of the performance.

1 hr. prior to curtain on performance nights - 15 min. after show opens

(box office personnel need to arrive at least 20 minutes prior to box office open time for pre-curtain hours, so that all opening procedures are finished PRIOR to one hour before curtain)

### **General Guidelines**

- Box office assistants are expected to provide courteous, efficient, and accurate service to patrons. The patron ALWAYS deserves the most courteous attitude and thorough attention that we can possibly provide. In the event of difficult patron issues, contact the Box Office Manager.
- Box Office Assistants are expected to abide by the schedule posted in the box office. If there is an instance when an assistant is not able to work his or her scheduled hours, he or she is responsible for locating a replacement and notifying the Box Office Manager of the change. Assistants are expected to be on time and to work the entire shift on the schedule.
- During regular office hours, assistants are expected to answer both phones, check e-mail regularly, and promptly assist patrons at the window. Assistants may attend to personal duties (studying, checking personal e-mail, etc.) ONLY when all other box office duties have been fulfilled. The patrons and box office work must remain top priority.
- Frequent and thorough communication with the Box Office Manager and all Box Office Assistants is essential to maintain consistent and smooth operating procedures. Assistants should keep track of when the box office is running low on office materials (ticket stock, envelopes, etc.), or when additional new materials are needed, and should report these needs to the Box Office Manager.
- Box Office Assistants should familiarize themselves with the season theatre productions and be able to communicate this information with patrons when they call. Be sure always to alert patrons when there is subject matter inappropriate for children or when certain health risks will be posed, such fog machines or strobe lights being used onstage. Assistants should also be comfortable giving directions to the university, and answering a variety of other random questions. In the even that you don't have the requested information, try your best to get it and return the patron's call. Requests to be added to (or removed from) the mailing list should be e-mailed from the BOA to the Box Office Manager.
- Box Office Assistants should familiarize themselves with emergency procedures and be ready to assist should the need arise.



**Strike** - All cast, and crewmembers of a production are expected to attend Strike. Strikes will usually (but not always) occur immediately following the last performance. Strike is traditionally a rather chaotic affair, so every effort must be made to ensure safety and efficiency. The Technical Director and Stage Manager will work together coordinating tasks to facilitate a safe and smooth strike. You must remain alert and continue to take initiative--the more effective each individual is, the sooner everyone can go home.

**Weekly Production Meetings** – For each production a designated time each week will be scheduled for a production meeting. This time is scheduled around participant's conflicts. The meetings are very important to communicate important information necessary for the success of the production. The meetings require the attendance of the Director, All Designers, Technical Director, Properties, Promotion, Musical Director, and other specific personal. Additional meeting may be required for specific purposes such as design or promotions. The Stage Manager will generate a report for each production meeting.

**Rehearsal/Performance Etiquette** - Two cardinal rules of the theatre are to be on time and to be prepared. If you are not at least ten minutes early for rehearsal or a work call, you are late. Chronic tardiness is grounds for removal from a production or crew. Although the assumption is that everyone will be on time and ready to work, there may be isolated instances when a cast or crew member is late. If you have a conflict such as classes or other necessary activity you must notify and seek approval from the Director and Stage Manager of the production. Not only must you be present at every rehearsal and work call for which you are called, but you are also expected to be prepared. In performance, this is particularly applicable to the memorization of lines. One of the basic requirements of acting is to have your lines down cold--no real work can happen in rehearsal until this is accomplished.

- Cast members are required to provide their own personal makeup. This is required for health reasons. Make-up kits must be ordered in advance and paid for by the student. The Costume Supervisor or Stage Manager will do the ordering. To maintain good hygiene, do not share pencils, make-up brushes, sponges, etc., and wash out all brushes and sponges after each use.
- As a common courtesy, any rehearsal furniture or props set up or brought into a theatre space must be struck and the room returned to its original condition (or better). You are expected to clean up after yourself--do not leave furniture or a mess for the next person to remove.
- During tech rehearsals, dress rehearsals, and performances, headset chatter should be kept to a minimum. The purpose of headsets is to facilitate communication. Excessive talking about nonessential topics interferes with the communication process and must be avoided. Stage Managers may set their own individual policies regarding penalties for continued excessive headset chatter. See Headset Etiquette below
- Always bring your scripts and a pencil to rehearsal. You are expected to review blocking, character work, and any changes that occur during rehearsal prior to the next rehearsal of that scene. You are encouraged to go over the work done in rehearsal immediately following that rehearsal to set it in your mind and again immediately prior to rehearsing the material the next time so it is fresh.
- Any production costume pieces that require laundering must be hung up on the designated rack in the Dressing Room or Costume Shop immediately following rehearsal or performance. Any production costume pieces that require mending must be brought to the attention of a member of the Costume Crew.
- Do not leave valuables in Dressing Rooms during performance--the Stage Manager will collect them. To ease this responsibility, please leave all unessential valuables at home during performance.
- All cast and crewmembers are to sign-in at each dress rehearsal and performance. You are only to sign yourself in.

### **Headset Etiquette**

- There should be no talking over the headsets during technical rehearsals, dress rehearsals, previews, or performances with the following exception: when the Stage Manager gives a stand-by cue, all crew members on headset should reply with "standing" or "standing by."
- There should be NO talking when a cue is in standby
- Cues should not be taken until the Stage Manager's "go" command.
- If requested, crewmembers may notify the Stage Manager when a cue has completed by saying, "cue X complete" or similar.
- There should be no discussion about a cue until after the cue has been taken.
- Everyone on headsets should be aware that they can be heard by anyone else picking up a headset or even walking near an unused headset with the volume turned up. Crewmembers should take into consideration this public nature and should refrain from derogatory comments, profanity, etc.

**Technical Rehearsal Definitions:** There are a number of different kinds of rehearsals that are (or may be) scheduled during the final phase of a production's rehearsal process. Please refer to the following chart to determine which rehearsals you are expected to attend.

- **First Run-through**--the first rehearsal in which the cast runs through the entire show, usually mid-way through the rehearsal process. Designers and crewmembers are encouraged to attend.
- **Run-through**--Just prior to Tech Weekend, most directors will hold one or more run-through rehearsals in which the cast performs the entire play, without interruption. This is an opportunity for those working backstage, front of house, designers, faculty, staff, et al., to see the show in its entirety prior to the beginning of technical rehearsals.
- **Dry Tech**--a technical rehearsal without actors. It is an opportunity to set and rehearse cues and other technical elements without the actors. Not every production will include a dry tech.
- **Shift Rehearsal**--a rehearsal for the stage management team and the running crew to rehearse scene changes. Not every production will require a shift rehearsal.
- **Tech Rehearsal**--a rehearsal putting together all of the technical elements except costumes and hair/make-up. The cast performs the dialogue surrounding cues. The entire production company works through the play one cue at a time, skipping portions of the dialogue in which there are no technical cues or events.
- **Dress/Tech (Dress Rehearsal)** -- the final rehearsals prior to Preview(s) in which all technical elements including costumes and hair/make-up are included. Usually, these rehearsals are run without interruption as if an audience were present.
- **Preview(s)**--the final rehearsal(s) just prior to opening night, which includes an audience for the first time.

**Positions of Responsibility/ Job Descriptions:** These descriptions are only a listing of the major requirements for each position. Each show is unique and there are other duties and demands that may be assigned. These assignments should be clarified at production meetings for each show.

**Director** - A director has artistic control over a performance, co-coordinating all the stylistic and conceptual aspects of a theatrical presentation. Directors are responsible for interpreting and delivering a text and enabling a production team and cast to work imaginatively under their artistic vision. Typical activities include:

- breaking down a script and analyzing and exploring the content
- translating and interpreting text
- auditioning for productions, hiring designers, musicians, etc.
- conducting rehearsals
- managing time and organizing people and space
- communicating and liaising with all parties involved, including actors, the creative team, technicians and producers
- programming and budgeting
- adapting a script and, if the play is to be newly written, working with the writer or collaborating with playwrights
- working with writers through workshops or script development schemes
- working with the designer to conceive the overall look and feel of the production
- liaising with choreographers, musical directors and fight directors for certain productions

**Technical Director** - The Technical Director is responsible for the construction, mounting, rigging and maintenance of all scenic elements in departmental productions. The Technical Director implements equipment and facility maintenance, upgrades, and purchases. The Technical Director trains students in all areas of technical theatre, including appropriate safety procedures.

**Pre-Production:**

- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play.
- The Technical Director discusses possible scenic treatments with the Director and Designers, and receives ground plans, working plans, sketches, elevations, etc.

**Rehearsal/Production Period:**

- The Technical Director supervises the Master Carpenter, Master Electrician, and Props, and ensures that all designs are implemented.
- The Technical Director is present at load-ins, strikes, rehearsals, and performances as necessary.
- Attends Technical and Dress Rehearsals taking note of any details yet to be finished.
- Attends and gives report at weekly Production Meetings.

- After Final Performance the Technical Director consults with the Stage Manager in coordinating Strikes. The Technical Director takes charge of striking all scenic elements.

**Set Designer** -The Set Designer is responsible for the design and implementation of all scenic elements of a production in a timely manner and within budgetary limits.

**Pre-Production:**

- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible scenic treatments with the Director and Technical Director.
- Does research on architecture, furniture and decor of the period as well as the locale of the setting and style of the play.
- Generates thumbnail sketches for presentation to the Director by the established deadline. Discusses any suggested modifications with the Director and Technical Director.
- Generates ground plans, color samples and/or models in collaboration with Director and Technical Director. Revises sketches and scale ground plan for final approval.

**Rehearsal Period:**

- Explains designs, sketches, or models to cast and crew at first rehearsal. Discusses in detail with what each item of furniture and set dressing should be. Works closely with Props in selecting and approving drapery materials and other set dressing.
- Makes complete working drawings and painters' elevations for Construction and Painting Crews.
- Works with Stage Manager in taping out the ground plan on the floor of the stage or rehearsal hall.
- Coordinates colors of set and furniture with Costume Designer and Props Designer.
- Meets with Lighting Designer to discuss color choices and practicals, and to coordinate lighting and scenic elements.
- Assists the Stage Manager in placing and spiking furniture, rugs, etc.
- Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.
- Attends at least one final Run through.
- In cooperation with Props Designer establishes the placing of trim, pictures, ornaments, and any other set dressing on the set.
- Attends all Technical and Dress Rehearsals making notes of any details yet to be completed.

**After Final Performance:**

- During Strike, the Set Designer will collaborate with the Technical Director in returning material to storage and insuring all items are returned in good condition. For participating ACTF productions, the Set Designer will assist the Technical Director in storing material for possible travel to festival. All Designers will make copies of all of their designs, portfolio photographs, paperwork, rough sketches, etc.

**Lighting Designer** - The Lighting Designer is responsible for the design and implementation of lighting design including all design, cueing, and paperwork. In collaboration with the Master Electrician, the Lighting Designer is ultimately responsible for the hanging, focusing, and upkeep of the lighting design. In certain productions, this position may be combined with that of Master Electrician.

**Pre-Production:**

- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible lighting treatments with the Director and the Technical Director.

**Rehearsal Period:**

- Works with ground plan and elevations provided by Set Designer to create lighting design and generates the Light Plot.
- Works closely with Set and Costume Designers to coordinate color choices and other scenic and costume elements.
- Works closely with Master Electrician in hanging, cabling, and focusing during the day marked "Light Hang" on Department Calendar. Participates in Light Hang.
- Lighting Designer creates all paperwork including the Hook-up Schedule necessary for implementing the design.
- Collaborates with the Director and in setting cues, providing the Stage Manager with preliminary Light Cue List. Typically, the Lighting Designer and Director work together with the Stage Manager and the Light Board Operator in setting cues.

- Attends First run through.
- Attends Tech and Dress Rehearsal
- Ensures that show is saved to several discs kept in separate safe places.
- Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

**After Final Performance:**

- During Strike, the Lighting Designer will collaborate with the Master Electrician and Technical Director in returning equipment to proper storage.

**Costume Designer** - The Costume Designer is responsible for the design and implementation of all elements of costume design including designing, building and/or acquisition in a timely manner and within budgetary limits. In collaboration with the Costumes Assistants, the Costume Designer is also ultimately responsible for the upkeep, repair and running of all costumes.

**Pre-Production:**

- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible costume treatments with the Director, Costume Faculty, and Technical Director.
- Does research on costumes of the period as well as the style of the play.
- The Costume Designer collaborates with the Director and the Set and Lighting Designers in choice of color, texture, fabric, line, and so on. Costume Designer discusses hair design.
- The Costume Designer determines available costume stock. Keeps track of the source of costumes: pulled from Costume Storage; borrowed from cast, crew or friends in the community; built in shop; borrowed from merchant; etc. If not bought, built or pulled from stock, Costume Designer makes sure the source is thanked in the program.
- The Costume Designer consults with the Stage Manager/Technical Director to determine the number of dressers necessary for running performances.

**Rehearsal Period:**

- The Costume Designer attends production conferences with Director and ensures that the costume design is complete by the established deadline.
- The Costume Designer schedules costume fitting through the stage manager at the first read through. All measurements should be recorded using the.
- The Costume Designer is responsible for obtaining or building all costumes for the production.
- Attends First Run through.

**Dress Rehearsal/Performance Period:**

- The Costume Designer is responsible for scheduling costume fittings. These fittings will be scheduled through the Stage Manager to occur at the convenience of the Designer and cast. They may take place during a rehearsal only if they do not unduly interfere with that rehearsal.
- The Costume Designer is responsible for having all costumes ready by the established deadline.
- Schedules a Costume Parade usually a week before the beginning of Tech Rehearsals.
- Attends Tech Rehearsal if there are any quick changes or other cueing issues.
- Attends all Dress Rehearsals making notes of any details yet to be completed or necessary alterations.
- Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

**After Final Performance:**

- During Strike, the Costume Designer will supervise the return of costumes to storage or lending agencies and insuring all items are returned in good, clean condition.

**Hair/Make-up Designer** – The designer is responsible for make-up design, assisting performers with make-up application as necessary, setting up make-up area, insuring adequate make-up supplies are available for the run of the production, procuring needed supplies, keeping make-up area clean and sanitary, and supervising any Make-up Crew members.

- Reads and studies the play and does research on hair of the period as well as the style of the play.

- Discusses possible make-up and hair treatments with the Director and discusses hair design with Costume Designer.
- Creates make-up design
- In consultation with Stage Manager, coordinates make-up calls, especially for large cast shows. During Strike, Hair/Make-up Designer is responsible for cleaning and storing make-up supplies and cleaning make-up area.
- This position may also include Hair design. If this is the case, the Hair/Make-up designer will be responsible for hair design, assisting performers with implementing this design, insuring adequate hair supplies are available for the run of the production, and procuring needed supplies.
- Attends at least one final run through.
- Attends all Dress Rehearsals taking note of any details yet to be completed.
- During Strike, Hair/Make-up Designer is responsible for cleaning and storing make-up supplies and cleaning make-up area.
- Attends and gives report at weekly Production Meetings.

**Props Designer** – The Prop Designer is responsible for the building, procurement, upkeep, and repair of all props for a particular production in a timely manner within budgetary limits.

**Pre-Production:**

- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible props with the Director and Set Designer, and Technical Director.
- Does research on the period/style of properties (and furniture if the set designer is not responsible for furniture).
- If necessary, obtains a ground plan showing location of all furniture, and notes whatever comments the director and/or designer makes concerning the size, color, style, or function of each piece of furniture or prop.

**Rehearsal Period:**

- Makes a detailed property list in consultation with the Stage Manager. Keeps track of the source of props: pulled from Prop Room; borrowed from cast, crew or friends in the community; built in shop; borrowed from merchant; etc. If not bought, built or pulled from stock, Props Designer makes sure the source is thanked in the program.
- The Props Designer stocks the on-stage prop cabinet with props as needed in conjunction with the Stage Manager.
- The Props Designer discusses the budget with the Technical Director and determines if any props will have to be bought or rented. The Props Designer is responsible for obtaining purchasing information from the Technical Director. (See purchasing policy)
- Discusses in detail with Set Designer what each item of set dressing (and furniture, if necessary) should be. Works closely with Set Designer in selecting and approving drapery materials and other set dressing.
- If consumables are used in a performance, the Props Designer is responsible for obtaining purchasing information from the Technical Director. Props Designer consults with the Director of the production regarding when consumables should first be used in rehearsals.
- Props Designer ensures the safety and sanitation of all props and consumables until such time as the Stage Manager or Running Crew take over this responsibility.
- Attends and gives report at weekly Production Meetings.
- Attends rehearsals as necessary to note placement and use of props.
- Attends First Run-through.
- Ensures that all props are ready by the "Final Props Due" deadline.

**Dress Rehearsal Period:**

- Attends at least one final Run-through.
- Collaborates with Scene Designer in placing trim, pictures, ornaments, and any other set dressing on the set.
- The Props Designer makes sure that all food props or consumables are purchased or prepared daily or as appropriate.
- Attends all Technical and Dress Rehearsals taking note of any details yet to be completed.

**After Final Performance:**

- During Strike for each production the Props Designer is responsible for returning props to Storage in good repair and suitable for future use. Makes sure all borrowed or rented props are returned in good condition.

**Sound Designer** - The Sound Designer is responsible for the sound design and the implementation, loading-in, maintenance, and striking of the sound equipment necessary for a particular production. This position may be combined with that of the Master Electrician or with that of the Sound Board Operator. On occasion, a sound technician may be assigned to assist with set-up of equipment, mics, etc.

**Rehearsal Period:**

- Reads and studies the play. Discusses sound design with the Director.
- Gathers all sound effects and/or music required for the production for approval by the Director.
- Consults with the Technical Director regarding the availability of sound output devices and determines the most efficient method for sound production and/or reinforcement.
- Creates a sound plot. Collaborates with the Director and Stage Manager in setting cues and sound levels, providing the Stage Manager with preliminary Sound Cue Sheets.
- Determines if voice and/or musician reinforcement is necessary and consults with the Technical Director regarding type and placement of microphones and speakers.
- Attends First Run-through.
- Attends weekly Production Meetings.

**Load-in Period:**

- The Sound Designer ensures the safe and efficient cabling and dressing of all speakers, headsets, boards, monitors, and other equipment, and trains the Sound Board Operator if necessary.
- All headsets will be setup, tested, and in good working order prior to the first Technical Rehearsal.

**Dress Rehearsal/Performance Period:**

- Ensures that all sound effects, sound tapes/CDs/Minidisks, and music is ready by the "Sound Recording Due" deadline on the Department Calendar.
- Ensures that all mics have fresh batteries.
- Once all sound cues, special effects, and so on have been established, the Sound Designer records a master sound CD which is to be kept in a safe place. This master can be used in the event of an emergency such as a CD breaking or being scratched, etc.
- Attends at least one final Run-through.
- Attends all Technical and Dress Rehearsals making notes of any details yet to be completed.
- Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

**After Final Performance:**

- During Strike, the Sound Designer will collaborate with Technical Director in returning sound equipment to storage and insuring all items are returned in good condition. The Sound Designer is responsible for striking all sound equipment, cables, speakers, headsets, microphones, and so on.
- Sound Designer is also responsible for cleaning and neatening the Sound Storage during the Post-Strike period.

**Assistant Director** - The duties of the Assistant Director are quite flexible and will vary from production to production and director to director. Sometimes a director will expect the Assistant Director to perform duties normally assigned to the Stage Manager and vice versa. Communication and negotiation are important in clarifying the assignment of these duties. The Assistant Director will typically act as another set of eyes and ears and as a sounding board for the Director at auditions, rehearsals, and performances. When asked, the AD will offer constructive suggestions to the Director regarding all elements of the production from design to performances. It is important to keep in mind that the Director should be the only person communicating these suggestions with the production team including performers. The Assistant Director should restrict comments to the Director in order to avoid confusing or possibly contradictory messages. It is also important to realize that the Assistant Director position is one of trust and confidentiality--the Director may share thoughts or concerns that should not be common knowledge. The

Assistant Director position is an opportunity for students to learn firsthand an individual director's process and the production process as a whole. The following are some of the duties and responsibilities a Director may require of an Assistant Director.

**Pre-Production:**

- Reads and studies the play; discusses interpretation and production concept with the Director.
- Attends all production conferences.

**Rehearsal Period:**

- Assists the Director as needed. Sits in on all rehearsals, taking notes and actively watching and listening. Communicates regularly with the Director regarding the progress of the production.
- Is in complete charge of rehearsals in absence of the Director. Director may also ask Assistant Director to run special rehearsals such as line-through, speed-through, etc.
- Although typically the Stage Manager's duty, the AD may be asked to walk through scenes for an absent actor.
- Some Directors may ask the AD to take blocking, line, and/or dialect notes. The Assistant Director should always be prepared for such duties.
- Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

**Dress Rehearsal/Performance Period:**

- Attends all Technical and Dress Rehearsals making notes of any details yet to be completed.
- The Assistant Director may be asked to take rehearsal notes during final run-through, Technical and Dress Rehearsals. These notes should be shared with the Director who may communicate them to the cast and/or crew.
- The AD may be asked to type up any rehearsal notes taken by the Director for distribution to the cast and/or crew.

**Stage Manager** – The Stage Manager is responsible for the smooth and efficient running of rehearsals and performances. The Stage Manager is responsible for keeping the master prompt script, setting up rehearsal space prior to each rehearsal and striking rehearsal furniture and props as necessary, running and calling show, posting Cast/Crew Sign-in sheets, collecting and securing valuables during performance, taking and posting Production Meeting Reports, Daily Rehearsal Reports, and Running Notes, and coordinating the production running crews. Reports and Notes should be posted on both Callboards and emailed to the production crew.

- Consults the Stage Manager Production Checklist.
- Rehearsal duties, to be negotiated with Director, include recording blocking, prompting, taking Line Notes, contacting absent or tardy actors/crew members, calling cast/crew members in from breaks, etc.
- The Stage Manager should maintain a Stage Manager's Box. The SM box should be stocked with supplies including, but not limited to:
- Stop watch, pencils, pencil sharpener, erasers, highlighters, White-Out, Post-it notes, Band-Aids, aspirin/acetaminophen, cough drops, tissues, hard candy, cigarette lighter, stapler, paper clips, bobby pins, safety pins, hair bands, tape measure, chalk, flashlight, batteries, rubber bands, 3 hole punch, paper reinforcements, scissors, tape, spike tape, and, of course, gaff tape.

**Pre-Production:**

- Reads and studies the play; discusses duties and responsibilities with the Director.
- Attends all production meetings.
- Assists the Director at auditions. Distributes and collects Audition Forms, emphasizes to auditioners the need to list all conflicts, keeps track of the order of auditioners, keeps audition flowing smoothly, ushers auditioners into theatre, and announces them as per the Director's instructions.
- Assists the Designer and/or Technical Director in taping out the ground plan on floor of stage and/or rehearsal hall as needed.
- The Stage Manager should obtain a copier access card for the copy machine from the Department Associate.
- If Director requests, the Stage Manager generates a rehearsal schedule and makes copies for all cast, crew, and the Callboard.
- Works with the Department Associate and Box Office Manager on press release and program information.
- **Rehearsal Period:**
- Attends and gives report at weekly Production Meetings.

- Places and spikes furniture, rugs, etc. as established by the Director.
- Obtains and maintains any rehearsal props called for by the Director. Rehearsal props are substitutes of comparable size and weight used by actors until the final props are available.
- The Stage Manager runs weekly Production Meetings, and takes Production Meeting Report notes. The Stage Manager will then generate Production Meeting Reports in both written and e-mail form for each Theatre Production meeting. These notes are posted on both Callboards and emailed to the production crew.
- At first read-through, the Stage Manager obtains the cast's names, addresses, and telephone numbers, and then generates a contact sheet which is distributed to cast and production team.
- Stage Manager makes sure that every actor receives a rehearsal schedule and keeps cast advised of any changes.
- Takes Daily Rehearsal Reports at each rehearsal and posts them daily on both Callboards and emails them to the production crew. These reports will include all changes, additions, or deletions that arise during daily rehearsals. These changes could include the addition of a prop, a question to a designer, a change in rehearsal schedule, etc. This will be a written record of such requests and changes to facilitate the timely completion of tasks and to ensure that all members of cast and crew receive notification of schedule changes and so on.
- Arrives at least ten minutes early for every rehearsal to set stage furniture and any rehearsal. Stage Manager ensures that ALL stage furniture and rehearsal props are struck and stored after each rehearsal.
- Walks through scenes for any absent actor or assigns a delegate to do so. Attempts to contact any missing or unexcused actors.
- The Stage Manager ensures that all actors are in place prior to the beginning of each scene.
- Records in Stage Manager's prompt book all blocking, intentional pauses, stage business, and all light, sound, music, special effects, and curtain cues, etc.
- Prompts the actors precisely and corrects mistakes to the extent that the Director wishes. It is important for the Stage Manager to keep up with the script during rehearsals and is ready to prompt an actor immediately upon receiving a "Line" request. Takes Line Notes of dropped lines, jumped lines, etc. and distributes to the cast.
- Taking down blocking OR prompting actors/taking line notes may be delegated to the Assistant Stage Manager at the Stage Manager's discretion.
- After all rehearsals and performances, the Stage Manager ensures that all doors are properly secured, and lights are turned off. Lights to be checked and turned off by every Stage Manager (both Mainstage and Studio Theatre) include all lights in the Studio Theatre, Make-up Room, Costume Shop, Trap Room, Light Booth, Mainstage, and Scene Shop (with the exception of the night circuit/ghost light). If students will be utilizing one of the spaces for rehearsal or other projects after the Stage Manager leaves, the Stage Manager secures all areas not directly involved in such use and the students involved will be responsible for their area. The Stage Manager notes who is using the space and directs complaints regarding misuse or negligence to those individuals. Continued abuse will be referred to the Technical Director.
- Stage Manager collaborates with the Lighting Designer, Light Board Op (if needed), Sound Designer, Sound Board Op (if needed), Costume Designer (if needed), ASM/Deck Captain, Director, Production Manager (SDP's), and Technical Director in holding a Paper Tech prior to tech weekend. This has often been on the Friday afternoon before Tech Weekend, but must be prior to Tech Rehearsal. During Paper Tech, the Stage Manager is responsible for penciling in all light, sound, fly, actor, and scene shift cues. The Stage Manager is responsible for obtaining cue sheets from the Lighting and Sound Designers in enough time to prepare the prompt book.
- The Stage Manager prepares for Tech Rehearsal in order to facilitate the efficient and smooth running of the rehearsal.
- The Stage Manager is the primary person responsible for communication among production staff, cast and crew.

#### **Dress Rehearsal/Performance Period:**

- The Stage Manager must be familiar with all Emergency Policies such as tornado warnings, fire, smoke, etc. The Stage Manager will contact the Faculty/Staff for any emergency situations (equipment failure, smell of smoke, severe weather). In the case of life threatening emergency, the Stage Manager notifies Security and takes charge of implementing proper procedures.
- The Stage Manager should generate a Run List for crew members that lists specific duties before, during and after each performance
- Takes note of any problems, unfinished details, painting touch ups, and/or changes and communicates these to the Technical Director.



- Stage Manager (or delegate such as ASM/Deck Captain or Run Crew) ensures the safety and sanitation of all props and consumables.
- Stage Manager or Assistant Stage Manager is responsible for setting up and labeling any and all prop tables necessary for a production. Non- or semi-valuable props may be stored in the locked rolling Prop Cabinet. The Stage Manager should be responsible for locking and unlocking the Prop Cabinet before and after rehearsals and performances. No extremely valuable or delicate props, or weapons (especially firearms) should be stored in the Prop Cabinet. These items can be stored in the Technical Director's office.
- The Stage Manager should generate a Prop Cue Sheet and diagrams for Running Crew members. These should indicate where every prop is preset on stage and/or where every prop is moved on or off stage during the run of the show.
- Stage Manager is responsible for presetting all props both on and backstage prior to each Technical and Dress Rehearsal, and every Performance. These duties may be delegated to the Assistant Stage Manager or a member of the Running Crew, but the Stage Manager should confirm that all props are properly preset and that hand props are dealt with. Performers are responsible for checking their own individual props prior to each performance, and the Stage Manager is ultimately responsible that all props and furniture are correctly preset.
- Performers should pick up props from the props table(s) or designated area backstage and return them there, and are responsible for presetting any personal props in pockets, etc. If an actor wants to assume responsibility for keeping such personal props between rehearsals and performances, this should be negotiated with the Stage Manager or ASM/Deck Captain.
- Performers are responsible for bringing to the attention of the Stage Manager or ASM/Deck Captain any items needing repair.
- The Stage Manager posts and checks the Cast/Crew Sign-in sheet and attempts to contact any absent or tardy cast or crew member(s).
- Stage Manager turns off Light Booth and Scene Shop telephones and ensures that all equipment and personnel are ready for performance. The Stage Manager should establish a check off list of duties including those that must be accomplished prior to opening the house and those that must be accomplished prior to curtain.
- Stage Manager ensures that all work lights are turned off, front exit doors are unlocked. The stage is to be swept and/or mopped; the Stage Manager assigns this task to a Running Crew member and ensures its completion prior to the house opening.
- The Stage Manager has the ultimate responsibility that the stage is set correctly and that all elements and members of the production team are ready for the performance. This typically requires a walkthrough of the entire stage and backstage area prior to the house opening.
- The Stage Manager gives the following calls to cast and crew: one hour; half hour; house open (after House Manager notifies SM); fifteen minutes; ten minutes; five minutes; and places (at two minutes).
- During Tech Rehearsals, the Stage Manager may stop rehearsal if necessary. The Stage Manager merely says "stop." The cast and running crews should hold quietly in place while the Stage Manager and the production team address the reason for stopping. The Stage Manager is responsible for choosing an appropriate restarting point in the script and restarting the rehearsal. The Stage Manager will inform the cast and crew where the rehearsal will restart (a line or cue) on the Stage Manager's command. The Stage Manager restarts the rehearsal by simply saying "Go please."
- At intermission, the Stage Manager ensures that any necessary work lights are turned on backstage, that no visitors are allowed backstage, and that any changes are accomplished.
- During intermission, the Stage Manager informs the House Manager to signal the patrons back into the theatre for the next act five minute prior to the end of the intermission as determined by the Director. The SM follows the calling procedure from the top of the show including the following calls: ten minutes; five minutes; places (at two minutes). The Stage Manager cannot give the "places" call until given the go-ahead by the House Manager at three minutes.
- The Stage Manager is responsible for keeping any times requested by the Director which could include total running time, running time of each act, and running time of scene changes on the Running Notes form.
- The Stage Manager is responsible for posting Running Notes on the Callboard following every Dress Rehearsal and performance
- Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

#### **After Final Performance:**

- The Stage Manager in consultation with the Technical Director will create a crew assignment list for all actors and technicians for the final strike.
- Stage Manager ensures that everything in the theatre is returned to the pre-production state including the booth, backstage areas, and Dressing and Green Room.
- The Stage Manager will be issued keys necessary to perform these duties.

## **Stage Manager Reports (see below)**

**Daily Rehearsal Reports**--The Stage Manager will generate Daily Rehearsal Reports in both written and e-mail form for each rehearsal. These notes are posted on both Callboards. These reports will be the primary method of communication for the entire production team during the rehearsal process. They will include updates on production needs as they arise between weekly Production Meetings. Everyone in the cast, crew and those with positions of responsibility should check e-mail and/or the Callboard each day.

**Production Meeting Reports**--The Stage Manager runs weekly Production Meetings, and takes Production Meeting Report notes. The Stage Manager will then generate Production Meeting Reports in both written and e-mail form for each Theatre Production meeting. These notes are posted on both Callboards. These reports will be a primary method of communication for the entire Department. They will include updates from each of the faculty and staff, Student Managers, positions of responsibility, et al.

**Running Notes**--Once the show opens, the production Stage Manager will generate Running Notes in both written and e-mail form for each performance. These notes are posted on both Callboards. These notes will be a primary method of communication for members of the production team during the running of the production. They will include updates on production needs as they arise. It is imperative that everyone in the cast, crew and those with positions of responsibility check e-mail and/or the Callboard each day.

All notices posted on any Bulletin board should be typed and computer printed.

## **Closing Procedures - Checklist**

- After all rehearsals and performances:
- Ensures that all doors are properly closed and locked - includes the doors to the trap room and the door to the booth.
- Lights are turned off in both Davis and Syse Theatre. Lights to be checked and turned off include the Green Room, Costume Shop, Trap Room, Light Booths, and Scene Shop.
- Clean any mess/trash left behind by you, your cast/crew, or anyone using the space. That includes in the house of the Davis, the stage area, backstage, scene shop, and hallways surrounding the theatres.
- Check trash cans in space and either empty them into the big dumpster outside the scene shop, or into a larger trash can in scene shop. If all cans are full take the full trash can and leave it by the loading dock door in the scene shop.
- Make sure lights in Davis Theatre are not locked out. Lock out switch is located in the Davis Theatre control booth. If you do not know where this switch is located, ask the Technical Director.
- Turn on Ghost Light.
- Make sure the projector has not been powered off in the control booth. Turning off projector should only be done with the remote control.
- Make sure the sound rack (back of house) is turned off
- If possible bring the screen in. Make sure all scenic obstructions (furniture, props, etc.) are out of the path of the screen. If you have not been trained to use the counterweight system please get training from Technical Director.
- Make sure no downstage battens are in front of the screen to block the projections.
- Make sure the pit/lift is either at stage or house level.
- If students will be utilizing one of the spaces for rehearsal or other projects after the Stage Manager leaves, the Stage Manager secures all areas not directly involved. Students using the space will be responsible for the area. The Stage Manager notes who is using the space and directs complaints regarding misuse or negligence to those individuals. Continued abuse will be referred to the Technical Director, and could result in revocation of privileges. 11/15/11

# REHEARSAL REPORT

PRODUCTION:

**Location:**

**Day:**

**Stage Manager:**

**Date:**

|                              |               |                    |
|------------------------------|---------------|--------------------|
| <b>Rehearsal start:</b>      | <b>Break:</b> | <b>Costumes:</b>   |
| <b>Rehearsal start:</b>      | <b>Break:</b> |                    |
| <b>Rehearsal start :</b>     | <b>End:</b>   |                    |
| <b>Total Rehearsal Time:</b> |               |                    |
| <b>Rehearsal Notes:</b>      |               | <b>Lights:</b>     |
|                              |               | <b>Properties:</b> |
|                              |               | <b>Scenery:</b>    |
| <b>Fittings, etc:</b>        |               | <b>Sound:</b>      |

**Master Electrician** - Responsible for the implementation, loading-in, maintenance, and striking of the lighting design.

**Light Hang Period:**

- The Master Electrician ensures the safe and efficient cabling, hanging, focusing and dressing of all lighting instruments according to the paperwork including the Hookup Schedule received from the Lighting Designer. If necessary, the Master Electrician trains the Light Board Operator. Master Electrician ensures that trim heights are set with the Technical Director and/or Scene Designer prior to any focus begins.
- The Master Electrician helps maintain the Light Room in a safe, neat, and organized manner.

**Dress Rehearsal/Performance Period:**

- The Master Electrician ensures that all lighting instruments remain focused and in proper working order throughout the performance period.
- The Master Electrician, or delegate (usually the Light Board Operator) performs a dimmer check no later than one hour prior to each Technical and Dress Rehearsal and each performance.
- The Stage Manager notifies the Master Electrician of any lighting problems in time for the Master Electrician to make adjustments or repairs prior to the next rehearsal or performance.
- The Master Electrician attends Technical and Dress Rehearsals as agreed upon with the Technical Director.

**After Final Performance:**

- The Master Electrician consults with the Technical Director and the Sound Designer in coordinating the Strike. The Master Electrician strikes all instruments, cables, gels, gel frames, and so on. During Strike, the Master Electrician will collaborate with the Lighting Designer in returning equipment to storage and insuring all items are returned in good condition.

**Scenic Artist** - Is responsible for all painting, and wall and (painted) floor treatments.

- Determines paint and material needs which are communicated to the Technical Director for ordering.
- Coordinates with the /Technical Director in establishing a painting schedule. The set will usually need at least a complete base coat to allow the Lighting Designer to set levels which must be accomplished prior to the first Technical Rehearsal. The Scenic Artist must keep in mind drying time when scheduling work calls--the set must be available for rehearsals as needed. Conflicts should be brought to the attention of the Director with enough lead time prior to the scheduled rehearsal to make alternate arrangements.
- The Scenic Artist is responsible for keeping all brushes, pans, sprayers, any other materials, and the paint area clean.

**Dress Rehearsal/Performance Period:**

- The Stage Manager and Set Designer take note of any details as yet unfinished, changes, or touch ups and communicate them to the Scenic Artist. The Scenic Artist is responsible for any touch up painting.

**After Final Performance:**

- The Scenic Artist makes sure stage floor is painted black if deemed necessary by the Technical Director.
- Cleans paint area in Scene Shop if necessary

**Crews**

- Crews will be assigned in various areas, depending upon the requirements of the particular production. These crews can include set construction, electrics (lighting), sound, painting, costumes, hair/make-up, audio/visual, publicity, or other specialty areas.
- Crew members will be supervised by a supervisor in that area (Designer, Technical Director, Costume Supervisor)
- As soon as possible, crew members must provide the supervisor with contact information and a class/work schedule.
- Crew members are required to attend all work calls for their crew as established by their supervisor. They must submit any conflicts to their supervisor as soon as requested.
- The supervisor will make every effort to maintain the posted work call schedule. However, if unforeseen circumstances require changes, crew members should be as flexible as possible in rearranging their schedules to accommodate those changes. Any conflicts in this area should be referred to the Technical Director.

- Crew members must arrive to all work calls on time and dressed appropriately. Unless prior arrangements are made, crew members should stay for the entire posted work call. Furthermore, crew members are expected to contribute full effort throughout the work call. If an assignment has been completed, the crew member should seek out the crew chief to receive the next project. There may be times during a work call when only a few crew members are actually working while others await a new assignment. Those unoccupied crew members should maintain focus and discipline until they are needed again.
- There may be instances where a crew in one area is called upon to help another crew in a different area. Again, crew members should be flexible and accommodating in these circumstances.
- Crews will usually include members with a variety of skills and experience, and may include non-majors and/or class students. More advanced students should make every effort to assist those less-experienced crew members and make them feel welcome and needed. Production crews are a learning experience for everyone, and should be considered opportunities to be inclusive and collegial.

### **Assistant Stage Manager/Deck Captain**

- The ASM/Deck Captain has a twofold responsibility. During the rehearsal period, the ASM/Deck Captain operates as the Stage Manager's assistant helping set up and strike rehearsal furniture and props, taking down line notes, prompting actors, etc. as per the SM's instructions.
- During tech and dress rehearsals, and performances, the ASM/Deck Captain is responsible for the smooth and efficient running of the backstage area. The ASM/Deck Captain is stationed backstage and supervises and/or participates in all scenery changes and any props and/or costume changes as needed.
- Ultimately, the Stage Manager is responsible for presetting all props both on and backstage prior to each Technical and Dress Rehearsal, and every Performance. These duties may be delegated to the Assistant Stage Manager or a member of the Running Crew, but the Stage Manager should confirm that all props are properly preset and that hand props are dealt with. Performers are responsible for checking their own individual props prior to each performance, and the Stage Manager is ultimately responsible that all props and furniture are correctly preset.
- Performers should pick up props from the props table(s) or designated area backstage and return them there, and are responsible for presetting any personal props in pockets, etc. If an actor wants to assume responsibility for keeping such personal props between rehearsals and performances, this should be negotiated with the Stage Manager or ASM/Deck Captain.
- During performance, the ASM/Deck Captain is responsible for striking props during intermission or scene changes and storing all props immediately following each performance. These duties may be delegated to Running Crew members.
- The ASM/Deck Captain may be responsible for handing out props directly to actors going onstage and collecting them from actors leaving the stage. These duties may be delegated to Running Crew members.
- During scene changes, either the ASM/Deck Captain or a crew member designated by the ASM/Deck Captain is the last crew member to leave the stage and does a final check to ensure all props and scenery have been properly set.
- Performers are responsible for bringing to the attention of the Stage Manager or ASM/Deck Captain any items needing repair.
- The ASM/Deck Captain remains on headset or ensures that a Running Crew member is on headset at all times to facilitate communication with the backstage area.
- The ASM/Deck Captain is responsible for the clean and orderly upkeep of the entire backstage area.
- Attends all Run-throughs.
- Attends all Technical and Dress Rehearsals and all performances of the show.

### **Running Crew**

- Responsible for changing any scenery during performance including but not limited to set pieces, set dressing, furniture, etc. and for any flying and some costume changes.
- Crew members are expected to attend at least one of the Run-through rehearsals,
- Attends any Shift Rehearsals that may be scheduled.
- Attends all Technical and Dress Rehearsals, and, of course, all performances of the show they will be running.

- Running crew members are required to wear black clothing. During scene shifts, crew members should move with alacrity, but not rush. Scene changes are typically choreographed by the ASM/Deck Captain or the Stage Manager and should be accomplished with polish, professionalism and purpose. No crew members should ever be visible to audience members in hallways, restrooms, and particularly in the theatre proper except in the case of true emergency or if required by a unique production duty.
- Reports to Technical Director and ASM/Deck Captain who will delegate individual duties. Assignments will be made for each production.

## **Dressers**

- Responsible for the upkeep, repair, cleaning, and running of all costumes during the run of a particular production. Crew members may also be assigned to assist with quick changes. Crew members will take turns with all laundering and repairing costumes, and neatening of the Costume Shop.
- Crew members are expected to attend at least one of the final Run-through rehearsals, all Dress Rehearsals, and performances of the show. As member of the Running Crew, Dressers adhere to the same guidelines listed above.
- Reports Costume Supervisor and Stage Manager. Assignments will be made for each production.

## **Light Board Operator**

- Is responsible for helping set lighting cues and assisting the Lighting Designer during Hang and Focus and for implementing the Light Design during the run of the show. The Light Board Operator is responsible for maintaining any paperwork including Light Cue List for the show.
- The Light Board Operator is expected to attend at least one of the final Run-through rehearsals.
- Attends Cue to Cue rehearsal if needed.
- Attends all Technical and Dress Rehearsals, and performances of the show.
- The Light Board Operator assists the Master Electrician in performing dimmer checks prior to each Technical and Dress Rehearsal, and each performance.
- Reports to Lighting Designer and Stage Manager.

## **Sound Board Operator**

- Is responsible for implementing the Sound Design and maintaining all sound equipment for the show. The Sound Board Operator is responsible for maintaining any paperwork including Sound Cue Sheets for the show. The Sound Board Operator performs a sound check prior to each Technical and Dress Rehearsal, and each performance. The Sound Board Operator is responsible for safely storing all CDs after each rehearsal and performance. During Strike, the Sound Board Operator returns all CDs where they belong.
- The Sound Board Operator is expected to attend at least one of the final Run-through rehearsals,
- Attends Cue to Cue rehearsal if held.
- Attends all Technical and Dress Rehearsals, and performances of the show.
- Reports to Sound Designer, Technical Director and Stage Manager.

## **House Manager**

- The House Manager is responsible for Supervising Ushers, assembling programs, passing messages, seating patrons as needed and cleaning the house before and after performances.
- The House Manager acts as liaison with the Stage Manager, communicating the status of unclaimed reservations and the line at the Box Office as well as conveying the front of house authorization to the Stage Manager to begin the performance. The House Manager is responsible for insuring that the front of house does not cause a delay in a curtain, that all patrons sit in their assigned seats if appropriate, and that all doors are closed prior to house lights dimming. The House Manager will remain outside the theatre to hold latecomers to an appropriate moment in the performance as determined by the Director or Stage Manager. At intermission, the House Manager will open all doors as soon as but no sooner than the house lights rise.

During intermission, the House Manager will ensure that no food or drinks are brought into the theatre. At the end of the performance, the House Manager will open the doors as soon as but not sooner than the house lights rise and will wait until all patrons have exited the theatre to begin tidying up.

**Dress Rehearsal/Performance Period:**

- Attends at least one final Run-through.
- For productions in both the Mainstage and Studio Theatres, the House Manager greets the public and may be required to assist in the Box Office if adequate staffing is not available.
- During Mainstage performances, House Manager sets up stub baskets, programs, and aisle lights.
- Ensures that ushers arrive no later than 6:45 p.m. for orientation and to assist in assembling programs, cleaning the theatre, etc. House Manager gives thorough briefing on seating plan, gives instructions on how to seat the audience in an efficient and courteous manner, and makes station assignments.

**Ushers should be given the following instructions:**

- Please sign in
- Greet patrons courteously
- Tear tickets along perforations and keep the smaller portion, giving the larger back to the patron
- Patrons may be told that seating is general if performing in the Syse Theatre.
- Patrons should be asked to turn off all pagers, cell phones and watch alarms or switch them to silent mode.
- House Manager maintains the Ushers Sign-in sheets for each performance, making sure every usher signs in and that they are dressed appropriately. Depending on the expected size of the house, one or two ushers will be assigned to tear tickets and the others will be assigned to show patrons to their seats. During Syse Theatre productions, the House Manager should assign an usher or two to ensure that patrons do not walk across the set. The House Manager will indicate when ushers may take their seats prior to the beginning of a performance.
- The House Manager should arrive by 6:30 p.m. ensure that ALL entrances are unlocked. The House Manager sees that the house is open at 7:00 p.m. Checks with the Stage Manager at 6:55 p.m. to make sure the stage is ready for the house to open. The House Manager notifies the Stage Manager when the house is open.
- Stage Manager contacts House Manager three minutes prior to the scheduled curtain time. At this time, the House Manager assesses the house and determines if the show may begin on time. The House Manager ascertains the approximate number of unclaimed reservations, especially large groups, and counts the number of patrons in line at the Box Office window. It is imperative that curtain times are adhered to and that shows begin on time. However, if there are extenuating circumstances such as extremely inclement weather and the House Manager determines that there are too many patrons in line at the Box Office or that there is a late large group, the House Manager may hold the curtain until such circumstances are rectified. The House Manager notifies the Stage Manager when the house is ready and the Stage Manager gives the cast and crew a two minute "places" call.
- Before curtain, the House Manager makes sure exit doors are closed.
- After curtain is up, the House Manager maintains quiet in lobby. The House Manager should check with the Director to determine the latecomer policy for the individual show. There may be specific moments at the beginning of the play or following intermission(s) during which it would be inappropriate to seat patrons. In any case, the House Manager is responsible for insuring that no one enters the theatre during a blackout
- At each intermission, Patrons should be reminded of the length of intermission. Three minutes before the end of intermission, the Stage Manager contacts the House Manager who rings a bell in the lobby area to notify patrons that the intermission is ending. The House Manager repeats this procedure two minutes and one minute before the end of intermission. When audience is seated, procedure from beginning of performance is repeated: Stage Manager contacts House Manager three minutes prior to scheduled act curtain, House Manager determines if there are any special circumstances that would delay the curtain and notifies the Stage Manager. If there are none, the House Manager gives the Stage Manager a "lobby go" who gives the cast and crew the two minute "places" call. The House Manager makes sure exit doors are closed.
- The House Manager handles any special situations as they arise--doctors who wish to be on call, wheel chair patrons, people in wrong seats, etc. In general, the HM looks after heating, comfort, and safety in theatre.
- The House Manager remains on duty in lobby or back of the theatre throughout every performance to maintain quiet in the lobby/hallway and deal with any emergencies or special circumstances that arise. The House Manager must be familiar with all Emergency Policies such as tornado warnings, fire, smoke, etc. The House Manager will contact the Faculty for any emergency situations (equipment failure, smell of smoke, severe weather) and any issues involving unresolvable patron ticket

problems, patron belligerence, intoxication, unruliness, etc. In the case of life threatening emergency, the House Manager notifies Security and takes charge of implementing proper procedures.

- Prior to and following the performance, the House Manager will ensure that no cast or crew members enter the house or lobby areas until all patrons have exited. The House Manager will ensure that no cast members greet family or friends in costume and/or make-up.
- After the performance, ushers will help pick up discarded programs and tidy the theatre after the theatre is clear. The House Manager is responsible removing any programs or trash from the house.

## **Safety/Emergency Protocol**

**Emergencies** - If there is an emergency during rehearsal or performance call 911.

### **Emergencies During Performance**

- It is the House Manager's responsibility to notify audience members, cast, and crew of any emergency situation and to take charge of an evacuation. During potentially dangerous weather, the House Manager and the Faculty/Staff on Duty will monitor the emergency weather radio for severe weather announcements. Anyone in the cast or crew who notices a dangerous situation such as smoke or fire should notify the ASM/Deck Captain, who immediately notifies the Stage Manager, or the House Manager. The Stage Manager notifies the House Manager of the situation. The House Manager (or Stage Manager if the House Manager is unavailable) will initiate the emergency procedures described above by calling Campus Police and following their instructions.
- If evacuation is necessary, the House Manager will contact the Stage Manager to halt the performance. The Stage Manager will contact the ASM/Deck Captain to notify cast and crew members who are backstage. The Stage Manager will have the house lights brought to full and the House Manager will step out onstage from the wings to announce the emergency and the evacuation procedure. If the House Manager is not available, the Stage Manager will make the announcement over the in-house public address system. Those on stage should stop their performance when they see the house lights come up and the House Manager appear on stage or hear the Stage Manager's announcement. The performers should calmly leave the stage from the nearest exit.
- Panic should be avoided at all costs. The cast and crew should assist the House Manager or Stage Manager in evacuating the audience by holding doors, helping elderly or physically challenged patrons, and maintaining a sense of calm professionalism.
- If a fire breaks out onstage during a performance, the ASM/Deck Captain or another designated crew member should make sure performers and scenery are clear and lower the fire curtain immediately.
- If a patron suffers an apparent heart attack, has a seizure, or undergoes any similar medical emergency, the House Manager should quickly go to that patron and assess the situation. If the patron desires and is able to leave the auditorium, the House Manager should assist him or her out and then initiate the emergency procedures described above by calling Campus Police and following their instruction. If the patron is unable or unwilling to leave the theatre, the House Manager should contact the Stage Manager to stop the performance and initiate the emergency procedures. The Stage Manager follows the steps outlined above of notifying cast and crew, bringing house lights up, and so on. Cast members on stage should calmly leave the stage via the nearest exit. The House Manager should make a very brief announcement when the house lights come up that there will be a slight delay in the performance.
- If the emergency situation is rectified within a reasonable amount of time, the performance may continue. The House Manager should contact the Stage Manager and restart the performance as if it were the beginning of the show or after intermission. The Stage Manager chooses an appropriate moment prior to the point where the performance was halted and notifies the cast and crew. The Stage Manager makes sure all cast and crewmembers are set for restarting the performance and notifies the House Manager. After getting the go-ahead from the Stage Manager, the House Manager should step onto the stage from the wings and announce that the performance will begin in three minutes. The Stage Manager gives the cast and crew a three minute call followed by a two minute places call and the performance begins again. The Stage Manager should follow the typical house to half, house out, lights up pattern used at the beginning of the show.
- Again, panic should be avoided. In the unfortunate instance that a performance must be stopped, the cast and crew should remain calm and focused in order to be ready to recommence on short notice.



**Fire/Disaster Evacuation Procedures** - When the fire alarm sounds, ALL people are to evacuate the building. During productions or work calls, after evacuating the building all theatre personnel should meet at the bell tower. Students, faculty, and staff may return to the building when it is deemed safe to do so by competent authority.

**Fire Speech:** Ladies and gentlemen, we have a problem backstage. We don't think it's serious, but for your safety and our piece of mind, we'd like to clear the theatre at this time. Staff members will be at the exits to assist you and we will resume the performance as soon as we can. Thank you.

**Weather Alert** - Before or during performances, upon hearing the severe weather siren or being notified of a tornado alert, the House Manager notifies patrons and directs them to shelter in the central hallway in the basement until the all-clear is given. If a performance must be interrupted, the procedure outline above should be followed. The House Manager contacts Campus Police to inform them of the situation and to receive further instructions

**Weather Speech:** Ladies and gentlemen, we have a weather emergency. We are going to file out of the theatre to the basement as directed by rows. Remain calm and we will begin the evacuation immediately. Thank you.

In the event of a real tornado, earthquake or other natural disaster, the stage manager and booth crew should evacuate themselves as soon as possible. Do not stage to assist with the audience. Emergency professionals suggest as many staff members get out of a large auditorium space as quickly as they can. Once the emergency is over the event staff that knows the building may be needed to search for survivors. As stark as this may sound, it is the best policy in the wake of a serious weather disaster.

**Power Shortage:** If a power shortage were to occur, the emergency lights throughout the theatre would come on. When this happens, the ASM should go out and inform the audience that we will wait to see if power can be restored in a timely manner. If this fails to happen, the audience will be told the performance is over for the evening. Lock-up the theatre as normal and release the cast and crew.

**Medical Emergency Speech:** Ladies and gentlemen, we have a problem backstage. If there is a doctor in the house could you please report to the lobby as quickly as possible? We are going to pause for just a few minutes. Please remain in your seats and we will resume the performance as soon as possible. Thank you.

**Shop Safety/Cleanliness** - Cleanup will begin 15 minutes prior to the end of each and every Work Call: all tools, power cords, hardware, and other materials will be put away in their proper locations (Shop, Light Room, etc.); uncompleted projects will be neatened and moved to unobtrusive and safe locations in the shop; and the shop floor will be cleared and swept. All students are expected to straighten up their own work space, but also to help with the general cleanup. When working in one of the theatrical spaces, the same rules apply--all tools and materials must be put away and the floor cleared and swept. The Technical Director is responsible for the cleanliness and safe condition of the shop and work spaces.

## **Organizations and other useful information**

**ACTF (Kennedy Center American College Theater Festival)** The KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting awards chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates with the Co-Managers of KCACTF all aspects of the adjudication of productions on the local and regional level and supervises regional-level KCACTF award competitions. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts--assessment specifically designed for a developing play--and by providing information on the numerous playwriting awards offered. Since its inception, KCACTF has given more than 400,000 college theater students the opportunity to have their work critiqued, improve their dramatic skills and receive national recognition for excellence. More than 16 million theatergoers have attended approximately 10,000 festival productions nationwide.

Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design. Each year University Theatre participates in many programs that are offered through ACTF.

- Most productions at UWRF are entered as nonparticipating production and are critiqued by adjudicators. Some productions may be entered as participating productions to be critiqued and considered to participate in the festival. Outside adjudicators visit colleges to review productions, give feedback, and choose productions to advance to the regional festival held in January (one adjudicator for a nonparticipating production and two for a participating production). Chosen productions are performed at the regional festival where they undergo another round of adjudication. Regional winners travel to Washington, D.C. to perform at the Kennedy Center.

- Irene Ryan Acting Scholarship--A school is eligible to nominate at least one actor from the production under consideration for the Irene Ryan Acting Scholarship competition.
- In January of each year all interested students can attend the regional festival that showcases the finest of each region's entered productions and to participate in workshops, meet other theatre students from around the region, attend symposia, and participate in regional-level award programs.
- Playwriting, design and technical students may be nominated or submit their work to be critiqued at the regional festival.
- Students from UWRF have received regional recognition and some have advanced to the national level to become National Award winners.

**ATHE (Association for Theatre in Higher Education)** - This is the national organization for Theatre educators. ATHE holds a national conference annually (usually in early August) comprised of workshops, performances, and scholarly paper presentations. There are numerous Focus Groups within the organization that provide programs for special interests such as acting, directing, playwriting, theatre history, etc. ATHE also includes an employment service that brings employers and prospective employees together at the national conference. Members receive a subscription to Theatre Journal.

**U/RTA (University and Regional Theatre Association)** - This is a national organization made up of Universities and Regional Theatres around the country. They hold annual audition/interviews for admission into 32 Master of Fine Arts degree programs and producing companies in New York, Chicago, and Los Angeles.

**USITT (United States Institute of Theatre Technology)** - This is a national organization for technical theatre and design artists. USITT holds yearly meetings and includes an employment service. Members receive a subscription to Theatre Technology. Each spring a national convention is held in various locations throughout the US. May students have attended the convention and if you are interesting in Design or Technology this is an event to attend.

**BEA – Broadcast Educations Association** - BEA is the premiere international academic media organization, driving insights, excellence in media production, and career advancement for educators, students, and professionals. The association's publications, annual convention, web-based programs, and regional district activities provide opportunities for juried production competition and presentation of current scholarly research related to aspects of the electronic media. These areas include media audiences, economics, law and policy, regulation, news, management, aesthetics, social effects, history, and criticism, among others. BEA is concerned with electronic media curricula, placing an emphasis on interactions among the purposes, developments, and practices of the industry and imparting this information to future professionals. BEA serves as a forum for exposition, analysis and debate of issues of social importance to develop members' awareness and sensitivity to these issues and to their ramifications, which will ultimately help students develop as more thoughtful practitioners.

## **SASA - STUDENT SHOP RULES**

***Never work alone*** – and a Supervisor or Monitor must be present at all times for undergraduates. ***Safety glasses*** must be worn at all times in the shop. Some operations and equipment may require additional personal protective equipment.

***No loose clothing*** may be worn in the shop, including ties, scarves, and loose sleeves. Open-toed shoes, short pants, or skirts are also prohibited.

***Remove jewelry*** before beginning work, including rings, necklaces, bracelets, and watches.

***Long hair*** must be pulled back and secured and contained; long beards must also be contained.

***Aisles, exits, and access to emergency equipment*** must be kept clear at all times.

***Cell phones***, mp3 players, and other personal electronic devices must not be used when working at any machine. Loud music is prohibited.

***Food and drinks*** are permitted in designated areas only.

***Approval*** to operate power equipment must be obtained prior to use. Undergraduates must check in with Monitor/Supervisor upon arrival.

***All guards and shields*** must be secured and in place prior to operating equipment.

***Compressed air*** must not be used to clean skin or clothing.

***Do not use damaged equipment***, or equipment that does not appear to be operating normally. Tag it as out of service and report the issue to the Supervisor or Monitor.

***Immediately report*** all problems or concerns to the Supervisor or Monitor.

***Supervisors and Monitors*** have full authority over the shop and its safe use, including the responsibility, authority, and obligation to prohibit shop or tool access for the safety of an individual, others in the shop, or the equipment.

### **EMERGENCY CONTACTS: 911**

**UWRF – Campus Police – 715-425-3133**

**UWRF - Facilities Management – 715-425-3820**

**UWRF – Risk Management - 715-425-3344**

**UWRF SASA Department - Shop Equipment  
Safety Performance Qualification**

Student Name: \_\_\_\_\_ Student Number: \_\_\_\_\_

The student can describe basic emergency procedures for medical emergencies, weather emergencies, and fire emergencies? Yes \_\_\_\_\_ No \_\_\_\_\_

The student can describe location of safety equipment (first aid kit, fire extinguishers, fire alarm pull, AED, eye wash station, SDS folder)? Yes \_\_\_\_\_ No \_\_\_\_\_

**EQUIPMENT QUALIFICATION.**

| NAME OF THE EQUIPMENT                                   | Miter Saw |   | Table Saw |   | Band Saw |   | Air Tools |   | Drill Press |   | Grinder |   | Cut Off Saw |   | Cordless Drills |   |
|---|-----------|---|-----------|---|----------|---|-----------|---|-------------|---|---------|---|-------------|---|-----------------|---|
|   | Y         | N | Y         | N | Y        | N | Y         | N | Y           | N | Y       | N | Y           | N | Y               | N |
| Assures required guarding equipment is in place?        |           |   |           |   |          |   |           |   |             |   |         |   |             |   |                 |   |
| Wears correct personal protection equipment?            |           |   |           |   |          |   |           |   |             |   |         |   |             |   |                 |   |
| Names part of the machine and describes their function? |           |   |           |   |          |   |           |   |             |   |         |   |             |   |                 |   |
| Demonstrates proper start-up procedures?                |           |   |           |   |          |   |           |   |             |   |         |   |             |   |                 |   |
| Makes correct machinery adjustments?                    |           |   |           |   |          |   |           |   |             |   |         |   |             |   |                 |   |
| Operates machine and performs all functions?            |           |   |           |   |          |   |           |   |             |   |         |   |             |   |                 |   |
| Demonstrates proper shut down and clean-up procedures?  |           |   |           |   |          |   |           |   |             |   |         |   |             |   |                 |   |

Performed Demonstration: \_\_\_\_\_ Date: \_\_\_\_\_  
(Student's Signature)

Trainer: \_\_\_\_\_ Date: \_\_\_\_\_  
(Trainer's Signature)

## COMMON SHOP HAZARDS

---

### **Potential Hazards**

---

### **Hazard Sources**

#### **Physical:**

- Pinching, cutting, amputation
- Slipping, tripping, falling
- Compressed air/gases
- Flying debris
- Noise
- UV radiation

- Vises, power tools, hand tools
- Power cords, oil, tractor operation
- Oxygen, acetylene, air
- Wood/metal chips, grinders, saws
- Power tools and engines
- Welding

---

#### **Electrical:**

- Overload
- Fire
- Shock

- Too many cords per outlet
- Frayed, damaged cords
- Ungrounded tools, equipment

---

#### **Fire:**

- Fuel leak or spill
- Sparks
- Fire becomes uncontrolled

- Gasoline, degreasers, paint thinners, etc.
- Welders, grinders, cutting torch
- Where is the fire extinguisher?

---

#### **Chemical:**

- Toxic liquids
- Toxic fumes, gases, dusts

- Cleaning solvents, gasoline
  - Welding, engine exhaust, gasoline
- 

---

## SAFETY AND PERSONAL PROTECTION

---

### **First Aid**

- Locate the First Aid Kits, and verify that they are not lacking any particular first-aid item appropriate for this lab.
- Locate the eye-wash stations.
- Identify team members who are trained in CPR.  
Identify team members who have first responder training such as Emergency Medical Technician (EMT) training. When a medical emergency happens, summon these people, then call campus security.

### **Dress**

Do not wear the following when working around machinery:

- Loose fitting clothing
- Neckties
- Jewelry
- Long Hair
- Wear Long pants to protect legs

## Shoes

Do not wear sandals or open-toed shoes in the shop.

## Eye – Ear - Breathing Protection

Wear safety glasses when working *or watching work being performed* in the shop. If you wear prescription glasses, wear goggles or other safety protection over the glasses when working with power tools or chemicals. Locate the emergency eye-wash unit at the sink, in our lab. Observe how to turn it on and how the water comes out. Use ear buds and dust masks as needed.

If the eyes are exposed to hazardous materials or irritating elements, immediately flush the eyes with water for at least 15 minutes.

## Housekeeping

Maintain good housekeeping standards.

- Keep the work area free from slipping/tripping hazards (oil, cords, debris, etc.).
- Clean all spills *immediately*.
- Remove sawdust, wood chips, and metal chips regularly.
- Metal chips and shards can be razor-sharp, use a chip brush or leather gloves

## No Working Alone

Working alone around tools, equipment and machinery can be unsafe. "Alone" means beyond the visual or audible range of any other individual, and where assistance is not immediately available in the event of an emergency, illness or emergency.

## No Horse Play

There will be none. Come and work in the lab with the proper attitude.

## Chemicals/Solvents/Fuels

Store oil, fuel, and flammable substances in the fuel room or flammables cabinet (in woods lab tool room). Always wash hands after using or coming into contact with gasoline, chemicals, solvents, etc. Keep gasoline and paint thinner away from sparks (cutting, grinding, and welding).

## Waste

Do not dump oil, solvents, fuel, antifreeze, or other chemicals down drains. Use floor dry and dispose of it in the marked recycle container. Waste fuel and oil are disposed of in the fuel room.

---

## HAND TOOLS

---

**Examples:** Wrenches, Hammers, Chisels, Screw Drivers

## Common Causes of Accidents:

- Failure to use the right tool

- Failure to use a tool correctly
- Failure to replace, repair, or sharpen a defective tool
- Failure to store tools safely

#### **Guidelines for general hand tool safety:**

- Wear safety glasses, ear buds, and dust mask as appropriate.
- Leather gloves should be worn if you are working around sharp corners or sharp edges.
- Do not use a screwdriver as a chisel.
- Never carry tools in your pocket. If you fall, the tool could cause a serious injury.
- Don't use hammers with loose, splintered, or cracked handles.
- Use the proper wrench to tighten or loosen nuts.
- Iron or steel hand tools may cause sparks and be hazardous around flammable substances. Use spark-resistant tools made from brass, plastic, aluminum, or wood when working around flammable hazards, e.g. a gas tank.

#### **Guidelines to for proper tool storage and clean up:**

- Return tools to their proper place after using so that other teams can do their work.
- Clean oil and dirt from tools before storage. Clean tools are safer to use.
- Tools scattered about the floor are fall hazards.

---

### **POWER TOOLS**

---

**Examples:** Grinders, drills, saws, welders

#### **Common Causes of Accidents:**

- Touching the cutting, drilling, or grinding components
- Getting caught in moving parts due to long hair, loose jewelry or clothing
- Electrical shock due to improper grounding, equipment defects, or operator misuse
- Being struck by particles that eject during operation
- Touching hot tools or workpieces
- Falling in the work area
- Being struck by falling tools

#### **Guidelines for Working With Power Tools:**

- Use the correct tool for the job, and focus on your work
- Select the correct bit, blade, cutter, or grinder wheel for the material.
- Keep all guards in place.
- Operate tools at the correct speed for the job at hand.
- Do not rely on strength to perform an operation: your tool may need sharpening.
- Use a dust mask if dust, particles, or sprays are generated
- Never disable or tamper with safety devices or automatic switches
- Disconnect power before performing maintenance or changing components.
- Keep a firm grip on portable power tools.
- Keep bystanders away from moving machinery.
- Secure work piece with a clamp or vise, or use the help of colleagues.

#### **Preventing Slips and Falls**

It is easy to prevent falling accidents. Always follow good housekeeping practices and pay attention to your environment to avoid slips and falls. In addition, follow these guidelines:

- Turn on all lights so the workplace is adequately lighted.
- No horseplay or running in work areas.
- Use ladder to reach high places, such as in the tool crib. Never climb onto chairs, drawers, or shelves.
- Keep wires, cords, air lines, etc. organized. Don't run them where they become a tripping hazard.
- Do not leave parts, bolts, nuts, sockets, and tools scattered on the floor.
- Clean up spills as soon as they occur.
- Do not wear clothing that is too long or shoes that have slippery heels or soles.

---

## USING LADDERS

---

### Reminders about your ladder

- Determine what type of ladder is appropriate for your current work environment
- Confirm that the ladder is the appropriate length for the task
- Check that your ladder has the proper Duty Rating
- Thoroughly inspect the ladder to ensure it is in good working condition
- Clean the climbing and gripping surfaces
- Read the safety information label(s) on the ladder

### Reminders about your surroundings <sup>[L]</sup><sub>[SEP]</sub>

- Confirm that the ground where the ladder is set-up is firm and level
- Confirm that any surrounding doors are blocked open, locked or properly guarded
- Ensure that the weather is sufficiently safe for using a ladder

### Reminders for YOU <sup>[L]</sup><sub>[SEP]</sub>

- Clean the soles of your shoes to maximize traction and avoid slipping
- Ensure that you are not tired, dizzy or prone to losing your balance before using the ladder
- Use towlines, a tool belt or an assistant to convey materials so that your hands are free when climbing
- Maintain three points of contact with the ladder while climbing

Keep and follow these rules.

---

## ENDORSEMENT

---

Have you read the above material; do you understand the laboratory safety policies and practices stated in this document?

ANSWER\_\_\_\_\_

Do you agree to abide by the laboratory safety policies and practices stated in this document?

ANSWER\_\_\_\_\_



PRINT NAME \_\_\_\_\_

CELL PHONE # \_\_\_\_\_

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

## **STANDARD OPERATING PROCEDURES UNIVERSITY THEATRE SAFETY**

The following is a list of safe operating procedures for the Blanche Davis Theatre, the Sanford Syse Theatre, and the University Scene Shop.

### **THE THEATRES**

- Theatres should be kept clean at all times.
- Exits and access to exits are to be kept uncluttered and unobstructed at all times. During periods of occupancy, no exit door shall be locked, bolted, fastened or obstructed by any means so that the door cannot be readily opened from the inside.
- No exit lights brightness should be reduced during a performance or when the area is occupied.
- All broken, ripped, and loose seats must be repaired.
- All loose carpeting must be repaired.
- All house lights and safety lights must be in working order.
- All aisle lights must be in working order.
- All personnel should familiarize themselves with the location and operation of fire extinguishers, fire hose stations and fire alarms.
- All fire-fighting equipment must be maintained clear and unobstructed at all times.
- Open flames are not permitted on stage unless specifically approved by a faculty member who is in charge of the production and then only when adequately enclosed and safeguarded. This may only be done if the draperies have been recently flame retarded.
- All draperies should be kept in good repair and flame retarded on a regular basis.
- All drapery tracks should be in good repair and operating correctly.
- All drapery should be positioned at least 12" away from lighting sources.
- The stage floor should be in good repair and free of splinters and broken boards.
- Flashlights should be available to all ushers.
- Telephones should be available with outside lines for emergencies.
- Emergency phone numbers should be posted near the phones.
- Procedures should be established to deal with emergencies such as heart attacks, seizures, fires, and electrical failures by the House Staff.
- ADA standards should be met in the theatres and flexible seating productions must accommodate handicap seating and entrances and exits.
- Any temporary structures either on stage or in the theatres should be barricaded and labeled until the structures are tested and secure.
- When traps are out or the lift is down barriers should be present or personnel should be guarding the open pits.
- The lift should always be at stage or house level when not in use.
- A ghost light must be on when the theatres are not occupied.

## **GENERAL SHOP**

- A telephone with an outside line must be available whenever crew work, rehearsals, and performances are scheduled.
- In the event of serious injury or illness, fire, explosion, or any emergency where immediate assistance is required, dial 3133 for campus security and 911 for ambulance and fire.
- Any injury or accident occurring within the University Theatre must be reported immediately to the faculty or staff member in charge.
- A fully stocked and properly maintained First Aid kit must be available in each shop or stagehouse work area. First Aid care of minor injuries should never be neglected. First Aid kits must be stocked on a regular basis.
- Running, practical jokes ("horseplay") throwing tools or materials, jumping off props or from one level to another, or activities which endanger either the individual or others are not permitted within the Drama Department.
- Good housekeeping is essential within all University Theatre operations! At the end of each work period, the shop, stagehouse or other work area shall be left in a safe condition. All tools should be returned, floors swept and trash emptied, and walkways and exits left clear and unobstructed. In short, any potential safety or fire hazard must be eliminated.
- The shop will be considered closed and no work undertaken unless there is a faculty member or student assistant present in the building and acting as supervisor.
- Before any ladder is used, it should be inspected to assure that it is in safe condition.
- Wood ladders should not be painted inasmuch as paint hides splits and defects (shellac or varnish are acceptable alternatives).
- Non-skid safety feet should be installed on any straight ladder before it is placed in service.
- The base of a straight ladder should rest on a level surface and should be placed so that the distance away from the wall or surface against which it leans is approximately one quarter in length of the ladder.
- Straight ladders should be tied off, blocked or otherwise secured when used.
- A step ladder should not be used as a substitute for a straight ladder. A step ladder should always be completely opened and climbed only on the side with the steps. Never stand or work from the top of a step ladder!
- Tools or other objects should be secured against falling while work is being performed from a ladder.
- After use, ladders should be returned to proper storage.
- There must be adequate lighting on all stairs.
- All railings on stairways must be secure.
- Don't walk through a safety zone when someone is operating the power equipment.
- When using sharp hand tools, the cutting action should always be away from the body.
- Never substitute the correct tool for the job with a different tool
- Be sure you know what kind of fire you are dealing with before an attempt is made to put it out.
- The best fire extinguisher for all fires (electrical, petroleum, or wood) is a type A.B.C. fire extinguisher.
- Always lift heavy items with your legs, not your back.
- Don't overreach. Keep proper footing and balance at all times.
- Not only watch out for your own safety in the shop and on stage; watch out for others.
- Keep your mind on your work at all times.
- There must be at least two people in the shop area while tools and equipment are being operated.
- Keep children away. All visitors should be kept a safe distance from work area.

## **CLOTHING & SHOES**

- Hard-sole shoes should be worn while working in the shop (Scene Studio). Going bare-footed or wearing sandals is not acceptable.
- Goggles, face shields, "plano" (non-corrective) safety glasses, or heat-treated Rx glasses shall be worn while using power tools or equipment.

- Loose fitting clothing or jewelry shall not be worn while using power equipment. Long hair must be tied back or otherwise secured. Long sleeve shirts should be either buttoned at the cuffs or rolled to the upper arm.
- Never wear rings or watches while working in the scene shop. Crushed rings are the most common causes for lost fingers
- Books, clothing, and other personal property should not be left in the shop during working periods.

## **POWER TOOLS**

- No one is permitted to operate machinery or use a power tool without authorization and unless they have been checked out in its safe operation by the Scene Shop supervisor or his/her designated assistant.
- Understand the application, limitations, and potential hazards of any power tool or machine which you use.
- Select the proper power tool for the job to be done. Don't improvise!
- Ground all power tools (unless they are double insulated). If the power tool is equipped with a 3-prong plug, it must be plugged into a 3-hole electrical receptacle. If an adapter is used to accommodate a 2-hole receptacle, the adapter wire must be attached to a known ground.
- Remove adjusting keys and wrenches before turning on a tool or machine; never adjust, change bits, blades, cutters or belts with the power tool connected to electrical service.
- Keep the work area free of clutter and be alert to potential hazards such as wet floors, flammable vapors, inattentive persons in the area, etc. Never over-reach and always maintain proper footing and a secure grip on the tool you are using.
- Keep guards and safety devices in place and in working order and never remove or circumvent a guard or protective device.
- Use safety eye and/or face protection - wear safety glasses with side shields and impact goggles or full face shield.
- Avoid accidental startup by making sure that the switch is off before plugging in the cord or when power is interrupted. Never carry a power tool with you finger on the switch!
- Make sure saw blades, drill bits, router cutters, etc., are sharp, clean and properly maintained. Use only recommended accessories which are designed for use with a power tool or machine by its manufacturer.
- Never brush away chips or sawdust or attempt to clean with you hands or with a rag while machines or tools are operating.
- Compressed air should not be used to clean or blow down machinery or other surfaces except when the area has been completely cleared and the operator is wearing full face and eye protection. Air used for this purpose must never exceed 30 p.s.i.!
- All saws should be adjusted before use to expose only the minimum amount of blade necessary. The fingers and hands must be kept clear of the blade at all times!
- Use clamps or a vise to hold work in place and never force a power tool.
- Never surprise, touch, distract, or talk to anyone who is operating a power tool or machinery.
- Never leave a machine running unattended.
- Do not attempt field repairs on tools or machinery. Return any tool for servicing that shows any defect or that is not operating properly.
- Return tools to tool room after completing work.
- When helping support the end of a long board on the saw never pull the board being cut. Let the operator of the machine control the feed.
- Always unplug a machine or power tool when changing the cutting edge or making any changes or adjustments on the power equipment.
- Always stay with the power machine or tool until the cutting edge has come to a complete stop.
- Be very careful when removing waste material from a machine before the cutting edge has come to a "dead" stop.
- Make sure that no part of your body is in the cutting line of a machine.
- When narrow stock is being ripped with a power saw use a push stick.
- Use a feather board to hold narrow or thin stock close to the fence.

- Allow the motor to come up to full operating speed before a cut is made.
- Always use a Vee block when cutting round stock on the band saw.
- When cutting tight curves or circles on the bandsaw, make relief cuts.
- The upper blade guide of the bandsaw should be adjusted so it is no more than 1/8 inch above the stock being cut.
- The minimum distance the blade should be from the fence is 1/4 inch.
- When using the miter gauge on the bandsaw at least 6 inches of stock should be in contact with the miter gauge.
- When the table saw power is turned on make sure you are not in line with the blade.
- Do not cut, round or dowel stock on the saw table.
- The minimum width of stock that should be ripped on the table saw is 2 inches.
- The blade of the table saw should protrude no more than 1/8 inch above the stock being cut.
- When using the miter on the table saw, be sure 6 inches of stock is in contact with the miter gauge (this is the same measure for the bandsaw).
- When you are finished using the radial saw be sure to push the blade unit behind the fence (toward the column).
- Do not remove waste stock from the radial saw until the blade has come to a "dead" stop.
- Always allow the blade to coast to a stop.
- The anti-kickback guard is used on the radial saw only when stock is being ripped, and must be used when ripping.
- Never stack stock to be cut on the radial saw. Cut only one piece of stock at a time.
- When crosscutting with the radial saw always hold the stock being cut against the fence.
- The minimum length of stock that should be cut on the radial saw is 4 inches.
- Always remove the key from the chuck of a drill.
- Always let the drill chuck coast to a stop. Never grasp the chuck in an attempt to stop the drill bit.
- Use a drill press vice or some means of holding onto small parts (other than with your hands) when using a drill.
- When coming toward the end of the cut the feed should be reduced when using a drill.
- Insert the tang of the drill at least 1/4 inch into the chuck.
- When starting the disc sander always stand in front of the sander.
- Keep your fingers at a safe distance from the abrasive on the belt or disc sander.
- Always let the belt or disc sander coast to a stop. Never try and stop it by any other means.
- Never use the disc sander if the abrasive disc is worn or adhering loosely to the plate.
- Sand on the left side of the disc sander. The left side has a downward rotation.
- Sanding belts must be adjusted and tracking correct prior to use.
- Always operate sanding equipment, WITH THE GRAIN! Sand all surface areas an equal amount to prevent hollow or shallow spots. DO NOT DOWN PRESSURE. The weight of the machine with a small amount of pressure is enough for a good cutting action.
- Inspect the abrasive sheet or cloth frequently for resin-build-up or kernels that can harden and cause a groove in the stock surface. Clean the abrasive sheet belt or disk with an abrasive cleaning stick.
- Never feed a portable circular saw toward your body. Always saw away from you and other people.
- Do not allow the blade on a portable circular saw to be exposed more than 1/8 inch below the stock being cut.
- When using the sabre saw hold the base of the saw firmly against the stock being cut.
- Direct the sparks from the portable grinder toward the floor and away from other people.
- Before using the portable grinder always examine the abrasive wheel for cracks and signs of extreme wear. If there are cracks or extreme wear do not use the portable grinder.
- Before using a hammer be sure the handle is not cracked or loose.
- Do not hold work in one hand and a screwdriver in the other hand.

- Always direct a wood chisel away from your body.
- Never use a file without a handle.
- Don't use a power tool with wet hands.
- Never use a power machine while you are standing in water.
- Don't force tool. It will do the job better and safer at the rate for which it was designed.
- Don't abuse cord. Never carry tool by cord or yank it to disconnect from receptacle. Keep cord away from heat, oil, and sharp edges.
- Inspect all stock to be cut for loose knots, stones, nails, warp or splits. Remember such stock cannot be cut safely on the machine.
- Unusual operations must be done with the technical director's supervision.
- All re-sawing, beveling, tapering, or similar special set-up operations must be done with the aid & assistance of the supervisor.
- If a steady click should sound, or the blade break call the supervisor at once. Never operate the saw if something sounds unusual.
- Keep your hands OFF OF ALL EQUIPMENT, when not using it for an authorized operation, or an intended purpose.
- Always have the tool rest adjusted 1/16" above the wheel center and 1/16" from the grinding wheel.
- Always test run the grinding wheel when turning power on by standing to one side.
- Always grind on the grinding wheel face, and NEVER on the side.
- When grinding tool edges, always keep that tool edge cool by dipping it in water. NEVER grind an edge hard because you will burn the tool, damaging the temper of the tools. IT will not hold an edge as a result.
- Be extra careful when cleaning and brushing the machine, being cautious not to blow or dust the powder carelessly. Keep it away from your clothes, face, and hands.

## **AIR TOOLS**

- Keep your hands, feet, or any other part of your body at least 2 inches away from a staple gun.
- HANDLING--Air Tools are extremely rugged and durable but should never be abused by dropping on hard surfaces. Always disconnect air line pressure before servicing. Carefully secure cylinder cap and check for properly-functioning regulator before re-connecting air supply. Use proper tools for repair. Never force parts or assembly of tools.
- AIR SUPPLY--Use only clean, dry compressed air.
- AIR PRESSURE--It is good operation practice to use the minimum air pressure required to accomplish the application. Most Air Tools operate at 60 lbs. P.S.I. Never exceed 110. lbs. p.s.i. compressed air.
- DO NOT UNDER ANY CIRCUMSTANCES, USE OXYGEN AS A POWER SOURCE TO DRIVE TOOLS.
- For safety's sake, do not fire tool into the open. Always test drive into wood or similar materials.
- DO NOT REMOVE ANY BOLTS OR SCREWS that secure parts of the tool together.
- Oil tools regularly because proper lubrication is very important for continued operation of the tools as well as increased safety of moving parts.
- In the event of a malfunction or jam:
  - Disconnect the airline.
  - Remove all fasteners (staples or nails) from the magazine.
  - With a clearing tool, push the driver all the way back into the driver track.
  - Open the guide body gate manually, if not already popped open, and remove all pieces of the jammed fasteners.
  - Check condition of fasteners and feed tension for cause of jam.
  - Tighten all screws and fittings.
  - Reload and test the tool.

## RIGGING

- At the beginning of each work period in which rigging is to be done, appropriate safety procedures must be explained to the entire crew.
- Work should be arranged so that all rigging and flying are done together. No other work will take place on stage at these times.
- When an arbor is being loaded, unloaded, or when a piece is coming in, there will be complete silence on stage.
- Only the technical director or crew head may call instructions to the grid crew. The director should inform both the grid and stage crew before a batten or piece is pulled in or out.
- IF YOU DISCOVER ANY IRREGULARITY IN A CABLE, ROPE, OR THE COUNTERWEIGHT SYSTEM, REPORT IT IMMEDIATELY TO THE FACULTY OR STAFF MEMBER IN CHARGE. Any repairs or modification to a system must be checked and approved by the appropriate faculty or staff member.
- Before loading or unloading an arbor, the grid worker must call out: "Clear the rail!" This call is a warning that everyone must clear the area of the stage adjacent to the locking rail. When this area is clear, someone on stage must call out "Rail Clear!" Only after this has been done should the grid worker commence loading or unloading the arbor. It is the responsibility of the stage worker who gives the "Rail Clear" call to keep the rail area vacant.
- When loading or unloading is complete, the grid worker should call out "Rail is Safe". This call should be acknowledged from the stage.
- A counterweight set must be left in a balanced position. This means neither "batten-heavy" nor "arbor-heavy" beyond the control of a single operator. If it is impossible to balance a set, the lock should be supplemented by a checkline and the condition of the set labeled accordingly.
- When not in use, every counterweight set should be locked off with the locking rings in place.
- A 10 lb. weight should not be placed on the top of the stacked weights in an arbor--a 20 lb. or heavier weight should always be on top!
- Counterweights that are not in use on either the stage floor or loading platform must be neatly arranged. They must never be stacked above the toe rail height of the loading platform.
- When rigging pipes, battens and other flying pieces with a rope, secure the piece with a clove hitch finished with a half hitch and tape.
- When hanging scenery or goods, the load should be attached to the batten before the arbor is loaded. When striking scenery or goods, the arbor should be unloaded before the load is removed from the batten.
- Pipe extensions to battens must be securely bolted, lashed, or wedged into the batten. There should always be at least 3' of pipe extension inside the batten. Long weight bearing extensions must be bridled to the batten.
- When not in use, every batten must be stripped of hardware, extensions, hemp, other attachments and accessories.
- Stagehouse rigging must be checked and approved by a faculty or staff member before use.
- Tools brought onto the grid must be tied or secured to the worker. Pockets should be emptied before going on to the grid.
- Tools, hardware, shims, etc., must never be left loose on the grid.
- Dead hung masking or scenery should be lowered or raised with the batten parallel to the stage floor, never tipped.
- Ropes or electrical lines must never be dropped to the stage floor from the grid. They should be pulled up, coiled, and carried down.
- The correct call to warn of a batten, piece, or line coming in, under control, is "Head!" The emergency call for dropping objects is "Clear!". It is the responsibility of the crew heads that all persons working on stage understand these calls.
- All operating purchase lines must be in good condition.
- All tension pulleys must be free to move and holding the purchase lines taut.
- Rope lock brakes must be adjusted to hold purchase line and safety rings holding handles in place.
- Safety plates must be operable on arbors.

- Operating purchase lines and cables must be securely attached to arbor.
- Batten ends must be capped with a bright and impact absorbing material.
- All items (drapes, lights, drops, cyc, etc.) must be securely attached to battens.
- All temporary rigging must use appropriate rope or cable to support the weight of the items being held.
- The weights that need to remain on the arbor at all times in order to balance the empty batten, must be painted a bright color and everyone must know that they should not be removed.

## **WELDING**

- Never watch someone weld without the proper eye wear. Ultraviolet rays produced during welding can be very dangerous to the unprotected eye.
- When others are welding never assume that the metal pieces are cold. Always ask those involved whether it is safe to touch metal objects that may have been welded.
- Never work in the vicinity of someone welding when you have a disposable lighter in your pocket. It is possible that they will explode if a stray spark lands on them.
  - Welding must only be done when proper ventilation is available.
  - Make sure that the welding area is clear from all flammable objects and material.

## **PAINT & CHEMICALS**

- The main goal of the shop is to eliminate all toxic, flammable or potentially hazardous paints, chemicals and dyes from the area. Any materials that fall into this category should only be allowed in the shop when no other acceptable substitutes can be found and then they must be handled with strict safety precautions.
- Paints and chemicals brought into the shop and theatre facility should be water based, non-toxic, and non-flammable.
- All paints and chemicals brought into the shops or theatre facilities must have MSDS sheets.
- All flammable materials must be stored in the flammable storage cabinet.
- Sprays usage must be done in a controlled booth or done outside.
- Air pressure spraying of scenic paint should be eliminated in the shop because of lack of ventilation.
- Old scenic paint should not be poured down the drain or thrown in the dumpster. The cover should be left off and the liquid allowed to vaporize.
- Any toxic paint or chemical should be given to the campus hazard control officer for proper disposal.
- When paint is mixed into larger or different than the original containers, these new containers must be labeled properly so other will know what is in the container.
- **STRIKE**
- The most dangerous time of a production is when the show is over and the set is struck. This is a time of pronounced exhilaration and exhaustion--or both--and warrants a greater degree of attention and vigilance than any other period in the life of a show. If you feel that you are emotionally, mentally, or physically unable to participate safely, immediately advise the director or representative who is in charge!
- **TRAINING**
- Given books and sign off that it has been read.
- Attend lab demos
- Understand the operation of each machine, tool, or instrument before using.

## **ELECTRICAL & LIGHTING**

- Do not use any defective or questionable electrical tool, cord, connection or accessory! Immediately report any shortcoming for repair or replacement and make certain that hazardous equipment is adequately identified and removed from service.

- During rehearsals and performances, electrical lines running along the stage floor should be taped or otherwise secured to prevent tripping.
- Use only heavy duty U.L. listed extension cords of proper wire size and length.
- Only trained personnel are permitted to work on lighting and its circuitry.
- Only trained personnel who have received formal instruction in the operation of the dimmer boards and patch panels are permitted to work with this instrumentation.
- If an electrical cord is equipped with a 3-prong plug; it should be plugged into a 3-hole receptacle. If an adapter must be used to accommodate a 3-prong plug into a 2-hole receptacle, the 3rd or ground wire on the adapter must be properly attached to a known ground. Never remove the ground prong from a plug-in order to make it fit a 2-hole receptacle or outlet!
- Any incident of electrical shock--no matter how slight--must be reported for immediate correction to the faculty or staff member in charge.
- All wires and insulation must be in good repair. (extension cords, lighting cables, and electrical tools)
- All electrical connectors must be in good repair
- The correct lamps must be used in each instrument.
- All yokes and "C" clamps on instruments must be securely fastened.
- All gel frames must be correctly fastened to the instruments.
- Safety chains or cables must be attached to all instruments in hanging positions.
- Lens housings and clips must be tight and secure.
- Dimmer capacities must be clearly indicated on the console.
- All circuit breakers must be working and of appropriate capacity.
- Contacts in the patch panel must be tight and in good repair.
- Follow spots must be in good repair and controls clearly marked.
- All switches, panels, and junction boxes must be covered.
- High-voltage circuits, panels, and switches must be marked as dangerous.
- Unused cables must be removed, coiled, tied, and put on storage rack.

\*This Handbook was created in 2007 by Ken Stofferahn. Revised 07/19. Portions of the content were edited from the University of Indianapolis Student Handbook and other resources. The content is strictly for educational purposes of the students of UWRF.