

# Johnny Carson School of Theatre & Film Production Manual & Student Handbook

Compiled by Brad Buffum

Production Stage Manager

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*This document and other support materials are always available at:*

**[www.unl.edu/prodmgr](http://www.unl.edu/prodmgr)**

*It is each student's responsibility to check for periodic updates in order to conduct yourself and to encourage your peers' behavior according to the current rules and policies contained in this document.*

Information contained herein does not supersede any academic materials concerning your academic success at UNL. You are bound by the academic bulletin in your official UNL records and you are required to follow the guidelines therein. None of the policies expressed in this document supersede UNL policies posted at [www.unl.edu](http://www.unl.edu), including UNL's commitment to addressing sexual misconduct, at <https://www.unl.edu/equity/title-ix>.

### **The JCSTF Mission Statement**

The Mission of The Johnny Carson School of Theatre and Film is committed to the philosophy that prospective practitioners of theatre, film and new media must be provided with thorough education, training and practical skills for employment in industry and educational settings.

To this end, the Johnny Carson School of Theatre and Film will pursue the following four goals:

1. To educate and train students for professional work in theatre, film and new media to the highest degree of the students' artistic and intellectual ability
2. To unify the inseparable values of classroom and production by applying theoretical principles to stage and screen production
3. To help all students to develop an intellectual and cultural foundation with discriminating taste and critical judgment
4. To offer varied and meaningful theatrical, cinematic and cultural experiences for the members of the university community, for the people of the city of Lincoln, and for the citizens of Nebraska through regular public performance

Teaching, research/creative scholarship, and service are the traditional and primary methodologies utilized to accomplish these goals. Additionally, the production of plays, films, and new media projects reflects the School's commitment to professional training in the educational environment. The School's production activities encompass all of the above-stated goals, relating them to theatre and moving image education and training.

### **Objectives**

- Educating and training students for professional work to the highest degree of their artistic and intellectual ability.



- Unifying the inseparable values of classroom and practical production by applying the theoretical principles to stage and film production.
- Helping theatre, film and other university students to develop an intellectual, cultural foundation with discriminating taste and critical judgment.
- Offering varied and meaningful theatrical, film and cultural experiences for the members of the university and surrounding communities.

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HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS  
Johnny Carson School of Theatre and Film  
Nebraska Repertory Theatre

## REQUEST FOR ANCILLARY WORK WAIVER

**POLICY REMINDER:** NO GRADUATE STUDENT IS ALLOWED TO ENGAGE IN OUTSIDE PROFESSIONAL WORK OR IN EXTRACURRICULAR WORK WITHOUT THE WRITTEN CONSENT OF THEIR AREA HEAD AND THE HEAD OF PRODUCTION. ANY VIOLATION OF THIS RULE WILL WARRANT A DISCIPLINARY REVIEW OF THE GRADUATE STUDENT AND THEIR ACTIVITIES. THE COMPLETION OF THIS FORM WILL CONSTITUTE THE AFORE MENTIONED WRITTEN CONSENT.

TO BE VALID THIS FORM MUST BE COMPLETED BY THE STUDENT BEFORE OUTSIDE WORK IS TO BEGIN OR COMMITTED TO:

DESCRIPTION OF PROJECT:

DATES OF PROJECT:

WILL YOU RECEIVE UNL CREDIT FOR THIS PROJECT?

☐ YES

☐ NO

WILL YOU BE REQUESTING UNL FACILITIES, RESOURCES OR EQUIPMENT FOR USE IN THIS PROJECT?

☐ YES

☐ NO

\_\_\_\_\_  
SIGNATURE OF AREA HEAD

\_\_\_\_\_  
DATE

\_\_\_\_\_  
SIGNATURE OF HEAD OF DESIGN

\_\_\_\_\_  
DATE

..... 35

## Throughout this handbook at Production Manual, “Nebraska Repertory Theatre is abbreviated “NRT”.

### Student Handbook

#### JCSTF Faculty and Staff

You can find current contact information about faculty and staff at [arts.unl.edu/theatre-and-film/faculty-staff](http://arts.unl.edu/theatre-and-film/faculty-staff). Any description of job responsibilities herein does not supersede contractual agreements individuals maintain with UNL.

#### Faculty/Staff Meetings

Faculty meetings are held at the discretion of the Director of the School. At most regular faculty meetings, graduate and undergraduate student representatives are welcome. Faculty and staff members are eager to address student concerns. Students are encouraged to discuss any concerns with the representatives, and they will, in turn, present concerns during a faculty meeting.

#### Advisors

Advisors should be the primary contact for students with concerns or questions. Advisors are assigned according to the student’s emphasis. It is each student’s responsibility to consult with his/her academic adviser regularly to ensure that each student remains “on track” or, if difficulties arise, that they are helped to return to academic good standing. Each student should contact his/her adviser each semester before Priority Registration.

It is all too easy for a student working out a curriculum on his/her own to hope that an attractive course will meet requirements and to find later that he/she has left a deficiency in coursework, which must be compensated prior to graduation.

If you have questions or concerns about your Advisor, see the Director of the School.

#### Students

Students are the lifeblood of JCSTF. Each individual should obtain the skills and practical knowledge through their studies at JCSTF to enter the professional world of theatre, whether it is on a Broadway tour or on a college or university faculty. Undergraduate students should leave UNL prepared for graduate school or beginning a life in the theatre.

#### *Academic Degree Programs*

All academic requirements can be found in the UNL Undergraduate and Graduate School Bulletins, available in Temple Room 215, various locations around campus and online at: <http://www.unl.edu/>. Each student is ultimately responsible for his/her own academic success at UNL. You are bound by the student bulletin in place at the time of your matriculation. Each student must remain and active and diligent overseer of progress toward graduation. If you



ever have concerns or questions, you must take it upon yourself to find assistance. You may seek help from:

- Your faculty academic advisor, assigned based on your emphasis.
- The Director of the JCSTF
- HLCFPA Academic Advisors

### *Scholarships and Awards*

Students who wish to be considered for Johnny Carson School Scholarships must first submit an on-line Scholarship Application for Current Undergraduate Students. This application must be submitted by February 1st. To apply, students should log into MyRED and select the Scholarship Application for Current Undergraduate Students. Submission of this online application allows students to be considered for scholarships awarded by the Office of Scholarships and Financial Aid and to have student information made available to individual colleges and school/departments. In addition, students must complete the Free Application for Federal Student Aid (FAFSA) either online or on paper.

Students must also apply directly to the Carson School through submission of a resume of activities and a Johnny Carson School of Theatre and Film Scholarship Application Form to the Carson School Scholarship Chair. Awarding of scholarships to students is based on one or several of the following criteria: cumulative grade point average, financial need, and a resume of activities.

For more information, see <http://arts.unl.edu/theatre-and-film/scholarships>

Announcement of Scholarships and Awards will be at one of the following: HLCFPA Alumni Weekend Banquet or at the Johnny Carson School of Theatre and Film Awards Event.

Students with a financial emergency should seek out the Vice Chancellor for Student Affairs. Emergency grant money may also be available through the Dean's Office.

### **Work outside the JCSTF**

A delicate balance must be maintained between student opportunities in the community and JCSTF requirements. The JCSTF faculty recognizes the benefits and challenges of working outside the JCSTF but the faculty believes a student's priority must always remain his/her course of study and, therefore, primarily JCSTF productions.

Students must obtain permission from the faculty member area head before accepting theatre work outside the JCSTF. Design/Tech majors must complete this form at [http://www.unl.edu/prodmgr/Request for Ancillary Work Waiver.pdf](http://www.unl.edu/prodmgr/Request%20for%20Ancillary%20Work%20Waiver.pdf) (or attached at the end of this document) before accepting any outside projects.

Being cast in, or otherwise participating in, any other than University Theatre NRT productions (i.e. Theatrix or other community productions), does not alleviate your requirement to perform roles, including crew and design assignments, for JCSTF NRT productions.



Every JCSTF student with a performance emphasis (TPER) is required to attend NRT auditions, attend NRT callbacks, if called and to accept any role in an NRT show. Due to the nature of obtaining a complete education in theatre, performance is essential and, as such, participation is vital. Any event, which prevents a student from fully participating in an NRT role, must first be discussed and approved by the JCSTF acting faculty and the JCSTF director. Failure to address motivations and implications for avoiding NRT roles may result in the following penalties:

1. Prevention for acting in Theatrix productions.
2. Prevention for acting in productions produced by non-UNL entities.
3. Placement on probation list for maintaining status in JCSTF.
4. Removal from the Johnny Carson School of Theatre and Film.

## Undergraduate Students

### Student Responsibilities

Students in good academic standing are encouraged to participate in all levels of productions as part of and in addition to class requirements. Acting, design, stage management and running crew all are essential parts of a performance and the well-rounded theatre practitioner will have developed good skills and a record of reliability in more than one of these areas.

### Students with a Performance emphasis (TPER)

#### *Freshman Evaluation:*

Review and screening for continuation in the performance option takes place in the spring of the first year of coursework when students are enrolled in THEA 115 Basic Acting II (typically in their second semester as theatre majors). The review includes an audition followed by an interview with all performance area faculty. The audition includes the performance of one contemporary (post-1980) monologue which has been self-prepared. The audition, interview, and a review of academic and artistic record from the first year determine a “meets expectations” or “does not meet expectations” determination. Those students who “do not meet expectations” are placed on performance probation and receive a secondary review of academic and artistic record in the fall of their second year.

#### *Requirements to receive a “Meets Expectations” response:*

Maintain a B average in first-year core theatre coursework.

Application of learning outcomes from first-year core theatre coursework to self-prepared monologue.

Demonstration of self-awareness by way of clearly articulating strengths and weaknesses within the interview portion of the review.

Demonstration of professional practice in interactions with faculty, classmates, and fellow theatremakers.

#### *Professional Practice in the Performance Option includes but is not limited to:*

- Arrival to all classes, rehearsals, meetings and call times BEFORE the start time
- Arriving to classes, rehearsals, meetings and call times in appropriate attire





- Arriving to classes, rehearsals, meetings, and call times having adequately prepared appropriate material
- Responsibly learning their lines and blocking in a timely manner by off-book dates
- Remaining in the room and engaged during all classes and rehearsals
- Participating fully in classes, rehearsals and guest artist workshops (IE. responding verbally to questions, asking questions, contributing to discussions with peers).
- Taking action toward adequate self-care
- Refraining from electronic device use except during scheduled breaks
- Always be gracious when receiving notes
- Respecting rehearsal spaces at all times
- Respecting fellow actors at all times (this includes refraining from gossip and backstage drama)
- Respecting the art of theatre and film-making at all times

### Carson School Academic Standards (BA Theatre, BFA Acting)

#### *Terms*

*Carson School Sponsored Productions* include the Nebraska Repertory season, any faculty-led productions, and Theatrix.

*Performance Area Faculty* includes the Head of Performance, the Artistic Director of the Nebraska Repertory, and all major performance area instructors.

*Casting Procedures related to Probation* Students are required to audition for all Carson School sponsored productions regardless of academic standing. A list of any student who is on Final Probation (3rd semester) will be provided to any casting authority prior to auditions. Cast lists will be sent to the Director of the School/Executive Director of the Nebraska Repertory and the Head of Performance for approval of any student on Final Probation prior to announcement.

### Types of Probation

#### *University Academic Probation:*

University Academic Probation is run by the University Registrar. Students are placed on Probation if their semester or cumulative GPA falls below 2.00. Students are notified of their status via a letter and email from the Office of the University Registrar. Read more about Academic Probation here: <https://registrar.unl.edu/academic-standards/probation-dismissal/>

#### *Carson School Probationary Warning:*

Carson School Warning System is a developmental process run by Carson School administration to maintain a standard of excellence among Performance Area students. Students are notified of their status via a letter and email from the Director of the School. Further details on Carson School Probation are laid out below.



### Carson School Probationary Warning

#### *Reasons for receiving a probationary warning:*

- Missing an audition for the Nebraska Repertory or a faculty led production without prior approval
- Cumulative GPA is below 2.5

### Level One Warning

Should a student's cumulative GPA drop below a 2.5 or should a student miss a Nebraska Repertory, or a faculty led production audition without prior approval, the student will be required to meet with the following mentors in order to address any hindrances to future success.

- 1) The Head of the Performance Area
- 2) Their assigned advisor

Casting: Students who have received a Level One Warning and who are taking part in the above academic recovery procedures at the time of auditions, are eligible to be cast in Carson School Sponsored productions.

### Level Two Warning

Should a student's cumulative GPA drop below a 2.5 or should a student miss a Nebraska Repertory or faculty led production audition for the second time, the student will be required to meet with the following mentors in order to address any hindrances to future success.

- 1) The Head of the Performance Area
- 2) Their assigned advisor
- 3) The Director of the Carson School
- 4) The Carson School Academic Recovery Coach

Casting: Students who have received a Level Two Warning and who are taking part in the above academic recovery procedures at the time of auditions, are eligible to be cast in Carson School Sponsored productions.

Students who have received a Level Two Warning are expected to be in dialogue with their advisor, the Head of Performance, the Director of the Carson School, and the Carson School Academic Recovery Coach. Through this dialogue it may be determined that playing a role in a Carson School Sponsored Production could be detrimental to the students' success. In such a case, the student may be excused from casting eligibility. Such determinations are to be made in conversation with all parties and prior to auditions.

### Final Warning

Should a student's cumulative GPA drop below a 2.5 for the third time at the time of auditions, the student will not be eligible to be cast in Carson School Sponsored productions.



**Should a student's semester GPA drop below a 2.5 for the fourth time, the student will be transferred out of the Johnny Carson School of Theatre and Film and Hixson-Lied College of Fine and Performing Arts and reassigned to General Studies.**

#### *Expected Student Conduct*

Students cast in any Carson School sponsored production are required to adhere to the guidelines found in the student handbook.

- Taking action toward adequate self-care
- Arrival to all classes, rehearsals, meetings and call times BEFORE the start time, in appropriate attire, and having adequately prepared appropriate material
- Participating fully in classes, rehearsals and guest artist workshops (IE. responding verbally to questions, asking questions, contributing to discussions with peers).
- Being gracious during notes or feedback sessions
- Respecting rehearsal spaces and fellow actors at all times (this includes refraining from gossip)

**Failure to adhere to appropriate student conduct will require students to meet with the Head of Performance. If continued lack of adherence to appropriate student conduct continues, additional consequences, including ineligibility to be cast, may arise.**

#### **Students with a Design/Technical emphasis (TTDE)**

The DTM faculty makes assignments. Technical and design assignments for each production is led by graduate and advanced undergraduate students, assisted by a body of students fulfilling class requirements for introductory courses. Some technical work beyond class requirements may be done for credit by arrangement with the faculty.

Design/Tech emphasis (TTDE) majors must attend portfolio review, held during the first week of classes each semester. In addition, each student must meet with the faculty for a short interview following their review, as scheduled by faculty. Due to the nature of obtaining a complete education in theatre, performance is essential and, as such, participation is vital. Any event, which prevents a student from fully participating in an NRT assignment, must first be discussed and approved by the JCSTF Design/Tech faculty and the JCSTF director. Failure to address motivations and implications for avoiding NRT roles may result in the following penalties:

#### **D/T Area Probation:**



***Warning System:***

Warnings can be triggered in any of the following ways: Missing Portfolio Review, Missing Strike, Production/Design Deadlines, Production Responsibilities, Professional Demeanor/ Collegiality

***What Triggers Probation:***

Two warnings in consecutive semesters will trigger Probation; Academic Probation either from the University (2.0 GPA) or the Carson School (2.5 GPA); Emergency Removal from Production or Design Role

***Probation:***

When a student is put on Carson School Probation, the student will be removed from all design and production roles as assigned or agreed upon with advisor.

Probation Requirements and length of probation will be lined out in the letter of probation from the Head of Design and Technology.

Probation Progress Review will be done at the Student Interview following the Portfolio Review for each semester a student is on probation.

***Emergency Removal Procedure:***

Should a student fail to meet expectations inside of a production role in any producing entity, the D/T Faculty will meet to evaluate and make the ultimate call to remove or retain the student by a majority vote. If a student is removed from a production or design role they will immediately be put on Probation.

THEA 472- Probation previous semester triggers theoretical project instead of practical production.

***Appeals of Probation:***

Students may appeal Probation to the Director of the Carson School. Exceptions may be granted by the Director of the JCSTF, upon appeal, due to an academic, economic, emotional or physical hardship.

***Students with a Directing/Management emphasis (TDMT)******Stage Management***

Stage Management is an important and highly responsible area of performance. Students may volunteer as Assistant Stage Managers to gain skills. A stage management class is offered once a year, from which most NRT management assignments are made. THEA 300 is not necessarily a prerequisite for stage-managing on the NRT but is, however, highly recommended. Assignments are made and approved by the Production Stage Manager, with preference given to Stage Management class required projects. Assistant stage managers are, likewise, approved by the PSM. Theatrix stage managers come first from THEA 300 and then from student volunteers.



**Academic Probation**

Students on academic probation are not eligible for participating in performances outside of class requirements. Once the probationary status has been cleared, a student is eligible as before.

**NRT Productions for Credit**

In order to receive credit for participation in an NRT production, a student must enroll in the appropriate independent study class. Each independent study contract must be accompanied by a syllabus, prepared by the supervising instructor. The call number for the independent study class will be released following submittal of this specialized syllabus, provided by the instructor. Additionally, the student must register for a specific class. Tuition and class fees are the responsibility of the student. It is the JCSTF general practice that each independent study class hour should be the equivalent of 40 hours of work on the project.

**JCSTF Attendance Policy**

After a student misses an equivalent of one week's worth of classes, each subsequent missed class will result in the reduction of the final grade by a full letter grade (i.e., A to B, B- to C-).

- Students may be granted an excused absence, at the instructor's discretion, to allow those students to participate in extra-curricular events representing the University. In such cases, the instructor must be notified in advance.
- This policy, as approved by the faculty, represents the minimum requirement.
- Faculty members are permitted to develop more stringent attendance requirements, as long as those requirements are detailed in writing in the class syllabus and distributed at the beginning of each course.
- The policy on students who are late to class will be left up to the individual instructors.

**Class credit and shop hours**

Students are prevented from using one activity for credit in more than one class. For example, your shop hours for any tech class cannot count for extra credit in acting class. No double-dipping.

**Graduate Students**

Please see the Graduate Student Advisor for current policies regarding requirements and eligibility.

Graduate Student rights and responsibilities are governed by the guidelines of the Graduate College and his/her Assistantship Agreement.

Graduate Students in Design and Tech areas are expected to attend and participate in portfolio review, usually held the first Wednesday of each semester.



## Organizations and Activities

### Theatrix

Theatrix is the student-run producing entity. Its mission is to provide undergraduates, graduate students and faculty of the University of Nebraska—Lincoln the opportunity to produce performance pieces while maintaining and fostering artistic growth with a minimum of technical assistance and in so doing to add to the scope of theatre in the Lincoln area.

Theatrix is governed by Theatrix Council, which consists of three undergraduate students, two graduate students, two faculty members and the Artistic Director of Theatrix. The General Manager and Production Stage Manager are ex-officio members of Theatrix Council. The Director of the JCSTF, in consultation with the faculty, appoints all members of the Council yearly. The Council meets at the discretion of the Theatrix Artistic Director. The Artistic Director co-ordinates and oversees all portions of the planning, budget and productions of Theatrix and serves as the official liaison to the JCSTF, the University of Nebraska and the Media under the guidance of the General Manager and Production Stage Manager. The Artistic Director is also responsible for ensuring that JCSTF safety guidelines are met in productions. Additional officers (Business Manager, Technical Director) may be elected/appointed as needed by the JCSTF Director, in consultation with the Theatrix Council.

Students and faculty members wishing to direct a production in Theatrix should obtain a current Guidelines and Policy statement from the Artistic Director, then complete a Theatrix Production Application and submit it to the Artistic Director. (Due dates for the submissions are posted on the Theatrix callboard.) The Theatrix Council will then select productions of an appropriate number for any given semester, based on JCSTF goals and resources. Theatrix productions will be scheduled around Main Season productions.

Theatrix maintains its own bylaws and standards, overseen by three paid student positions:

- Artistic Director
- Managing Director
- Technical Director

### Nebraska Masquers

Masquers is the Recognized Student Organization primarily for students with a theatre emphasis, although open to all UNL students. Officers are elected in accordance with UNL's RSO policies. Among other events, Masquers produces the School's Award Banquet each spring semester. As an RSO, Masquers is governed by its own policies and by-laws.

### Cinema 16

Cinema 16 is a Recognized Student Organization primarily for the students with a Film and New Media emphasis. Officers are elected in accordance with UNL's RSO policies. Among other events, Cinema 16 produces the School's "Nebbies" and "Golden Can" events each spring semester. As an RSO, Cinema 16 is governed by its own policies and by-laws.



### **Lazzi**

Lazzi is an RSO at the University of Nebraska-Lincoln that specializes in short form improv. All UNL students are welcome to audition. As an RSO, Lazzi is governed by its own policies and by-laws.

### **USITT**

JCSTF Students maintain a chapter of The United States Institute for Theatre Technology (USITT). USITT is a place to network, exchange ideas, and grow. Professionals and pre-professionals in design, production, and technology for the performing arts have been keeping USITT vital and strong since 1960.

USITT provides learning opportunities, and networking for over 3,700 members worldwide. From the architects who design the spaces to those who create and manage productions, USITT is the place where the performing arts community gathers.



## Temple Building

The resources within Temple Building are provided to accommodate the needs of regularly scheduled classes, NRT and Theatrix productions scheduled throughout the year and the other vital needs of the JCSTF community.

Every effort will be made to maximize the efficiency of their use but students and faculty alike should recognize that, from time to time, resources from outside the JCSTF might need to be identified and put to use toward a successful theatrical experience.

The rooms in Temple Building are primarily classrooms during the day and then rehearsal/performance spaces.

## Safety

Maintaining the highest levels of safe conditions in Temple Building should be the highest priority of the entire JCSTF community. Unsafe conditions should be reported immediately to the Building Safety Officer or, if that's not possible, any faculty or staff member. UNL maintains vigorous policies and procedures concerning campus safety. They are available at <http://police.unl.edu>

Temple Building is equipped with sophisticated alarm announcements, tailored to specific types of emergencies. Listen carefully to the emergency announcements and follow its instructions.

If you discover a fire, activate the nearest fire pull station.

1. Move quickly and carefully to the nearest exit and evacuate the building.
2. Do not use the elevator.
3. Do not stop to gather belongings or wait for friends.
4. Upon exiting the building move away from the exit toward the assembly area:
  - a. Exits on the north side of the building, "R" street, go across the street to the lawn of the CBA building.
  - b. Exits for the west, 12th street, go across 12<sup>th</sup> Street to the area near the Lied Center Commons.
5. Remain in the assembly area and do not try to re-enter the building until the all clear or instructed to do so.

## Temple Building Resources

103, (CAD Lab)	Computer Aided Design computer lab. N-card access only. No food or drink is allowed.
104	"Smart" classroom. Rehearsals are prohibited.
16	Acting classes, directing classes and student rehearsals.



204	Classroom with drafting tables. This is the preferred location for Production Meetings.
215	JCSTF offices (Director, General Manager, Staff Assistant, Accounting Technician, Faculty/Staff mail delivery boxes, copy and fax machines.
221	Classroom with drafting tables.
224	Conference Room for production and other meetings.
26	Storage room for lighting equipment.
301/302	Large acting, voice and movement room with barres, wall mirrors, permanently installed sound equipment and a Marley dance floor.
304 (Lab Theatre)	<p>The Lab Theatre is a flexible black box, and seats about 160. Theatrix produces most of its shows in this space.</p> <p>Black box theatre space for acting, directing classes and limited public performances.</p>
306/307	Acting, voice and movement room with barres, wall mirrors, and a Marley dance floor.
309	Sound Design Studio
Attic	Storage for props and furniture and is closed except by permission.
Howell Memorial Theatre	Proscenium theatre for NRT productions. Howell Memorial Theatre (1st floor) – University Theatre and NRT productions are staged in this 317-seat proscenium theatre.
Studio Theatre	Studio Theatre (1st floor) – A flexible black box that doubles as a sound stage for film. The Studio also serves as a classroom/lab for the Lighting classes. University Theatre and NRT productions are mounted in this space.
<b>At the Mary Riepma Ross Media Arts Center (RVB):</b>	
213	Film and New Media classroom.
200	Storage room for NFM equipment, including lights, dollies and cameras.



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Media editing bays. N-card access with faculty approval only.

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You can view on-line schedules and make room reservations at: [www.unl.edu/prodmgr](http://www.unl.edu/prodmgr).

Temple Building hours vary. Check with the Production Stage Manager for current hours. UNL N-cards are programmable for specific door access, as needed. More information is available at [www.unl.edu/prodmgr](http://www.unl.edu/prodmgr). Students are prohibited from being in Temple Building after the official closing time (11:00 p.m.). Except for regularly scheduled academic classes and NRT productions, you must request a reservation in any Temple Building room. If you do not have a reservation for a room you are using, you may be denied access to Temple Building resources.

Temple Building facilities may be reserved for student use through the office of the Production Stage Manager. You can reserve rooms and check schedules at: [www.unl.edu/prodmgr](http://www.unl.edu/prodmgr). Priority will be given in the following order:

1. Regularly scheduled UNL classes
2. NRT productions
3. University Theatre productions
4. Theatrix productions
5. Student projects requiring a specific space
6. Scene rehearsals for JCSTF class projects
7. Usage from outside JCSTF

NRT and Theatrix productions will automatically have their performance space reserved for 5 weeks' rehearsal, as per the student handbook. Occasionally, special events may preclude rehearsal from being held in the performance space but these occurrences will be kept to a minimum. The stage manager will always be notified as far in advance as possible.

Performances and technical rehearsals in the Lab Theatre will include Rooms 301 and 306 as part of their overall space reservation.

### ***Student Usage of Temple Building Resources***

The faculty must approve all student performance projects not produced in the University Theatre or Theatrix seasons. The student(s) must secure a faculty sponsor who will present the proposal to the entire faculty. A majority of the faculty must vote FOR the project for it to be approved and subsequently produced in Temple Building.

### ***Food and Drink***

No food or drink is permitted in performance spaces unless required by the production.



### **Smoking**

No tobacco use is permitted in Temple Building, according to the UNL policies. Any use of smoke in a theatrical production requires approval and must be coordinated with JCSTF administration.

### **Alcohol**

Alcohol is prohibited in Temple Building except under the aegis of a specific catering license obtained for special events. The general manager coordinates obtaining these permits. Permits are never granted for events when students comprise the majority of guests.

### **Lobby and Elevator**

No properties or materials may be transported through the lobby area. Likewise, if any furniture and/or materials are transported in the passenger elevator, protective pads must be in place and returned to storage when transportation is complete. The lobby may not be used for rehearsals. Lobby furniture may not be moved unless requested by JCSTF staff. Every effort must be made to maintain the lobby for its primary function: as a gathering place for theatre audiences before, during and after performances. All other uses of the lobby are secondary.

### **Flyers, Posters and Announcements**

- Taping notices, flyers or posters to any painted surface or in the elevator is prohibited. The bulletin boards and hanging-ring boards on 2nd Floor are reserved for announcements pre-approved through the JCSTF Administrative Assistant, in Room 215.
- Under no circumstances may any notices be taped in the elevator or on the elevator doors.
- Messages to specific students (or groups of students) should be tacked to the bulletin board labeled "Student Callboard", on 2nd Floor.
- Handwritten signs are discouraged throughout Temple Building.
- No signage is permitted in the lobby except on the video monitors or in display stands.
- Flyers and posters must be removed within 24 hours of the event's conclusion. Violation will result in prohibition of posting future flyers.



## PRODUCTION MANUAL

*Procedures, guidelines, rules and safety practices for production staff, designers and crew*

The JCSTF is primarily concerned with incorporating a creative collaborative process, which takes into account modern production methods and practices. Safety is the utmost and ongoing concern. The faculty and staff approach NRT productions with a hierarchy similar to that of professional organizations. JCSTF production is the result of many artists and technicians working together to achieve the goals set out in the JCSTF Mission Statement.

### Facilities:

Beverages, other than water, are prohibited in the theatres. Food is prohibited in the theatres.

Only authorized personnel are permitted in the lighting and sound control booths. No food or drink is allowed in the lighting booth or near the soundboard.

Both NRT performance spaces are used daily by numerous entities not necessarily involved with the show currently in production. Every effort should be made to maintain a neat, presentable condition. The responsibility for this maintenance rests ultimately with the stage manager and the technical director.

No one, under any circumstance, shall operate the manual, Vortek fly or Studio POD systems unless he/she is directly involved with the current production and has had proper rigging training.

No one, under any circumstance, shall operate the light or sound systems unless he/she is directly involved with the current production and has had proper training.

### Scene Shop Tools and Equipment

NO ONE MAY WORK IN THE SCENE SHOP WITHOUT FACULTY OR STAFF SUPERVISION, INCLUDING OPERATION OF POWER TOOLS AND STAGE EQUIPMENT.

Before operating any equipment, seek the guidance of either the Shop Foreman or the Faculty Technical Director. No one else is allowed to grant permission for the use of any of the equipment.

### Protective eye wear

Any persons using, instructing in the use of, helping or observing the use of any power wood or metal working tools, pneumatic staplers or nail guns, must wear goggles or a face shield.

### Power Tool Use

The Shop Foreman, Technical Graduate Assistants, or Faculty Technical Director must instruct all persons using any power/pneumatic tools in the proper and safe use of these tools.



No power tools can ever to be used by anyone working alone. At least one other person must be present (i.e. be in the general work area).

### ***Borrowing/Usage of Stage Equipment and Tools***

- Requests for stage equipment must be made through the Faculty Technical Director.
- Stage equipment can be rented at the discretion of the Technical Director.
- Power equipment in the Scene Shop is not available for use by anyone other than those directly involved with the current production.

### ***JCSTF Truck***

Before using any University vehicles, you should become familiar with University Policy concerning use of state-owned vehicles. Policies can be found at: <http://transportation.unl.edu/>. Additionally, JCSTF requires that you reserve truck usage through the Scene Shop Foreman. You may park only in the reserved space at the loading dock.

### ***Rental/Borrowing Guidelines***

#### ***Props***

Props may be borrowed through the Graduate Teaching Assistant in Props, with the express permission of the Theatre Technical Director and/or Production Stage Manager.

#### ***Lighting Equipment***

Lighting Equipment may be available for student use, including Theatrix, with the express permission of the Faculty Lighting Design Advisor. The availability of equipment for any given project will be decided on a case-by-case basis.

A fee may be required to cover expendable usage.

No changes or alterations to equipment are allowed. Users may not alter the configuration of any JCSTF equipment.

#### ***Sound Equipment***

Sound Equipment may be available for student use, including Theatrix, with the express permission of the Faculty Sound Design Advisor. Procedures for equipment sign-out can be found at: [www.unl.edu/prodmgr](http://www.unl.edu/prodmgr). The availability of equipment for any given project will be decided on a case-by-case basis.

The Sound Studio must be reserved. Usage will be allocated with the same priority as other JCSTF resources, as outlined above.

A fee may be required to cover expendable usage.

No changes or alterations to equipment are allowed. Users may not alter the configuration of any JCSTF equipment.



### ***Costumes and Props***

If any costumes or properties are required for a scene, the Instructor must check them out from the appropriate shop. A fee may be required. Use of the scene shop, its staff, or any of its equipment must be contracted through the faculty Technical Director and the Shop Technician.

#### ***Costume Rental Agreement Guidelines:***

Requests for Costume materials must be addressed to the Sewing Technician. Only recognized organizations may rent materials. Every effort is made to accommodate the request based upon:

The prior relationship with the prospective organization, the size and scope of the present or concurrent production needs, the needs of current student projects, and whether the items can be rented from other shop in the area that specializes in costume rental.

Organizations wishing to rent materials must phone the costume shop prior to visiting and arrange a meeting with the Sewing Technician. A time and day will be agreed upon when the organization or its representative can, with supervision of the costume shop personnel, select materials that are available from the costume storage areas. The list of the desired material will be written down and signed by the Sewing Technician and the Renting Organization. This document serves as a binding contract. The deadline for the return of the materials must be agreeable to both parties. The return date is normally one week after the organization's final performance. A down payment is made when the costumes are to be picked up and is held if any damages occur. Costumes must be returned to the Costume Shop during regular business hours (Monday through Friday, 9 a.m. until 5 p.m.). Costumes should be returned to the Shop CLEANED (this includes dry-cleaning if needed) and in the same condition they were rented. If alterations are needed, the renting organization assumes responsibility for all damages incurred in the process. The costume shop reserves the right to assess a charge if the costume is damaged while the renting organization is in possession. Damages by an organization renting materials may inhibit future renting to the organization. The costume shop reserves the right to refuse rental to any organization or representative.

### ***CAD Lab (Temple Room 103)***

Each student requesting access to the CAD Lab will be asked to sign an agreement outlining rules and regulations. Forms are available from DTM faculty members. The Production Stage Manager administers access.

Copies of this agreement are available through the Production Stage Manager or at [www.unl.edu/prodmgr](http://www.unl.edu/prodmgr).

Printing accounts for each production and academic classes are established each semester. Personal printing projects not associated with any of the listed choices is prohibited in the CAD Lab.

### ***Howell and Studio Control Booths and Edit Bay Suite***

- No food or drink is allowed in any control booth or edit suite.



- Always keep the door closed if you leave the booth or edit suite. Failure to comply with this can result in loss of privileges and/or dismissal from class.
- Please remove your project from the computer hard drive after every use.

### **Firearms and Pyrotechnics**

- All performers using a handgun during a performance shall be expected to complete an “Indemnification and Waiver” form.
- All guns will be kept in a locked box in a locked room in Temple Building. The Graduate Teaching Assistant in Props (or assistant stage manager, where appropriate) will assume responsibility for gun safety from the time of their first use in Technical Rehearsals through Closing Night.
- Before the safety of any person involved comes into question at any time during the production because of gun handling, any person believing such safety to be at risk should immediately seek out the attention of the Technical Advisor or any other Faculty/Staff member present and report such risk.
- Only the individual who carries it on stage and the Graduate Teaching Assistant in Props, and the Gun Wrangler shall handle guns. The Stage Managers and his/her assistant may assist in this relay if necessary within the confines of the production.
- Adequate time will be allowed for individuals to inspect the guns to make sure that there are no shells present in the non-firing pistols and that the appropriate number of unused and used blanks is present in the firing pistols.
- Actors who handle the guns will be called for “gun check” 10 minutes early. They will witness the Gun Handler remove the guns from the locked box and load the appropriate number of blanks for their entrance. A dowel will be run through the barrel to make sure there are no foreign objects present. The cylinder will then be loaded with the appropriate number of blanks. The gun will then be replaced into the locked box. Before the actor’s entrance, they should come to the locked box to retrieve the gun. The actor will then walk immediately to his/her entrance and following the scene will walk with the gun immediately back to the locked box where he/she will deliver the gun to the Gun Handler.
- The assigned gun wrangler is responsible for cleaning each handgun following each rehearsal/performance in which the gun is fired.

### **Pre-Production & Design Phase**

**Schedules for individual shows can be found at: [www.unl.edu/prodmgr](http://www.unl.edu/prodmgr).**



**Pre-Production**

Participating in JCSTF productions, through performance, design or technical support, provide JCSTF students the necessary practical application of their academic study.

The JCSTF NRT season is selected in order to give students experience in many different genres and different performance situations. Varieties of performance styles, concept and design stylization and a range of cultures and historical periods are also stressed.

**Budgeting and Finance**

The Faculty (Production Manager) oversees and assigns each production's budget.

The purchasing needs and distribution requirements are established after the budgets have been appropriated to the production program.

Each area is then responsible for maintaining artistic integrity while remaining within the given budget for that area. If the appropriation of funds is not adequate for a given area, the director of that production area must confer with the JCSTF Director to remedy the situation. If budgets are not adhered to and tightly maintained, funding to the overall production program will inevitably suffer.

**Americans with Disability Act (ADA)**

From time to time, an audience member may require interpretation for certain performances. We will provide accommodation by possibly augmenting the lighting and/or scenic designs. Every scenic and seating layout must comply with ADA requirements.

**Faculty, Staff and Student Assignments for NRT Productions**

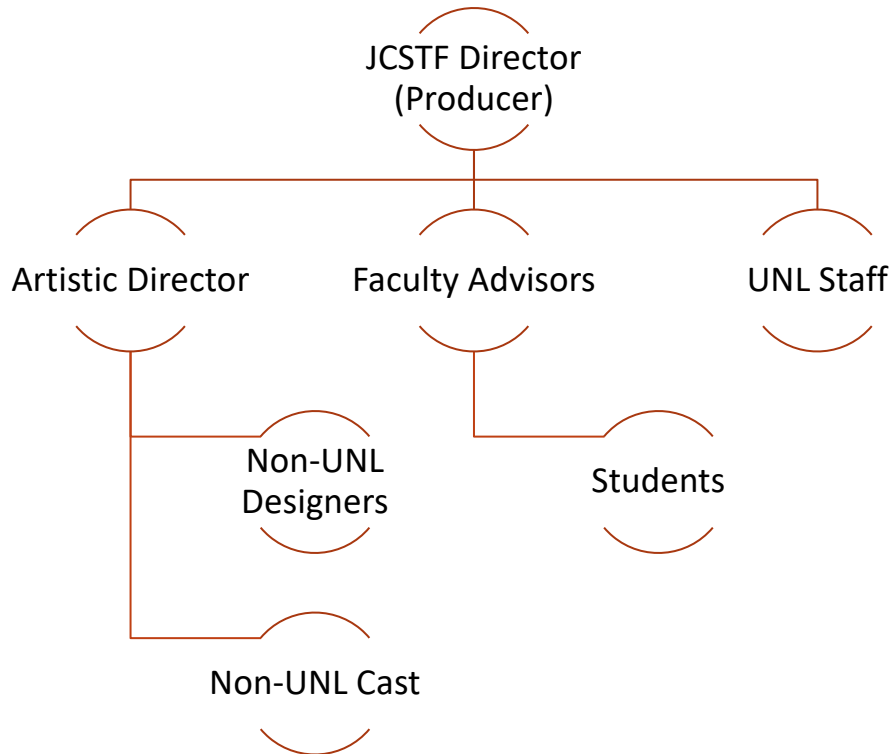
Each NRT production will have the design and technical positions assigned by the DTM Faculty. The JCSTF Director will act as the equivalent of a "Producer", being the final word in decisions irresolvable by the individual production's staff. Each of faculty advisors will also be responsible for implementing disciplinary actions if the student technicians/designers under his/her charge do not fulfill the requirements of the production, as directed in classes or through independent study syllabi.

Likewise, the design/technical faculty provides similar input for production designers and technical staff. Student designers should meet with the appropriate advisor throughout the pre-production and production process.

All production communications should include each student's advisor.







### Student Production Crew

Under the direct supervision of his/her advisor, along with the Artistic Director, the following is a list of personnel, usually populated by students, specific to JCSTF. It is assumed that a basic knowledge of duties associated with the following positions have been gained through JCSTF classes and/or practical experience.

#### Stage Manager

- The Stage Manager is perhaps the most integral part of the production team. He or she works with the director, the design team, actors, faculty and staff, and handles all details of the rehearsal process. The stage manager enforces rehearsal discipline and prepares the promptbook. Once the production moves into technical rehearsals, the Stage Manager is responsible for calling the technical cues as well as acting as supervisor for student running crews.
- The Stage Manager prepares a complete prompt script, following the guidelines of the Stage Management supervisor. In Temple Building, once Technical rehearsals begin, the prompt script must not leave Temple Building. The Stage Manager Advisor must be notified where the prompt script is kept, in order to orchestrate a seamless transition with the Assistant Stage Manager, if the need arises.
- The Stage Manager will report any rehearsal schedule variations to the PSM before they are considered “approved” and may be announced to the cast and/or crew.



**Technical Director**

The Technical Director oversees all technical aspects of an individual production. He/she is expected to attend all production meetings as well as coordinate schedules of the various production crews in the days leading up to technical rehearsals. Once Technical Rehearsals begin, he/she is expected to be present during every rehearsal coordinating efforts with the Stage Manager.

The Technical Director, under the supervision of the Production Manager, is responsible for the production's budget, under the oversight of the Faculty Technical Director.

**Scenic/Set Designer**

Reports to the Scenic Design Advisor.

The scenic designer is responsible for maintaining an audience seating capacity. Such limits are particularly sensitive in the Studio Theatre.

**Costume Designer**

Reports to the Costume Advisor and works cooperation of the Costume Shop Supervisor.

**Lighting Designer**

Reports to the Lighting Advisor and must necessarily work closely with the Master Electrician and his/her assistants.

**Sound Designer**

Reports to the Sound Advisor. The Sound Designer is responsible for assembling the in-house communications system.

**Props Master**

Is responsible for all the properties required for the assigned production. He/she works with the Graduate Properties Assistant to purchase, borrow or build the necessary props, including furniture, set props and hand props, under the direction of the Scenic Designer.

**Master Electrician**

Must coordinate his/her scheduling needs with the Technical Director under direct supervision of the Lighting Advisor. The ME must be responsible for the safe wiring and hanging of all instruments and equipment. Light Hang and Focus

The Master Electrician is responsible for hanging every instrument with a safety cable attached.

**Choreographer/Movement & Fight Choreographer**

To create successful movement for a production, he/she must:

- Help the actors, and dancers to avoid injury by conducting an extensive warm-up to prepare for bodywork.
- Help communicate the theme, main idea, and/or concept of the director through movement.



- Incorporate the skills of the dancers involved. Aid the actor in the style of the production by teaching proper use and handling of costumes and props. To serve other needs of the director related to movement (i.e. stage combat, circus skills, etc.)
- Meet with Musical Director to determine what if any music will be cut or added. Also review and consider the requirement of the singing and dancing.
- At auditions teach combinations to the actor/dancers to determine their skills. At onset of rehearsals, teach dances working with the rehearsal accompanist.
- Throughout the rehearsal process, work closely with all other members of the production team towards creating a unified production.

### **Musical Director**

- Works in conjunction with the other members of the Production Team in realizing the Director's concept of the show.
- Works with the musicians in rehearsal to create the mood, tempo, and rhythm of the musical score.
- Works with the singers, in conjunction with the Director, to realize the mood, tempo, and rhythm of the musical score and of the performance.
- Works with the other members of the production team in trying to eliminate problems that may occur in regards to costumes, lighting, technical elements, or any other elements of the production.
- Normally is responsible for conducting the musicians in performance and communicating any notes to the Stage Manager.

### **Dramaturg**

The dramaturg assists the director with the art or technique of dramatic composition and theatrical representation. He/she assists the director and publicist with program notes, lobby displays, actor and designer research.

### **Assistant Director**

Assists the director with the dramatic aspects of the production.

### **House Manager**

Safety MUST be the house manager's primary concern. He/she should be familiar with all procedures concerning severe weather, medical emergencies, and locations of: telephones, first aid kits, exits, emergency lights, flashlights and other emergency needs.

### **House Managers:**

- Must arrive at the theatre at least 60 minutes prior to curtain time.
- Directly supervises ushers
- Coordinates curtain time with box office personnel and the stage manager.  
From the time the stage manager notifies the house manager that he/she may open the house and curtain, the auditorium and lobby are under the control of the house manager.



- Are required to remain in the lobby throughout the performance in order to handle latecomers and emergency situations.
- Must have direct access to an emergency weather radio and ensure it is operational while audience is present.
- Should become certified in CPR and other basic first aid procedures.
- Must know locations of: nearest fire extinguisher, first aid kit, and fire alarm pull station.
- Is responsible for posting signs and enforcing prohibition of cellular phones, pagers, flash cameras and other recording devices.
- Is responsible for posting signs alerting the audience when any of the following are used during performance: strobe lights, pyrotechnics, gunfire and atmospherics (including cigarettes, fog, mist, haze, cigars).
- Disburse promotional materials, especially programs.
- Consult usher book in box office and contact ushers making sure they remember their commitment
- Prior to each opening, discuss with stage manager the special problems of this production, its intermissions, running time, curtain calls, and communications regarding opening of house and start of play.
- Cleanliness of Lobby floors and furnishings, entrances, etc., in cooperation with custodial crews.
- Responsible for lobby concessions.
- Check for malfunction in theatre seats daily.
- Proctor auditorium and lobby before and after each performance -- lock doors, turn out lights, and secure auditorium and lobby.
- House Managers must be familiar with the rules for Howell and Studio Theatres and the guidelines for Ushers., The House Manager is the first face the audience encounters and is, therefore, representing a first impression for the entire JCSTF.

### Ushers

The safety and comfort of the audience should be foremost in your mind. Familiarize yourself with locations of exits, telephones, fire extinguishers, first aid kits, restrooms, drinking fountains, etc.

- Report for duty to the House Manager, promptly 45 minutes prior to curtain time. Be certain that the House Manager gives you proper instructions and you are familiar with the seating arrangement in the auditorium.
- Dress shall be in accordance with pre-arranged plans determined by the House Manager. Check before you come to the theatre.
- Admissions and exits through the entrance doors are prohibited during the play unless prior arrangements have been made in consultation with the director and JCSTF staff.



- Open doors immediately at intermissions, unless otherwise instructed by the House Manager.
- Perform other duties, as reasonably assigned by the House Manager.

Your job as usher makes it absolutely necessary that you treat theatre patrons courteously at all times, however, any abuse of the theatre or its equipment should be stopped politely but firmly. If you are unable to convince the offender to cease their abuse, report the offender immediately to the House Manager. Ushers are responsible for preventing disruptive behavior during the performance. If courteous request is ineffective, you must report the offender to the House Manager.

### Auditions

The acting/performance faculty is often involved with the casting of NRT productions, providing influence concerning how a role may or may not benefit a student.

- Production Stage Manager will coordinate with director(s) concerning time and place for auditions.
- The Stage Manager(s) for each of the auditioning productions is expected to run the combined audition process, under the supervision of the Production Stage Manager.
- Before NRT auditions begin, the student academic advisors will supply the PSM with a current list of students on academic probation. These students will be prohibited from being cast in NRT productions. They must, however, still audition.

### Callbacks

The Stage Manager for each individual show will operate the callbacks for his/her show. He/she will post any additional requirements as per the Director. Callbacks will preferably be held in the performance space.

Only after each of the semester's NRT productions have held callbacks will any cast list be posted and even then, only after review for academic eligibility.

### NRT Rehearsals

The Actors' Equity association rulebook (currently SPT/7) governs all rehearsal rules and guidelines. A copy is available from the Production Stage Manager.

### Rules and Regulations

- The stage manager will announce the rehearsal schedule on or before the first rehearsal. The calls for a specific day may change but will be announced early as possible, and not less than 24 hours in advance.
- No student shall be excused from class to attend a rehearsal.
- Scheduling conflicts must be listed at the time of audition. Listing of conflicts is, however, not an automatic approval to miss rehearsals and/or performances.



- Performance emphasis (TPER) students are required to accept roles as cast. Penalties for not taking the responsibility to address scheduling conflicts vary, based on the severity. Penalties may include forfeiting your role, prohibition from participating in future productions, to dismissal from JCSTF.
- No actor shall leave a rehearsal without notifying the Stage Manager.
- For rehearsals between First Tech and Final Dress, directors should address notes to the production staff while actors get out of costume, and then give actors notes.

### Actors' Responsibilities

- Each actor is responsible for obtaining the production script, on his/her own accord and becoming familiar with it before auditions. Likewise, the actor must be aware of the director's instructions concerning the prior familiarity of the script, including whether or not the director has requested the actors come to the first rehearsal "off-book".
- Actors are expected to arrive at the theatre early enough to be ready for rehearsal by the time of their call. The Stage Manager determines the call times.
- Actors are responsible for finding out the time of their call. Lists are normally posted on the show page at [www.unl.edu/prodmgr](http://www.unl.edu/prodmgr).
- Actors are responsible for having their lines memorized by the time the Stage Manager announces which rehearsal you should be "off book".
- Immediately when you know you will be late or are unable to attend rehearsal or will unavoidably be detained, you must contact the Stage Manager. It is the actor's responsibility to have contact information for the production's stage manager.
- Unexcused Lateness and/or absence will not be tolerated and may result in dismissal from the production, at the discretion of the faculty.
- Excused absences from rehearsal can only be arranged with the Production Stage Manager.
- No actor can leave the rehearsal without permission from the Director and the knowledge of the Stage Manager. Actors must remain within the theatre, the commons, or in the immediate area of the theatre during the rehearsal. The rehearsal area must be kept quiet and business-like during all rehearsals.
- Rehearsal props must be returned to the designated prop area by the end of each rehearsal. Performance props should not be used until permission is given. Partially completed construction of the set may be dangerous to the actor. Therefore, do not use any portions of the set until you have received permission.
- Actors should come to rehearsal with proper equipment and clothing. They should dress in suitable, comfortable, appropriate clothes.
- Actors should bring pencils for blocking and notes.
- Valuables and purses should not be left outside of the rehearsal space.
- Rehearsals are closed to visitors except those invited or involved in the production and members of classes assigned to attend.



- The actor is also responsible for acquiring personal supplies of makeup. Arrangements may be made with the Costume Shop personnel to purchase a personal kit.. The Costume Shop will supply show-specific makeup.

Each production's cast members may elect a "deputy" to represent the cast in rules disputes and other potential concerns. It is preferable to address concerns internally but if that becomes impossible, an elected/appointed deputy should contact first, the Production Stage Manager, then a faculty/staff member or the JCSTF Director. An upperclassman cast member will coordinate the deputy election. The deputy cannot be the stage manager. This deputy will, in no way, supersede the responsibilities of the Equity Deputy.

## Nudity

JCSTF is committed to keeping artistic choices available as a part of our productions.

**Educational Requirements:** As a learning institution, our productions are both artistic and curricular in nature. Because they are curricular, students often must attend performances to fulfill casting requirements, and many are required to participate in productions in order to complete their major. These requirements eliminate much of the choice a student has whether or not to attend/participate in a specific performance.

**Power Differential:** In the academic environment, there is a power differential between faculty and students as well as between graduate students and undergraduate students. This relationship may cause students to feel pressure if asked to consider nudity as part of their performance.

**Social Media:** The advent of social media makes live nudity an ever-more challenging choice in production. JCSTF is highly sensitive to the privacy rights of our students and strives to protect their well-being by not placing them in harm's way. This includes requiring students to perform without clothing and/or allowing others to take photos of the nude performers and making them available to a larger audience.

This policy is designed to facilitated responsible decision-making, rather than censorship, in order to best support the choices, we make onstage.

### Nudity Proposal Process

1. The Faculty member, guest artist, or student proposing nudity in a school event must provide a clear statement to the Director of the School and Production Stage Manager describing why the nudity is critical to the artistic and pedagogic vision of the work. Discussion of the submission will take place between the proposer, the Director of the School and the Production Stage Manager. Submission of a request does not guarantee approval. The proposal may be declined or accepted with conditions. This statement must be received prior to auditions/casting for the project.



2. The matter must be openly discussed with the persons involved in the production/event, including crew, designers and all cast members. An outside person, such as the Director of the School and/or the Production Stage Manager, will observe this discussion in order ensure everyone involved has the opportunity to voice their concerns and/or discomforts.
3. Students involved must be offered a clear channel to voice any concerns they have about the request in confidence with the Director of the School and/or the Production Stage Manager. They must also be made aware of other resources beyond the School if they are uncomfortable questioning the request within the School.
4. Clear and effective measures must be put in place to preserve privacy for the persons being asked to be nude during rehearsals and performances. Lighting, costumes, distance or other factors must insure that the nudity cannot be photographed clearly. This must be tested under show conditions prior to the first public performance. Additional front of house personnel will be added to the venue to ensure that recording and images are not being taken by unauthorized recording devices.
5. Appropriate announcements will be made to the public in order to inform them that nudity will be a part of the event.

### **During the Rehearsal Period**

The Stage Manager will notify the cast of the general rehearsal schedule, arrange with the cast to participate in publicity/promotion events.

The Stage Manager will prepare a complete contact sheet and distribute one to all faculty/staff members as well as everyone involved in the specific production.

The Stage Manager will distribute a general rehearsal calendar of days and times, to be detailed later. Once this calendar is distributed, days off cannot be changed.

The stage manager will communicate with the production team and advisors through nightly rehearsal notes via email. These rehearsal reports are required to be delivered the night after rehearsal; not the following morning.

### **Run of Show**

#### **Stage Manager**

- Communicates maintenance needs to the Technical Director and the production staff via nightly performance reports.
- Maintains the artistic integrity of the performance.
- Maintains a safe and hospitable working environment for cast and crew.
- Supervises the Running Crew.
- Provides daily rehearsal or performance notes to entire production staff and their advisors.





### Actors

- Maintain the artistic vision of the Director throughout the run of show.
- Are required to fully participate in archival photo call.
- Non-Equity performers are required to fully participate in strike.

### Running Crew

- Running Crew for the Nebraska Rep will be assigned by the Production Manager, according to the syllabi of specific courses.
- Report directly to the stage manager.
- Are required to participate in photo call and strike.
- Must wear black clothing and shoes from first dress rehearsal throughout the run of show unless otherwise instructed by the Stage Manager.

### Photo Call

- Photo call time and date will be announced after the first rehearsal. If it occurs during a rehearsal, no lighting or positioning accommodations will be allowed. If it occurs outside of rehearsal, the AEA rules will apply.
- If the photo call occurs outside a normal rehearsal, the stage manager is responsible for compiling the list of 15 or fewer shots, in collaboration with the director and designers, whenever possible.

### Strike

All UNL student company members including the running crew and ALL tech/design undergraduate students as well as ALL graduate students with assistantships are required to participate in each strike.

### Technical Director

The Technical Director is in charge of strike. He/she assigns duties and is responsible for every aspect of strike. His/her foremost concern must be safety. It may become necessary for him/her to step back from actually participating in the strike in order to become an observer. The Technical Director must take the time and devote the attention to predicting unsafe situations, not simply reacting to them once they occur. Complete attention must be devoted when the following are in use:

- The fly rail system, especially when loading/unloading weights.
- The stage elevator.
- Flown scenic pieces.

He/she is responsible for communicating the strike requirements to crew chiefs under his/her supervision, especially the Master Electrician.

The Technical Director oversees the strike in every way. Safety must be his/her utmost concern at all times. He/she decides on the break schedule and when the crews (including actors) will be released.



Following the final curtain, cast members and running crew will be given a break before they are required to report for strike duties.

**Post-Mortem**

During the 15<sup>th</sup> week of each semester, a review of designs and process will be held with advisors, designers, the stage management crew and any other interested parties.



### **Failure to Adhere to Guidelines in this Manual**

If the guidelines and rules set out in the manual are ignored or otherwise not adhered to, the students involved will:

Receive a written warning and be downgraded one letter grade.

Be removed from his/her current position on the individual production. He or she will also receive a failing grade, especially if safety concerns are involved in the shortcomings.

If the problem persists on any future production, the student will be:

Prohibited from participating on future NRT productions.

Dismissed from the Production emphasis.

Proposed changes and amendments to the Student Handbook and Production Manual must be made in writing to the Director, who will present the proposals at the next scheduled faculty/staff meeting. Student input will be solicited from the appointed student representatives at the faculty/staff meetings and a vote on the issue will be held after those representatives have had an opportunity to discuss the proposals with their various constituencies. For the purpose of timeliness, a vote will be held no later than three weeks after the initial discussion. All full-time faculty, staff, and the appointed student representatives will have a vote. This publication is constantly evolving. An updated version will be available in print in Temple Room 215 at the beginning of each semester. A currently updated version will always be available online at: [www.unl.edu/prodmgr](http://www.unl.edu/prodmgr).



## Request for Ancillary Work Waiver



HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS  
Johnny Carson School of Theatre and Film  
Nebraska Repertory Theatre

### REQUEST FOR ANCILLARY WORK WAIVER

**POLICY REMINDER:** NO GRADUATE STUDENT IS ALLOWED TO ENGAGE IN OUTSIDE PROFESSIONAL WORK OR IN EXTRACURRICULAR WORK WITHOUT THE WRITTEN CONSENT OF THEIR AREA HEAD AND THE HEAD OF PRODUCTION. ANY VIOLATION OF THIS RULE WILL WARRANT A DISCIPLINARY REVIEW OF THE GRADUATE STUDENT AND THEIR ACTIVITIES. THE COMPLETION OF THIS FORM WILL CONSTITUTE THE AFOREMENTIONED WRITTEN CONSENT.

TO BE VALID THIS FORM MUST BE COMPLETED BY THE STUDENT BEFORE OUTSIDE WORK IS TO BEGIN OR COMMITTED TO:

DESCRIPTION OF PROJECT:

DATES OF PROJECT:

WILL YOU RECEIVE UNL CREDIT FOR THIS PROJECT?

☐ YES

☐ NO

WILL YOU BE REQUESTING UNL FACILITIES, RESOURCES OR EQUIPMENT FOR USE IN THIS PROJECT?

☐ YES

☐ NO

\_\_\_\_\_  
SIGNATURE OF AREA HEAD

\_\_\_\_\_  
DATE

\_\_\_\_\_  
SIGNATURE OF HEAD OF DESIGN

\_\_\_\_\_  
DATE



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