

STUDENT PRODUCTIONS

Productions and projects that are entirely or predominantly student initiated, created, and produced are an important part of the co-curricular activities of the School. Student productions both grow out of and diverge from curricular work in the classroom, *but should not conflict with students' academic obligations or with their commitments to main stage productions.*

As a co-curricular activity, all participants are required to submit the *Kent State University Volunteer Assignment Form and Release*. Copies of this form are available from the Theatre Office, the Dance Office, and the Student Production Board Chair.

Student Production Board

The School shall annually establish a Student Production Board of twelve members divided equally between student and faculty/staff representatives. The six student members, composed of a balance of lower- and upper-division undergraduate theatre and dance majors and graduate students, shall be elected or appointed by the appropriate representative student organization(s). The six faculty/staff members will always include the Student Production Coordinator (see below), who will act as convener, either the Scene or Costume Shop Supervisor, the Production Manager and one member from the Dance Faculty. The other two faculty members will be appointed by the School Director to provide a balanced representation from design/tech, acting, and history/criticism (the Student Production Coordinator will be taken to represent her/his area.) This body will meet as needed, but not less than twice a semester, to carry out the following tasks:

1. Provide a forum for the development, selection, realization, and promotion of student productions.
2. Develop any new policies and guidelines for student productions as may be required, subject to approval by the School.
3. Ensure listing of dates in the School production calendar, appropriate venues for rehearsal and performances, and adequate publicity is provided for student productions.
4. Allocate (in coordination with the School Director) the amount and type of support student productions will receive, taking into account the artistic goals of the proposed projects and the finite resources available to fulfill those goals.
5. Enforce the criteria for participation in student productions or projects and ensure liaisons are maintained between student producers and their faculty academic and project advisors.
6. Review and vote on proposals for student productions or projects and report those decisions to the School Director.
7. Conduct such business as may properly come before it.

Student Production Coordinator

The School Director will annually appoint a member of the full-time faculty to serve as Student Production Coordinator. Appropriate release time will be provided for this position. The duties of this position include the following:

1. Convene the Student Production Board as needed to conduct business.

2. Provide general oversight of all student productions in coordination with the Production Manager. Where appropriate, this includes attending production meetings, rehearsals, and if needed, referring problems or other concerns to the Student Production Board for resolution. The Coordinator also serves as faculty advisor for projects where no other faculty member has been so designated.
3. Meet regularly with the School Director to report the decisions of the Student Production Board and to discuss other issues and concerns related to student productions
4. Represent the Student Production Board at meetings of the Production Committee and of the School.
5. Complete other tasks or fulfill additional responsibilities that may be appropriately assigned by the School Director or the Student Production Board.

Criteria for Participation in Student Productions

1. Participation in student productions is open to any currently registered student, although the Student Production Board may give preference to those students who are theatre or dance majors.
2. All students who are involved in a student production must have earned a minimum 2.50 GPA in the previous semester
3. Undergraduate participants in student productions should be enrolled in or have taken the introductory course or courses appropriate to their proposed project.
4. If it is determined that a student's academic or main stage production work is adversely affected by participation in a student production, the student's faculty academic and/or project advisor has the right to ask for the removal of that student from the project or for the postponement or termination of the proposed project. The matter will be brought before the Student Production Board, which will arrive at a decision. If the decision goes against the student, s/he has the right to appeal this decision to the Student Production Board. If a resolution of the matter is not achieved in that forum, final determination rests with the School Director.
5. The Student Production Board, in selecting projects for production, will take into account the applicant's experience and background in the discipline appropriate to the proposed project. However, it reserves the right to approve projects, even when such experience or background may be insufficient, if the creative and/or educational merits of the project outweigh these considerations.

Types of Student Productions

In order to encourage an educational environment of openness and flexibility and to foster creative interaction among students from different disciplines and areas of interest, the School intends that a wide variety of models should exist for student productions. However, these productions must also operate within the overall co-curricular production season. Therefore, certain models will have more structure than others, in order to ensure the timely and appropriate allocation of calendar slots and financial and technical resources. In general, because these resources are limited, design and technical support will be rare (rather than common) and strongly tied to the applicants' ability to creatively realize their artistic goals within these limitations.

The following categories of student productions will be considered permanent parts of the co-curricular production schedule:

- **Student Theatre Festival.** This event is a production of the School and will occur over a weekend of performances in the Fall or Spring Semesters. Its budget is defined by the School Director and, where appropriate, its physical needs are the responsibility of the scene and costume shops. Its content is open to traditional works and production models, BUT PREFERENCE IN SELECTION WILL BE GIVEN TO PROPOSALS THAT SEEK TO EXPLORE DIFFERENT WAYS OF MAKING THEATRE. The Student Production Board will be responsible for the selection of projects for this event. The application for Student Theatre Festival will be made available by the second week of the semester prior to its occurrence in the production schedule. Final determination of the content of the Student Theatre Festival will be made by Midterm Week of the semester prior to its occurrence in the production schedule.
- **B.F.A. Senior Dance Concert.** This event is a production of the School and occurs over a weekend of performances in the Spring Semester in one of the main performance venues. The Concert's budget is defined by the School Director and its physical needs are the responsibility of the individual student choreographers with input from the design/tech faculty. Content is also developed by the individual senior choreographers in consultation with the faculty of the Dance Division.
- **Student Dance Festival.** This event is a production of the School and will occur during the Spring semester in a calendar slot to be determined by the Production Manager in collaboration with the Dance faculty. This dance concert will be produced in the nature of a showcase event, with minimal costume and design/tech needs.
- **Fringe Festival.** This event is a production of RoundTable under the auspices of the School. The Fringe Festival takes place in various venues both inside and outside of the School. Its budget is defined by RoundTable (based upon their own resources and in consultation with the School Director) and its physical needs are generally the responsibility of the individual participants. Its content is wide open and applicants are encouraged to submit proposals that expand the traditional notions of performance styles, venues, and composition. RoundTable will determine the schedule for accepting and reviewing applications (in consultation with the School Director) and make determinations of the events selected for this event.
- **Laboratory Productions.** Calendar slots will be determined by the Production Manager and set aside in the production schedule for these events. The final number of those slots used each year will be determined by the Student Production Board based upon its criteria for the reviewing and accepting applications and the overall production schedule. These events offer an opportunity for the most process-oriented type of work: scenes or monologues or songs from previously written works; readings, staged readings, or performance of new works; improvisational and non-traditional performance pieces; and work from classroom projects. They are not generally restricted in terms of length; however, preference will be given to projects that can be produced in 60 minutes. There is no production budget for these projects, but all approved applicants will have access to the Black Box lighting system and to whatever sets, props, and costumes are available in the Student Production storage room. Allocation of any additional resources will be at the discretion of the Student Production Board. The production calendar shall include at least two but not more than four slots for these types of events each semester. Applications for these events will be available from the beginning of each semester and kept open until all the available slots are filled.

Application Process for Laboratory Productions

All students who met the criteria for participation in student productions are eligible to apply to direct a Laboratory Production or "Lab Show". Lab Show slots are approved by the Student Production Board and awarded early in fall semester for fall productions and by end of fall semester for spring productions.

Students interested in applying to direct a Lab show or Student Theatre Festival should seek application forms from the Student Production Board advisor. Forms are typically available during the first two weeks of the fall semester and up to a week prior to the deadline for the spring semester. Forms are downloadable from the school's website. Hard copies are also made available in the main office.

Forms must be fully completed and each student director applicant must secure a Faculty Advisor for the project prior to submission. Faculty advisors are sought on an individual basis and must agree to serve as such prior to the application submission to the Student Production Board. Students, with the Faculty Advisor's consent, may also secure a Graduate or Experienced Student Supervisor to serve as a mentor throughout the process.

Should the project selected be a published work which requires royalty payment, applicants must specify if rights have been secured and attach a royalty application to the form. Student directors applying should also identify a stage manager and design team members, if needed, for the project.

A deadline for submissions will be established and advertised and all completed applications must be submitted to the Student Production Board by the application deadline. During the Student Production Board meeting wherein Lab show slots are determined, student applicants meet with the committee and discuss the application and the relevance and scope of the project.

General Guidelines for Student Productions

- **Auditions.** Open calls are not required for Fringe Festival, encouraged for Lab Shows, and are required for Student Theatre Festival, the B.F.A. Senior Dance Concert, and the Student Dance Festival. Any exceptions to these policies require approval by the Production Manager, the Dance Division Director or the Student Production Coordinator as appropriate. Casting in main stage productions takes precedence over casting in student productions. Student productions follow casting policies for all co-curricular production activities of the School. (As a reminder: First Year Students cannot be cast in more than one production per semester.)
- **Practicum Credit.** Practicum credit is available only for productions directed by a faculty member or guest artist.
- **Production Responsibilities.** Participants in all types of student productions are responsible for the spaces they rehearse and perform in, including restoring them daily for classroom use, strike after the final performance, and the returning any equipment or materials to the student production stock or other sources. Participants must also abide by these guidelines to ensure that, to the best of their ability, the production process happens in a safe, supportive, and professional environment, respectful of both other students and the faculty/staff of the School.
- **Scheduling.** Kent State theatre facilities are scheduled through the resident Production Manager. All productions not related to courses must have the approval of the Student Production Board. Priority is given to class work and approved productions.
- **Hours.** All Student Production activities are limited to the hours of 9 am – 11 pm in our facility.

- Maintenance of Spaces. ***Theatre and rehearsal spaces must be left in a clean and presentable fashion at the end of each day.*** Scenery, props, and costumes must be stowed in their respective areas and the floor must be swept and trash emptied before the end of the day (11pm). Lights must be turned off and doors locked.
- Production Support. Production support is generally minimal (defined below) in regards to scenery, lighting and costumes. Props are provided through the Roundtable prop storage (in the trap room of Stump Theatre). This room must be kept clean and orderly and must be restored to this condition after production strike. Student Theatre Festival will be allowed more resources contingent on agreement in advance between the Producer, Production Manager, and Student Production Committee Chair. *There is no predetermined budget for Student Productions. All expenditure requests must have prior approval from the School of Theatre and Dance Production Manager.*
- Configuration. The configuration (thrust, in round etc.) and masking will also be agreed upon in advance between the Producer, Production Manager, and Student Production Coordinator. Substantial advance notice must be given to the Scene Shop Supervisor to implement these changes. Student production staff (actors and technicians) is expected to assist in reconfiguring the theatre space as well as restoring it during strike.
- Keys: Keys/Keycards must be signed out from the Student Production Coordinator and returned immediately after strike. Key Cards and Keys will require a refundable deposit.
- Publicity: Publicity for the Student Production is the responsibility of the Producer/Director. Assistance and guidance is available from the School of Theatre and Dance Marketing Coordinator. Be advised that there are legal implications involving the use of copyrighted material such as the logos, scripts, music, etc.
- Food and Drink: Food and Drink is prohibited in the booth and the theatre except for capped water bottles.
- Safety: ***The safety of the performers and the audience is of paramount importance.***
 - Open flame is prohibited.
 - The use of any weaponry must be approved—in advance—by the School of Theatre and Dance Technical Director.
 - All weaponry, once approved, must be stored and secured when not in use.
 - All fight choreography and stage violence must receive prior approval/clearance from your Faculty Production Advisor
 - Any and all safety concerns should be brought to the immediate attention of the Technical Director, Scene Shop Supervisor, or the Student Production Coordinator.
- Strike: All Student Production members must participate in the strike and restore of the performance space as directed by the Producer and Production Manager (normally done during normal working hours). This means the restoration of the theatre configuration will likely happen within days following strike contingent on scheduling and other factors.
- Performances: Performances are limited to the days and times as stated on the application and agreement. Requests for any additional performances must be approved by the Production Manager. The Director/Producer is responsible for securing a House Manager and ushers for all performances.

Assigned Duties for Student Productions

Faculty/Graduate Student Production Supervisor (Advisor):

- Provide peer support for the Director/Producer and the cast and crew during the production process
- Serve as liaison to Student Production Coordinator and Production Manager
- Assist in overseeing the use and maintenance of the space
- Assist Producer/Director with things such as scheduling, seating configurations, process, auditions, etc.
- Assist in overseeing the restoration of the space

The Producer/Director is:

- Responsible for securing the royalties for their proposed work.
- Responsible for securing designers and Stage Manager. All designers are expected to “run” the production.
- Responsible for providing House Manager/Ushers for all performances
- Responsible for restoring the space to its original condition
- Responsible for maintaining the space in a clean and orderly condition
- The Director for the approved Student Production is considered the “Producer” for the project and signs an agreement that s/he understands the Student Production Handbook. The Director must enforce the rules with the rest of the production staff.
- Producer Responsibilities: The Producer/Director is responsible for reconciling all elements of the production, i.e. Meeting schedule commitments, procuring and returning borrowed items (in person and in a timely manner) to the respective lender, returning rehearsal and performance spaces to the agreed upon condition. Any and all of the above may be delegated to others, but ultimately it is the responsibility of the Producer to assure the commitments are met.

Stage Manager

- *Pre-Production:*
Meet with the Producer/Director to develop and distribute a rehearsal schedule.
Assist with auditions and call backs. Assist in the running of all production meetings. Notify all production staff of all meeting days and times. Collect agenda items. Develop, distribute and maintain all contact lists. Organize and maintain a prompt script. Assist Director/Producer in obtaining rehearsal props and costumes and organizing them for rehearsal. Return those items when they are no longer needed. Organize, prepare and maintain the rehearsal space for rehearsal. Assist Director/Producer in the running of rehearsals and the managing of the rehearsal process. Help maintain discipline in the rehearsal process. Prepare the stage for Technical Rehearsal. Supervise all run crews and assist with their training. Run all technical and dress rehearsals. Coordinate problem solving. Hold a Production Staff Meeting as needed.
- *Production:*
Coordinate performances with the House Manager. Complete and distribute daily rehearsal and performance reports and report any problems to the appropriate supervisor.
Attend and help coordinate strike. Make sure the booth and all other areas of the space are kept clean and neat. Attend post-production review session.

Costumes:

- Secure a costume designer, if needed. (Must be a student with costume experience. Preferably a costume major or minor.) *Your choice must be approved by the Faculty Costume Designer.*
- You MUST have an approved costume designer to use KSU costume stock.
- A maximum of 20 costume pieces may be used from costume stock.
 - These pieces must be approved by the Costume Shop Supervisor.

- Remember it is 20 pieces, not 20 outfits, as you make your choices.
- Costumes from both modern and period stock may be used. An appointment to pull stock must be scheduled with the Costume Shop Supervisor, between 9am -12pm, weekdays.
- Costumes will be provided no earlier than 3 weeks prior to opening.
- Costumes not available for use are: wigs, make-up, antique or fragile items, and jewelry. Shoes, hats, and accessories may be used on a case by case basis.
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- Costumes MAY NOT BE CUT, GLUED, TAPED, OR DYED.
- No smoking, drinking, or eating is permitted while in costume. This restriction applies to onstage and during breaks/downtime. (*i.e.—Do not smoke while in costume, ever!*)
- Costumes must be able to be returned to their original state. You must check with the Costume Shop Supervisor on what can be left in and what must be removed.
- Only minor alterations and trimming is allowed. Examples are: letting out or taking in waists, raising or lowering hems, or adding non permanent trims such as ribbons or bows.
- The Costume Technology Lab may be available for you to use. Possible hours for use are 9 – 12 and 1 – 3 weekdays or when classes are not scheduled. Weekend time may be scheduled on a case-by-case basis. You are responsible for cleaning up and keeping the space neat. Anything left in there for your show must be clearly labeled and not in the way of classes taught in there.
- During dress rehearsals and performances, the Costume Designer MUST be able to run wardrobe or have a qualified wardrobe person approved by the Costume Shop Supervisor.
- The Costume Designer is responsible for all laundry that needs to be done. The laundry room facilities will be available for this use. A laundry schedule must be submitted and then approved by the Costume Shop Supervisor. Appropriate keys will be checked out to the Costume Designer or Wardrobe person.
- Any dry cleaning must be listed, and hung on appropriate hangers in the Costume Shop ready to go to the cleaners. Dry-cleaning is picked up on Tuesday and Fridays.
- The dressing rooms on the second floor MAY be available for your use. If you use them, you are responsible for cleaning them after your last performance. A rolling costume rack will be provided for the backstage area.
- The Costume Designer must return everything to stock after strike. Laundry needs to be done as soon as possible after closing--always within a week! Dry-cleaning must be put back in stock after it returns from the cleaners.
- Any questions should be addressed to the Costume Shop Supervisor

Lighting:

- All productions must use the EZ Black Box Rep Plot. The production will have access to twelve specials that may be refocused. No lights may be moved.
- Lighting equipment may not be cut, glued, taped, dyed or modified.
- Lighting designers must meet and coordinate with the Lighting and Sound supervisor PRIOR to doing any work within the EZ Black Box.
 - Lighting designer(s) must meet within two weeks of the first tech.
 - At that time, a designer should have a lighting plot of necessary equipment needed for the show. (Based on the Black Box lighting rep plot)
- Show playback is formatted on three tiers of control ranging from preset wall control, to cue control, to full console control.
- Designers / Directors are responsible for acquiring run crews.
- Student staff members will be available to assist with any special needs of the space, pending a discussion with the Lighting and Sound Supervisor.

- Student staff hours are M-F, 1pm to 5pm.
- All Theatre Shop safety rules apply for ANYONE doing work within the EZ Black Box.
- Expendables (Gel, Tape, etc.) may be purchased through the Lighting and Sound supervisor. Payment must be collected prior to the receipt of goods.
- Training sessions (max 4 hours) will be provided by the Lighting and Sound Supervisor. These sessions will instruct the user how to safely operate the Black Box equipment.
- Food or drink is NOT allowed near any theatrical equipment AT ANY TIME. Privileges may be revoked if this rule is broken.
- The Producer/Director and Lighting Designer are responsible for restoring the grid and the booth in a neat and clean condition. Return all color and borrowed items to electrics.
- Special FX (gobos, etc) must be signed out from the Lighting and Sound Supervisor
- The use of smoke, open flame, or haze is prohibited due to fire laws.

Scenery, Props & Painting:

- Student Productions are encouraged to make use of the Black Box Stock Scenery. An updated list will be provided annually by the Production Manager.
- All scenic designs must be approved by the Resident Scene Designer and Technical Director for safety.
- Access to props other than the Roundtable storage must first be approved by the Resident Scene Designer and Production Manager and arrangements must be made to sign them out and return them to stock.
- No painting may take place in the theatre without the permission of the Production Manager.
- Painting of the seating risers is prohibited.
- Please see Scene Shop Supervisor prior to constructing any scenery or using any tools

Sound:

- Sound equipment may not be cut, glued, taped, dyed or modified.
- A repertory sound plot has been created for each seating configuration. This includes the following equipment:
 - (4) 2-way EV FRI hung speaker cabinets.
 - (2) EV single woofer Subwoofers
 - Necessary Crossovers and EQ's
 - Portable stage sound console including:
 - 12 channel mixer
 - CD/Cassette player
 - Ipod 1/8" and RCA hookup
 - (1) Handheld microphone with necessary microphone cables
 - (1) Podium microphone
 - Communication Headsets ("Clear Com") are provided for the space. It is the production's responsibility to purchase batteries for the run on the show, including techs.
 - Headsets include:
 - (4) Wired two channel beltpacks with headsets (single or double ear)
 - (3) Wireless beltpacks with headsets (single or double ear) Wireless headsets require (6) AA type non rechargeable batteries each. It is recommended that you change these every day or every other depending on usage.
- Additional equipment may be provided contingent on the complexity of the given show--at the discretion on the Lighting and Sound supervisor and the Sound Design Faculty.

- Sound designers must meet and coordinate with the Lighting and Sound supervisor PRIOR to doing any work within the Black Box.
 - Sound designer(s) must meet within two weeks of the first tech.
 - At that time, a designer should have a sound plot of necessary equipment needed for the show. (Based on the Black Box sound rep plot)
- Show playback is formatted on two tiers of control ranging from backstage wall control to booth control.
- Designers / Directors are responsible for acquiring run crews.
- Student staff members will be available to assist with any special needs of the space, pending a discussion with the Lighting and Sound Supervisor.
 - Student staff hours are between M-F 1pm to 5pm.
- All Theatre Shop safety rules apply for ANYONE doing work within the Black Box.
- Expendables (Gel, Tape, Batteries, etc.) may be purchased through the Lighting and Sound supervisor. Payment must be collected prior to the receipt of goods.
- Food or drink is NOT allowed near any theatrical equipment AT ANY TIME. Privileges may be revoked if this rule is broken.

House Management

- Please refer to the following section for House Management Procedures.

House Management Procedures

The House Manager is an important representative of the School of Theatre and Dance and Kent State University. The House Manager is the liaison between the audience and the production staff. For this reason it is important that the House Manager projects a professional attitude. Please arrive at the theatre in professional attire; jeans, sweats and t-shirts are not permitted. You will need to wear a watch or carry with you some sort of time piece. Duties of the House Manager include (but are not limited to): checking and cleaning of facility before opening the house for seating, usher coordination for the day of show, solving seating problems, patron relations, cleaning and closing of facility after production and checking times with the stage manager. Always be polite and courteous with patrons.

Wright-Curtis Theatre and Erdmann-Zuccherro Black Box are General Admission seating, no reserved seat numbers, this means first come first serve. Check with the box office staff to see if there are any special seating needs for that performance. These seats will need to be reserved by you. If the show is particularly full, ushers and House Management will need to help people find open seats. This may include asking people to fill in empty seats in the middle of a row. Ushers will also need to be stationed at the bottom of the stairs (WC) to keep patrons from walking across the stage and to ask the people to watch their step down the aisles.

Stump Theatre is reserved seating, or assigned seats. Ushers will need to point out where seats are. This is where you may encounter seating problems, so be prepared. Check with the box office to see if there are any special seating needs for that performance.

DAILY TASKS (HOUSE MANAGEMENT)

One Hour before Showtime (also when the Box office opens)

- Arrive one hour before curtain and check-in with the Stage Manager and Box Office
- Find out the running time of both acts from the Stage Manager
- Ask the Stage Manager if there are any special procedures for this production; such as actors in the aisles, seats being used by actors, pre-show music, etc.
- Reserve the back row of seats for latecomers in Wright-Curtis only
 - House seats have been reserved in Stump, find out where they are
- Make sure box office is open

- If there are patrons with special seating needs please reserve seats in the house at the appropriate location (Reserved signs are in the House Management folder. Write the patron's name on the sign in black marker)
- Check that lights in foyer and hallway are on
- Check both restrooms to be sure lights are on and there is toilet paper and paper towels. (Supplies are located in the men's room, by Wright-Curtis directly as you walk in on the left) or check with the Production Manager or the Managing Director.
- Be sure you have enough programs for the evening (If it looks like the programs will only last a few more days please note that on the house report so we can order more, if we are running short ask patrons to recycle their programs on their way out.)
- Unlock the theatre doors so you may exit the theatre and not be locked out (Use the allen wrench labeled "Thingy" in the box office) or ask Stage Management to help you with this.
- Do **Not** open the doors just yet, simply unlock them
- Ushers will arrive 45 minutes before curtain: Brief ushers on policies
 - USHERS ARE REQUIRED TO STAY AND HELP THE HOUSE MANAGER CLEAN THE HOUSE AFTER THE PRODUCTION
 - Food and Drink are **not** permitted in the theatre; only water.
 - Cameras and recording devices of any kind are **not** permitted
 - Check the day, date and production on tickets before tearing them
 - When tearing tickets tear the right-hand stub, keeping the white stub portion
 - When tearing tickets be sure to tear only the ticket and not the receipt portion
 - Wright-Curtis will have 6 – 8 ushers
 - One usher will rip tickets
 - One usher will distribute programs and help people to their seats
 - two or four ushers should prevent people from walking across the stage and making sure patrons watch their step down the stairs
 - Stump will have 6 -- 8 ushers
 - Two to three to rip tickets and hand out programs
 - The other ushers will help people find their assigned seats

Half Hour Before Showtime

- Check with Stage Manager and Box Office to see if you can open the house at half hour
- When Stage Manager is ready, open the house.

Five Minutes

- Check with box office to see if you should hold the house
 - The house would be held if traffic or parking are very bad
 - A large number of patrons have not arrived
 - An important patron has not arrived such as the President of the school
 - If you are holding the house please inform the Stage Manager immediately
 - Flash lobby lights to let patrons know we will be starting soon

Showtime!

- Inform the Stage Manager that you are ready to go
- Flash lobby lights again
- Close the curtains
- Turn off foyer lights, lobby lights remain on
- Close all inside doors
- Close all outside doors except for the one on the end (Stump Only)
- Have your ushers find seats near the back
- Tear tickets for latecomers and sit them near the back. At intermission late patrons will be allowed to move in to their ticketed or assigned seats.

- Keep an eye on the house and audience to be sure there are no patron problems during the show. House Managers should try to stay in the Theatre at all times.

Intermission

- Keep track of the time so you know when intermission is about to begin
- When the lights come down on the first act and then when the house lights are coming up, open the curtains
- Then turn on the foyer lights
- Open all doors
- As patrons re-enter the theatre have ushers check that no food or beverages are being brought in
- Blink the lights 3 – 5 minutes before intermission is over
- Check with the stage manager to see if he/she is ready to begin
- After patrons are seated close the curtains, turn off lights, and close doors
- Count your tickets stubs and fill out house report

House Reports

- Fill out as much information as possible
- Please note any unusual occurrences; this includes any confiscated items such as cameras or recording devices and any emergency situations and how they were handled
- Also note any lost & found items that were retrieved in the theatre

End of Show

- Be sure to have a program recycling box, we can reuse them if they still look good
- Open curtains, doors and turn on lights
- Return any cameras or recording devices that were confiscated
- You and the ushers pick up any programs or trash laying around the theatre
- Recycle as many programs as possible but throw away folded, crinkle, ripped programs
- Lock doors to theatre with the “thingy”
- Check in with the Stage Manager
- Turn off all lights
- Finish house report (Your house report will also act as your time card back up so be sure to fill out completely, sign and date)

Patrons who arrive after the box office is closed (This is a half-hour after the show begins)

- If the patron already has a ticket, seat them quietly in the seats reserved for latecomers
- If the patron has already paid for their tickets but they were being held at the box office, retrieve the tickets from the paid tickets the box office staff gave you before they left and seat the patrons
- House Management **cannot** sell tickets to patrons

OUT OF THE ORDINARY TASKS

Patrons with tickets for the wrong date

- If the date is in the future ask patron to return on that day or have them make an exchange at the Box Office
- If the date on the ticket has already passed the patron will have to purchase another ticket, have them return to the box office
- **Refunds are not available**

Patrons with cameras or other recording devices of any kind

- If you notice or are notified of a patron with a camera or recording device, locate the patron

- Once you have located the patron you will remind them of the no photos or recordings policies
- Cameras and other recording devices of any kind are completely restricted by copyright laws
- Ask them to delete the photos or recording they took of our production
- Please see the Managing Director if you have any problems

Emergencies (It is very important that you remain calm in any emergency situation.

Once 911 or other emergency help has been called:

- Call Rebecca Balogh Gates 216-798-8269 (Cell)—Managing Director
Karl Erdmann: 330-687-2082—Production Manager
Eric van Baars: 330-221-2711—Director, School of Theatre and Dance

See Section on Emergency Procedures.

Other Information:

- Please report all maintenance issues to the **Production Manager** as soon as possible. The Production Manager will contact the appropriate area supervisor.
- The KSU Safety Service Non-Emergency # 330-672-2212

EMERGENCY PROCEDURES

Fire

The Kent State Police has 911 service for fire and police emergencies -- simply dial 911 from any phone. Should the fire alarm go off in any building, leave through the closest exit. If on a floor other than ground level, use the stairs (not the elevator) to get to the ground floor. The fire system is now a voice system, which means a recorded human voice will state the following, "There is a fire reported in the building. Please exit the building and do not use the elevators." You will also see flashing lights on either the walls and/or ceilings. When the fire system is activated during a performance, the following should happen: House lights should come on and the event should stop. Ushers should help and direct people to the exits and leave the building. Remain outside until you are told to re-enter the building by either a Kent State Police or Kent State Fire Safety personnel. The Stage Manager should call the Kent State Police 911 or 330-672-2212 and report the emergency as a follow up. Once outside move the crowd to the parking area across from the lobby entrance.

Tornado

The City Tornado warning system is tested the first Wednesday (11:00 AM) and third Wednesday (6:30 PM) of every month. If it is a real tornado warning, the siren will last longer than 3 minutes. In case of a tornado warning, you are to go to the nearest tornado shelter and remain there for 20 minutes AFTER the last siren has been heard. If you are not on the ground floor, use the stairs (not the elevator) to get to the

appropriate level. If you are in The Center for the Performing Arts (CPA), the nearest shelter is located in the hallway near B042. A mass notification system will come on to let people know there is an emergency (tornado, severe weather, etc.) There will be no flashing lights. When the system is activated during a performance the following should happen: House lights should come on and the event should stop. Ushers should help and direct people according to the instructions in the message. The Stage Manager should call the Kent State Police 911 or 330-672-2212 and report that you have heard the message and that you have an audience full of guests.

Snow or Other Extreme Weather

In the event of a winter storm or other extreme weather, the University may close. The best way to see if Kent State University is open or closed on a snow day is to log into www.kent.edu and look for the campus alerts on the home page. Sign up for FlashAlerts at <http://www.kent.edu/flashalerts> and sign up to have alerts sent directly to your cell phone. The School Director, Production Manager and Managing Director will make a decision whether performances and/or rehearsals can be held. In almost all cases, if KSU is closed, then CPA will be closed and all activities of the School suspended.

Medical Emergencies

Call Kent State Police at 911 or 330-672-2212. The dispatcher will ask for your name and location. They will also ask if the injured or sick person is breathing or not, conscious or unconscious. If you are able, move the person away from the crowd to the nearest exit. If this occurs during a performance and you cannot move the injured or sick person, stop the show, ask the audience to remain seated and wait for the ambulance to arrive. Under no circumstances should unqualified personnel attempt to treat the injured or sick person.

Campus Environment and Operations

In the event of severe heat or cold in classrooms or theatres:

- During regular office hours, notify Linda Colby, 330-672-0114 or the main office, 330-672-2082.
- Stage Managers may notify the Production Manager or the School Director after 5pm who will call Campus Environment and Operations.

Informing the Media

In the event of a theatre emergency or crisis, the School Director will speak publicly for the School of Theatre and Dance.

Criminal Activity

If you observe criminal activity or behavior you suspect as criminal, immediately notify Campus Security Police, 911. Do not attempt to intervene. Stay on the phone, providing information to the police until they arrive.

Other Performance Emergencies

The following procedures are to be implemented by the Stage Manager or another appropriate person **immediately** upon being made aware of an emergency situation:

1. If an actor calls in sick or fails to show up the evening of the performance, call the Director, the Managing Director or the School Director.
2. If a part of the set has ceased to function or poses a safety hazard and the crew has tried without success to make repairs, Call the Technical Director or the Production Manager.
3. If the Light Board fails to respond at the Preshow light check and the problem cannot be resolved, call the Sound and Lighting Supervisor, the show Master Electrician, or the Resident Lighting Designer.

4. If the Sound System or Head Set System is not functioning at the Preshow Check and the problem cannot be resolved, call the Sound and Lighting Supervisor, the show Sound Designer, or the Resident Sound Designer.
5. If the power goes out in the CPA, call the Production Manager and Campus Security (330-672-2345)
6. If an actor or crew member is injured during rehearsal or performance and requires immediate medical attention, call 911, then fill out an accident report form and notify the Production Manager and the Managing Director.
7. If there is a strange or sinister person lurking in the Green Room who refuses to leave when asked politely, call Campus Security, and then notify the School Director and the Managing Director.
8. If an audience member falls ill and collapses in the middle of the performance, alert the House Manager, stop the show until the audience member is removed from the theatre, and call the Managing Director.

SM Announcements over Pager or "God" Mic

- *In the event of a technical difficulty:* "Ladies and Gentlemen, may I have your attention please. At this time we are experiencing technical difficulties and must stop the show. Please remain seated and listen for further announcements. We hope to resume the show shortly. Thank you."
- *In the event of a building evacuation due to fire alarm:* "Ladies and Gentlemen, may I have your attention please. At this time we must evacuate the building as the emergency alarm has sounded. Please remain calm and exit the theatre. Staff members are stationed at each exit if you need assistance. Please move away from the building and stay together for further announcements. Thank you."
- *In the event of severe weather:* "Ladies and Gentlemen, may I have your attention please. A severe weather warning has been issued for the Kent area. Please remain calm and exit the theatre to the hallway where ushers will guide you to the ground floor of the building. Thank you."

Emergency Calling Chain for Production

School Director will contact:

- Production Manager
- Managing Director
- Director
- Faculty Advisors

Production Manager will contact:

- Stage Manager
- Technical Director
- Sound and Lighting Supervisor
- Scene Shop Supervisor
- Costume Shop Supervisor

Managing Director will contact:

- Box Office Staff
- Ushers
- House Manager

Director will contact

- Music Director
- Choreographer (s)

Stage Manager will contact:

- Cast
- Crew
- ASMs

Music Director will contact:

- Orchestra

Costume Shop Supervisor will contact:

- Costume Shop Graduate Assistants
- Costume Shop Employees
- Wardrobe Crew

Scene Shop Supervisor will contact:

- Scene Shop Graduate Assistants
- Scene Shop Student Employees.

Lighting and Sound Supervisor will contact

- Lighting Graduate Assistants
- Electrics Student Employees
- Sound

IMPORTANT NUMBERS

School of Theatre and Dance Office	330-672-2082
Dance Office	330-672-2069
Theatre Box Office	330-672-2497
Karl Erdmann, Production Manager	330-672-0118
Charles Korecki, Student Production Board Chair	330-672-3172
	330-328-0615 (cell)
Jason Gates, Scene Shop Supervisor	330-672-2122
Jason Potts, Lighting and Sound Supervisor	330-672-7113
Robin Ruth, Costume Shop Supervisor	330-672-0121
Joni Koneval, Marketing and Publicity	330-672-0116
Steve Pauna, Technical Director	330-672-0117
Raynette Smith, Resident Scenic Designer	330-672-0110
Jakyung Seo, Resident Lighting Designer	330-672-2055
Eric van Baars, Acting Director, School of Theatre and Dance	330-672-0102

KSU Emergency Numbers

Non-emergency KSU Police	330-672-2212
Police, Fire and Medical Emergencies	911
Escort Service	330-672-7004
Health Center Medical Appointments	330-672-2322
Women's Clinic Appointments	330-672-8264
Physical Therapy Appointments	330-672-2098
Immunizations	330-672-8263
Psychological Services	330-672-2487
24 Hour Nurse Line	330-672-2326

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