

University of Florida
College of Fine Arts

School of Theatre and Dance

PRODUCTION POLICY MANUAL

2012-2013

School of Theatre and Dance internet site:
<http://www.arts.ufl.edu/programs/generaltheatre.aspx>

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Introduction

The purpose of the Production Policy Manual is to define the policies and procedures for events produced by the University of Florida School of Theatre and Dance. These policies are effective beginning July 1, 2012 for the 2012-2013 academic year. The Production Policy Manual is available from the Director of Operations or online at <http://www.arts.ufl.edu/programs/generaltheatre.aspx>

Building

Building Security

- In the event of an emergency call 911
- Report any suspicious behavior or security issues to the University of Florida Police Department at 392-1111
- The building is closed 7 days a week from 11:00 pm-7:00 am.
- The building is closed on University of Florida Home Football Games.
- In the event that the University of Florida is closed, there are absolutely no rehearsals, shows, or any other use of this building allowed.
- All rooms are to remain locked when not in use.

Weekdays:

- The building is open for use during normal academic business Monday through Friday from 8:00 am-5:00 pm.
- During that time, rooms are scheduled by the Director of Operations and are available on a first come first served basis unless they are already scheduled for academic use.

After Hours on Weekdays:

- Students may use the building from 5:00 pm-11:00 pm for school related productions. They must take responsibility to lock up. They are to make sure no one else is in the building that does not have permission when they leave.

Weekends:

- The building is available on weekends (except Home Football Game Days) from 8:00 am-11:00 pm to students in rehearsal for school related productions.

School Productions:

- Rehearsals can only be called during the times of 6:00 pm-11:00 pm on weekdays and 8:00 am-11:00 pm on weekends.
- Some dance productions rehearse during weekday hours.
- At 11:00 pm the building must be vacated and locked.
 - Any Directors notes or clean-up must be completed before 11:00 pm.
- Stage Managers are responsible for clearing and securing the building on evenings when they have a show in rehearsal or performance.
 - In the event there is more than one show in rehearsal or performance, the last Stage Manager in the building must clear and secure the building.
 - Stage Managers must never clear and secure the building alone.
- Each evening the Stage Manager must submit a Security Report to Director of Operations, School Director, and Technical Director.
 - This report must include: time in and out of building, if all exterior doors were locked, and who, if anyone, was still in the building when the Stage Manager left.

Building Usage and Rules

- All rooms in the Nadine McGuire Theatre and Dance Pavilion are laboratories for use exclusively by School of Theatre and Dance faculty, staff, and students.
- No external group, student, or otherwise, may use any of the School of Theatre and Dance facilities without a Contract.
- All Rehearsal Spaces are to be booked through the Director of Operations at least two weeks prior to need. Scheduling is dictated by show or event needs with no Non-School event having inherent priority. Scheduling conflicts are to be resolved by the Director of Operations with appeal to the Design and Production Area Head.
- Dance Area Coordinator must approve use of Dance Studios in addition to being booked through the Director of Operations.
- Absolutely no Street Shoes are allowed in any of the Dance Studios (G-006, G-010, G011). Shoes designed for dance are only allowed in the Dance Studios.
- Aerial Dance equipment may not be used without a dance faculty member present.
- No activities are allowed that scar or mark the floor. This includes tap dance.
- No food or drink is allowed in the studios. Capped water bottles are permitted. Any spills must be cleaned up immediately.
- Hair and body products that leave residue on the floor are not allowed in any of the spaces.
- No tape or any other marks are allowed on any of the floors without the express permission of the Director of Operations.
- No painting or building in any of the Studios.
- All furniture and other objects must be stacked and/or moved from the center of the room towards the walls, in an organized manner, after every use. Any furniture or black rehearsal cubes moved from a studio for rehearsal purposes must be returned to their original placement.
- Pianos must be returned to their original placement and may not be moved between rooms without the express permission of the Director of Operations.
- Injuries must be reported immediately to faculty or staff and an Accident Report must be completed. Accident Reports are available at the Director of Operations office.
- School Productions always have precedence. Spaces for Non-School Events are on a first come, first serve basis. There is always the potential you will be asked to leave because of School events and needs.
- See page 31 for information on the Stephen C. O'Connell Center Dance Studio Room 2450

School of Theatre and Dance Productions

Levels of Technical Production

Full Support- All shows within the official SoTD season

- Designers are assigned to the following technical areas for this level of production:
 - Scenery
 - Lighting
 - Sound- if available
 - Costumes
- Design meetings are scheduled by the Technical Director and production meetings are scheduled by the Director of Operations.
- This level of production provides a budget allocation for each technical area.

Minimal Support- Readers Theatre, BFA Dance Showcase, MFA One Acts

- Designers are not assigned to this level of production.
- Support comes from individual shops and technical staff.
- No budget is allocated to this level of production.

Scenery

- Limited seating options are available in the Black Box Theatre based on availability.
- No audience sitting on the tech ledge of the Black Box.
- Risers and chairs (if available) should be moved by the cast.
- Drapery should be hung by the cast.
- Any available black rehearsal cubes may be utilized.
- The Technical Director may approve use of stock furniture and props. These may not be modified for the production.
- All furniture must be returned within 48 hours after the completion of the performance by the Director or appointed person.

Properties

- A member of the cast should be designated Props Master.
- The Technical Director must approve the use of any School props.
- All School props must be returned to prop storage within 48 hours after the completion of the production.

Lighting

- A basic repertory plot (based on the seating configuration) will be made available for general lighting.
- A light board operator may be assigned to this level of production.

Sound

- Limited sound reinforcement may be available.
- If specific sound effects or needs arise, talk to the Master Electrician to see if there is a possibility for use.

Projections

- Limited projection equipment **may** be available for use including:
 - One projector
 - One standing projection screen
 - One computer
 - A projection operator may be assigned to this level of production.

Costumes

- A limited number of costumes are available for use with permission of the Costume Supervisor. This should only supplement items from the cast's own closet.
- All costume requests should be coordinated through 1 person who will be the Costume Coordinator. That person may be the director or another person selected by the director. That request should be made to the Costume Supervisor no later than the production meeting 2 weeks prior to the show.
- The Costume Coordinator and Costume Supervisor will set a schedule for when the costumes will be available for use. That date will be no later than one week before the show.
- Washing and cleaning should be arranged with the Costume Supervisor.
- All items must be returned clean and in good condition within 48 hours of the final performance.

Meetings

- Two weeks prior to the show a meeting will be conducted by the Director of Operations to discuss and clarify the seating and lighting plots and for the Costume Coordinator to provide a list of costumes requested if it has not already been provided.
- This is the only official meeting to be held for this level of production.

Theatre Block Auditions

- It is School practice to hold Block Auditions in order that shows, which have overlapping rehearsal cycles, can be fairly cast.
- Block Auditions for 2012-2013 season:
 - Fall:
 - BFA/MFA – August 22, 2012
 - BA/Open – August 23, 2013
 - Spring:
 - TBA
- An audition sign-up sheet will be posted the first day of classes for Fall Block Auditions and TBA for Spring Block Auditions.
- All participants are to report to the box office lobby of the Constans Theatre.
- Participants to audition are required to fill out an information sheet when they arrive.
- Everyone is also encouraged to bring several copies of headshots and resumes.
- BFA/MFA theatre students will have 2 minutes to perform two contrasting monologues if not auditioning for the Fall musical. If auditioning for the Fall musical then 2 minutes and 30 seconds will be allotted for the two contrasting monologues and 16 bars of music.
- BA/open auditions are open to anyone. They will have 1 minute to perform one monologue if not auditioning for the Fall musical. If auditioning for the Fall musical then 1 minute and 30 seconds will be allotted for the one monologue and 16 bars of music.
- For musical auditions during Fall Block Auditions, please bring sheet music with you and a piano accompanist will be provided at the site.
- All BFA/MFA theatre students must participate in theatre Block Auditions each semester as these will also serve as their juries.
- Dance auditions for musicals or plays with dance will be held within Block Audition Callbacks.
- Students must formally request, in writing, the desire to not audition during a specific semester to the Director of the School.
- Non-students are cast only when appropriate student talent has not auditioned. Professional Guest Artists are an exception to this policy.
- In most shows that involve a Guest Director and if he or she is not available, the

School Director, or designee, will cast on their behalf.

- A student may not be cast in 2 lead roles when the rehearsal schedules overlap.
- Working as a Stage Manager is considered having a lead.

Dance Auditions

All students wishing to audition for dance productions will be required to fill out an information sheet for each audition and are encouraged (but not required) to bring headshots and resumes.

Fall 2012 BFA Dance Auditions - Friday, October 19, 2012

Spring 2013 BFA Dance Auditions - Friday, January 25, 2013

- All students interested in collaborating with BFA dance major choreographers are encouraged to attend, including, but not limited to; designers, dancers, musicians, actors, writers.
- The audition may include movement, repertory, vocal work, and improvisation.
- All dancers must be enrolled in at least one UF technique class for the semester.

Space Assignments

- The Stage Manager or Rehearsal Director will give the proposed rehearsal schedule to the Technical Director and Director of Operations as soon as possible so that rehearsal spaces may be assigned.
- Spaces will be assigned with regard to the rehearsal schedule within the week.
- All rehearsal spaces are subject to change at the discretion of the Director of Operations.
- Each evening the Stage Manager or Rehearsal Director must submit a Security Report to Director of Operations, School Director, and Technical Director. This report must include: time in and out of building, if all exterior doors were locked, and who, if anyone, was still in the building when the Stage Manager left. The building must be vacated by 11:00 pm.
- The Stage Manager will monitor this policy and report to the Director of Operations.
- School productions always take precedence over non school events. Spaces for Non-School Events are on a first come, first serve basis. If one is using the space for non-school events, there is always the potential they will be asked to leave because of School events and needs.

Rehearsals

- Participation in a School production is a class, and the rehearsal schedule is to be considered the same as a class schedule/syllabus distributed in traditional lecture/lab courses.
- In the absence of a Stage Manager, as is the case with some dance rehearsals, those duties will fall to the Choreographer/Director.
- Acceptable reasons for absence or tardiness are academic obligations published in a course syllabus, illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions (if 3/4 of the class is unable to make it to class due to weather, the absence is excused), religious holidays and participation in official University activities such as music performances, athletic competition or debate. Obligations for court imposed legal obligations (i.e., jury duty, subpoena) must be excused. Other reasons may also be approved. All other conflicts will be considered scheduling requests and should be accommodated at the discretion of the Stage Manager and Director.
- Student conflicts must be submitted to the Stage Manager no later than 24 hours after the first company meeting/read through for approval by Director.
- TBA's must be converted to specific rehearsal obligations by 7 days prior to the rehearsal slot. If not, non-published academic conflicts may take precedent. All other changes to the published rehearsal schedule must have School Director approval.
- In the event a rehearsal period spans two semesters, all new academic conflicts are to be given to the Stage Managers within 24 hours of the first class meeting of the new semester. If necessary, a revised rehearsal schedule will be published within 72 hours of the first rehearsal in the new semester.
- The Director must pre-approve any tardy/absence request. You are responsible for informing the Stage Manager of approved tardy/ absence.
- Absence or tardiness is not excused simply by leaving a message for the Stage Manager.
- Rehearsal spaces are to be booked through the Director of Operations two weeks prior to need. Scheduling is dictated by show needs with no show having inherent priority. Scheduling conflicts are to be resolved by the Director of Operations with appeal to the School Director.
- All rehearsal schedules must permit students to view the other School productions.
- Individuals will be given a 5-minute Rest Period after no more than 55 minutes. If a 5-minute Rest Period is not given in a particular hour, a 10-minute Rest Period must be given after no more than 1 hour and 20 minutes.

Performer Acknowledgement Form

By signing below I acknowledge and agree to the following:

- I will be on time for all rehearsals and performance calls.
- I will be on time for all fittings and other production related appointments.
- I will notify the Stage Manager as soon as possible and certainly before my call time, if ill or unable to reach the theatre on time.
- I am aware that if I am tardy three (3) times that I may be removed from the production and my role recast.
- I will remember that, even though places for each act will be called, I alone am responsible for all of my entrance cues.
- I will cooperate with the Director, Stage Manager and Assistant Stage Managers, Dance Captain and Fight Captain.
- I will take proper care of and make no unauthorized changes to, my costumes, props or make-up.
- I will not eat or drink in costume or in the dressing rooms.
- I understand that smoking on campus is prohibited.
- I understand that it is my responsibility to check my props (including stage weapons), before rehearsals/performances and return them after rehearsals/performances.
- I am not to use or play with props that are not mine.
- I will not sit or lie on any scenery or furniture when it is backstage.
- I will maintain my performance as directed.
- I will appear at curtain calls in complete costume and make-up.
- I will turn off and not use my cell phone and laptop computer during rehearsals and performances.
- I will be quiet backstage.

****Please note:** You were chosen over many performers for this role, so respect yourself and live up to everyone's belief in you.

Production _____

Name _____

Phone # _____

Email address _____

Emergency contact:

Name _____

Phone # _____

Signature _____

Date _____

Student Injury and Illness Policy – Dance Area

The Dance Area of SoTD believes that dance student's physical and mental well-being is paramount to success in all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response insures a speedy and effective recovery.

If the dance student becomes ill or injured to the degree that they cannot attend and participate in dance classes, SoTD sponsored rehearsals, or performances, the 5 steps of the dance student injury and illness policy are to be followed:

1. The student is required to see a health care professional immediately.
2. If the illness or injury prevents the student from participation in dance class, rehearsal, or performance, the student is to request documentation from the health care professional that explicitly projects the duration of the injury, and/or the amount and type of activity recommended for the welfare of the student.
3. Following the appointment with the health care professional, the student is required to bring medical recommendations and related documentation to the attention of his or her instructor(s), choreographer(s), or director(s) as the basis for discussion.
4. Unless otherwise medically advised, the student is prohibited from active participation in all related UF dance activities, classes, events, performances, etc. The student may not personally select one activity as having a higher priority over another. The student is not to dance in any events, activities, performances or rehearsals if the student is not in dance class. If the infirmity culminates in a medical withdrawal, this is also a withdrawal from all performance related activities.
5. The student is never allowed to sacrifice class room participation for the demands of a performance. The student will not be allowed to participate in a performance if they miss dance class due to an injury. The student is expected to follow the student injury and illness policy even if performances take place beyond the scope of SoTD, as with another UF, professional, or community performing group, etc.

Costume Studio

Hours of Operation

- M-F 9:00 am-5:00 pm.
- Or by appointment.

Measurements and Fittings

- All measurement/fitting requests will be made to the Stage Manager no later than 24 hours in advance.
- The Stage Manager will designate measurement/fitting schedule no later than 24 hours in advance. This information will be posted on the Call Board which is located just inside the doors from the loading dock entrance.
- Notification of rescheduling or cancellations by the performers must be given to the Stage Manager no later than 24 hours in advance.

Treatment of Costumes

- There is no smoking, eating, or drinking anything other than water in costume or in the dressing rooms.
- Costumes are not to be worn outside of the building, this includes the outside loading dock area.
- Avoid getting make-up on costumes.
- The Costume Studio will, on occasion, rent costumes from professional costume houses or theatres. Rented costumes require special care and handling.

Rehearsals

- Rehearsal costumes, if necessary, may be requested.
- If rehearsal costumes and/or footwear are provided, they should be worn at all rehearsals.

Dress Rehearsals and Performances

- Performers are responsible for taking care of their costumes.
- If necessary the Stage Manager or Assistant Stage Manager is responsible for coordinating quick costume changes with dressers to be made in the same place and manner each performance.
- Performers are in charge of returning costumes to the areas designated by the Wardrobe Head immediately following the performance.
- Any damages or alterations should be conveyed to the Wardrobe Head and written on the "Current Production Repair" sheet that will be available backstage.

Photo Call

- Correct costumes should be worn in regards to the Photo Call order.

Rental and Loan of Costumes

- Paper work for costume loans are located in the back of this document.
- Costumes are rented and loaned to other theatres, organizations, and individuals at the discretion of the Costume Studio Manager. This includes any costume needs for school outreach, competitions, conferences, showcases, special events, non-school performances, etc.
- Requests for costumes must be made at least two weeks prior to the event and should be submitted in writing to the Costume Studio Manager. Once a request has been made, items will be pulled by the Stock Manager. An appointment must be

made with the Stock Manager to pick up the items or to look through stock for items.

- Costumes may not be borrowed by students for class work.

Laundry

- Laundry is done several times during the show or at the discretion of the Costume Supervisor.

Use of Own Costumes

- Students may be asked to bring their own clothing for approval by the Costume Designer. This happens more frequently in dance.
- All personal clothing to be used in a production should remain with all other costumes and not be taken home until the Strike of the show.

Footwear

- All performers will provide their own footwear unless otherwise specified.
- Proper Footwear must be worn at all times, unless otherwise specified.

Make-up

- Make-up should be applied in accordance with the Make-up and/or Costume Designer.
- The Costume Supervisor is available to assist in the purchase and application of make-up.
- Performers are responsible for providing their own make-up.
- Performers are required to buy and apply their own make-up, unless otherwise specified.
- A protective garment should be worn when applying make-up.

Lighting

- The Faculty Lighting Advisor, with the Master Electrician will contact the Lighting Designer at the beginning of the semester to arrange lighting due dates.
- Lighting plots, sections, magic sheet and completed paperwork must be delivered to the Faculty Lighting Advisor 48 hours before the lighting load-in for approval.
- A paperwork “red lining” session will be scheduled with the lighting advisor and the master electrician before a final Paperwork package is to be delivered to the shop
- The Faculty Lighting Advisor, Master Electrician, and Lighting Designer will stay in contact with each other to make sure all requirements and needs are being met.
- Lights will be focused, colored and ready for cueing by the first Technical Rehearsal.
- The Light Board Operator answers to the Lighting Designer, Stage Manager and Faculty Lighting Advisor.
- Assigned personnel will perform dimmer check before every Technical Rehearsal and performance.
- The Dimmer check must be added to the stage managers pre-show schedule leaving adequate time to repair or troubleshoot problems that may be identified.
- A dimmer check will include that each fixture comes on to full, is maintaining its proper focus, that color has not faded and that all circuiting is correct. A dimmer check is not merely a check to see if the fixtures turn on.
- The Lighting and Sound shops will develop detailed pre-show checklists that must be conducted before the opening of the house, this list may be simple or very complex and coordination with crews, staff and performers may be necessary.
- Student personnel should have adequate training to address most of the technical difficulties that may occur and are shown below but are not limited to:
 - changing a traditional incandescent lamp
 - changing a gas discharge lamp
 - changing a faded piece of color media
 - preparing an atmospheric generating device
 - extinguishing an electrical fire
 - trouble shooting loose connections in line voltage or data cable
 - re-focusing a traditional fixture
 - re-starting a lighting console and clearing errors
 - clearing problems in an automated fixture
 - DMX addressing problems
 - Replacing a wireless mic
 - Replacing battery's in battery operated devices
 - Contacting staff for problems beyond the students abilities

Sound

- The Sound Designer (if one is available) will present to the Master Electrician all plots, cue samples, signal path diagrams, cues sheets and paperwork for approval 48 hours before the sound load-in.
- A “red-lining” session will be conducted to review these documents prior to the final paperwork package submission
- All sound requirements will be ready for the first Technical Rehearsal.
- Some dance productions may require sound earlier than first technical rehearsal.
- It is the Sound Operator’s job to mix and reinforce the show per the Sound Designer’s instructions. The Sound Operator answers to the Stage Manager, Sound Designer and Master Electrician.
- Sound check will be performed by the Sound Operator before every Technical Rehearsal and performance.

Microphone Reinforcement and Etiquette

- Microphone Check must take place prior to House opening and made a part of the stage managers pre-show schedule.
- All reinforced performers need to be available at the beginning of microphone check with body microphones in place and in costume.
- The Sound Operator is responsible for distributing and checking batteries of all wireless microphones.
- Body microphones:
 - Body microphones are delicate, do not drop, mangle, step on, or otherwise abuse them.
 - Anything said on a body microphone may/can be heard by the Sound Operator.
- After the show:
 - Performers will return the microphone to the Sound Operator.
 - The Sound Operator will then finish shutting down microphones for the night.

Scenic Studio

Hours of Operation

M-F 9:00 am -12:00 pm and 1:00 pm-5:00 pm

Staffing

- All students planning on working in the Scenic Studio must attend a safety orientation session the first two weeks of the semester.
- Staffing consists of:
 - Work Study Students
 - Scene Design Graduate Students
 - P and P Students
 - Production Practicum Students

The Scenic Studio is overseen by the Technical Director and Scenic Studio Supervisor.

Properties

Pre-Rehearsal

- The Stage Manager will make a Prop List in conjunction with the Director and Scenic Designer. They will then be responsible for combining all lists to obtain one properties list to be given to the Props Master and Technical Director.
- Stage Managers must submit a rough prop list to the Prop Master on the same day that final designs are due.
- The Props Master will have read the play before the cast list is posted.
- The Technical Director will have given the Props Master a Prop Cabinet that will also be used by the Stage Manager.

Rehearsals

- The Stage Manager will get Rehearsal Props for use in the early stages of rehearsal.
- All Rehearsal Props should be clearly labeled.
- The Props Master will sit in on the first run through to see how the props are being used.
- The Stage Manager will communicate to the Props Master through Rehearsal Reports and updated lists, as well as checking in with them weekly.
- The Stage Manager will keep a running list of props and will update the Prop List as needed.
- The Prop Cabinet will be kept clearly labeled and marked by the Prop Master.
- Changes may be made to the list up to two weeks prior to opening. The Prop Master will get any props added within this time.
- Changes made after the two-week deadline are not guaranteed and the Prop Master will determine if the request is possible.
- All props will be ready for the first Technical Rehearsal.
- The Prop Master will attend all Production Meetings and check rehearsal reports daily for notes.
- Borrowed, rented, perishable, or reusable props will only be used during Tech Week and run.

After First Tech

- The Prop Cabinet must be checked after every performance to insure that all props are present and in solid working condition. Any adjustments that need to be made should be told immediately to the Stage Manager, who will inform Props Master.
- Props that have been borrowed should be returned within 48 hours after Strike.
- Exceptions to this policy can be made at the discretion of the Technical Director.

Design and Production Meetings

Design Meetings

- All design meeting schedules are to be determined by the Technical Director.
- The purpose of these meetings is to discuss the vision of the Director in collaboration with the Design Team.
- These meetings are run by the Design Faculty Coordinator.
- These meetings are to include the Director, the Design Team, Design Faculty Advisors, and Stage Manager.
- These meetings typically take place in Design Lab 218.
- Design timeline template will be discussed and developed with benchmark dates set

Production Meetings

- All production meeting schedules are to be determined by the Director of Operations.
- The purpose of these meetings is to discuss each technical area's progress towards the realization of the show.
- These meetings are run by the Stage Manager.
- These meetings are to include the Director/Choreographer(s), the Design Team, Design Faculty Advisors, Technical Director, Director of Operations, Master Electrician, Studio Supervisors, Stage Manager, Assistant Stage Managers, Prop Master, Master Carpenter, and Publicity Representative.
- These meetings typically take place in the Conference Room, 212.
- In the event that two shows have production meetings in the same week, the show with the later opening date will meet at 3:00 pm until the 4:00 pm meeting time becomes available.

Production Program Flex Day

- The Wednesday prior to Tech Week is reserved as a Flex Day for the Production Program.
- This day and evening will be set aside for production related activities that need to be accomplished in the theatre space.
- A studio will be reserved for rehearsal if the Flex Day is needed.
- Flex Day's will be scheduled during Production Meetings.

Tech Week

- Tech Week is the week before the opening of the show when all the technical elements are added into the production.
- All Techs until the Second Dress are focused on the technical elements of the show and not the performing.
- When a Stage Manager says "HOLD PLEASE" everyone should stop and remain in their location quietly while the situation that caused the hold is resolved. When everyone is ready, the Stage Manager will tell everyone where they are to restart.
- Performers should wear all black to any tech until costumes are introduced.
- The type and scheduling of techs depends on a particular show's needs.

Typical Tech sequence (subject to change per show):

Friday: Paper Tech

Saturday: Dry Tech/Lighting Tech/Wet Tech/Cue-to-Cue

Sunday: Cue-to-Cue/Wet Tech/ Wandelprobe

Monday: Wet Tech

Tuesday: First Dress Tech

Wednesday: Second Dress Tech

Thursday: Final Dress Tech/Preview

Friday: Opening Night

Brief descriptions of possible types of tech:

Paper Tech: This tech is to allow the Stage Manager to place all of the Designers' cues into their script. Involves: Stage Manager, Designers, sometimes the Director.

Dry Tech: This tech is for a run through (with holds) of the show with only the technical elements. Involves: Stage Manager, Director, Crew, Designers, No Performers

Lighting Tech: This tech is to run through (with holds) the lighting cues of the show and adjust levels usually with people to stand on stage. Involves: Stage Manager, Director, some Crew, some Designers, sometimes Performers.

Cue-to-Cue: This tech is to jump from one cue to the next, skipping the dialogue in between. The Stage Manager will prompt the performers to speak the first few lines before a cue, then after the cue has passed the Stage Manager will call "Hold" and will prompt for the next cue or repeat the previous cue. Involves: Stage Manager, Director, Crew, Designers, sometimes Performers.

Wet Tech: This tech is a stop and go run through (with holds) of the show to adjust, fix, and add technical elements to the show. Involves: Stage Manager, Director, Crew, Designers, Performers.

Wandelprobe: This is the first music tech rehearsal (with holds) involving both singers and orchestra. The singers go through the motions of their acting while the orchestra plays the music. Involves: Stage Manager, Director, Music Director, Crew, Designers, Performers, and Orchestra.

First Dress Tech: This tech is to run through the show (with holds) with the added element of costumes. During this tech, attention will be paid to the flow and coordination of costume changes. Involves: Stage Manager, Director, Crew, Designers, Performers.

Second Dress Tech: This tech is to run through the show with as few holds as possible. Involves: Stage Manager, Director, Crew, Designers, Performers.

Final Dress/ Preview: This tech is to run through the show without holds and with show conditions. Involves: Stage Manager, Director, Crew, Designers, Performers, possible audience.

Opening Night: This is the opening night of the show with ticketed audience members. Involves: Stage Manager, Crew, Performers, House Manager, Ushers, and audience.

****Once a production opens; no major changes to the blocking or design elements should be made. This includes: structures of lighting, sound, or projection cues. No scenic, properties, or costume changes or any other dynamic actions of the performance should be altered.****

Photo Call

- The purpose of Photo Call is to take archival and portfolio photographs for Directors, Designers, and the School.
- Typically, Photo Call takes place on the first Sunday following the opening of the show, immediately following the performance.
- Photo Call is run by the Stage Manager in conjunction with the Designated Photographer.
- Once each scene is set, photographs can be taken by anyone other than the Designated Photographer. Once the Designated Photographer is finished with each scene, all other photography must stop so the next scene can be set.
- Designers and Directors must submit a list of no more than 10 requested shots to the Stage Manager by 12:00 pm, two days prior to Photo Shoot.
- A list of the order of photos will be placed backstage for the performers and crew.
- Typically, a Photo Shoot starts at the end of the show working backwards.
- All photo shoots require the presence of Performers, Crew, Stage Manager, Director, Designers, and Designated Photographer.

Complimentary Ticket Policy

For all Faculty, Staff and Graduate Students

(or Undergraduate students working on a given production) this policy applies to you.

- In order to obtain Complimentary Tickets you must first request your tickets (two per production) in person at the Box Office, in advance.
- Please allow 24 hours for processing. You may NOT request tickets on the same day of the performance you wish to attend.
- You then may pick up your tickets from the Box Office in person with a picture ID. Please arrive early to avoid any lines or delays.
- You must sign for your tickets; no one else can pick them up for you.
- Please be advised that ALL tickets go up for public sale at 12 pm on the opening day of the show (generally Friday's). Request your comp's before then in order to guarantee your tickets.
- The Box Office is not open on the weekend (except 45 minutes prior to a show).
- Tickets for the Saturday and Sunday performances must be requested by 5 p.m. on Thursday prior to the performance weekend to allow a full 24 hours for processing

Strike

- Strike is the restoring of the stage to its original condition. This mainly consists of the breakdown of technical components of the production.
- Strike typically takes place immediately following the final performance of the production.
- Strike is run by the Technical Director or Scenic Studio Supervisor.
- Safety is of the utmost importance! Proper footwear and clothing must be worn. Additional Safety Equipment may be required depending on the task.
- The Strike requires the presence of all undergraduate performers involved in the show and crew, Props Master, Master Electrician, and Technical Director or Scenic Studio Supervisor.
- Only the Technical Director, Master Electrician and Costume Supervisor can release anyone from Strike.
- Additionally, all cast members and crew must sign out with the Stage Manager.
- All undergraduate students involved in the production are REQUIRED to attend.
- Graduate Actors are released after 1 hour of participation at Strike due to their GTA responsibilities. Grad Actors must sign out with the Stage Manager before leaving.
- Only the Technical Director may approve an absence from Strike. Under extenuating circumstances may a student be "excused" from or permitted to leave early from Strike. If the student is "excused" from a REQUIRED strike or leaves early from Strike, the Strike must be "made up" by one of the 3 following options:
 - The student must participate in two Strikes within the current academic semester.
 - --or--
 - The student must participate in one strike and serve 6 hours in the shop within the current academic semester.
 - --or--
 - The student must serve 12 hours in the shop within the current academic semester.
- If a student does not adhere to the above penalties for missing Strike or leaving early from Strike, or if the students misses or leaves Strike early without approval of the Technical Director the student will be:
 - Ineligible for theatre and Dance Scholarships.
 - Ineligible to be cast in School of Theatre and Dance productions for the upcoming semester.
 - Ineligible to register for classes.
 - If enrolled in any section of P&P the student's grade will be lowered.
 - If enrolled in Senior Project the student's grade will be lowered.
 - If enrolled in Dancers for Choreographers or Dance Ensemble the student's grade will be lowered.
 - If enrolled in West African Dance or World Dance (Agbedidi) the student's grade will be lowered.

Showcase and Student Productions

BFA/MFA Acting and Dance Showcases, Readers Theatre and MFA One Acts

Front of House

- No tickets are sold for these performances with the exception of the BFA Dance Showcase. Tickets must be purchased in order to gain entry to the theatre for the showcase.
- A sign-up sheet for all performances should be posted on the Callboard.
- Lobby doors will open 1 hour before the performance.
- House will open approximately ½ hour before the performance.
- NO SEATS MAY BE RESERVED. Please ask your family and friends to arrive on time to see the production.
- Students are responsible for the compiling and publishing of the program. If the students have questions about the program, they should talk to the Publicity Coordinator.

Scenic

- Any of the available black rehearsal cubes may be used for the project.
- The Technical Director must approve the use of other furniture and props.
- All furniture must be returned 48 hours after the completion of the performance by the Director or appointed person.

Lighting

- If a lighting class is being taught the semester of the performance, it is possible that the lighting class may be available to light the show. This is not a guarantee.
- If a lighting class is not being taught that semester, the students may ask a designer to help them. However, final approval of this assistance is up to the Lighting Design Faculty.
- If no one is available and qualified, then only minimal lighting will be available. (i.e., lights up, light down)

Properties

- A member of the cast should be designated Props Master.
- The Technical Director must approve the use of any School props.
- All School props must be returned to prop storage 48 hours after the completion of the production.

Costumes

- A limited number of costumes are available for use with permission of the Costume Supervisor. This should only supplement items from the cast's own closet.
- The Director should designate one person as a Costume Coordinator who will be responsible for the actual borrowing of costumes.
- Costumes should be borrowed during the regular Costume Studio hours or by appointment.
- Items may be requested two weeks prior to the show.
- Washing and cleaning should be arranged with the Costume Supervisor.
- All items must be returned clean and in good condition within 48 hours of the final performance.

Sound

- Limited sound reinforcement may be available.
- However, if specific sound effects or needs arise, talk to the Sound Design Advisor to see if there is a possibility for use.

After every rehearsal and/or Show

- Each evening the Stage Manager, Director or Professor must submit a Security Report to Director of Operations, School Director, and Technical Director. This report must include: Time in and out of building, if all exterior doors were locked, and who, if anyone, was still in the building when they left. The building must be vacated by 11:00pm.
- The Stage Manager, Director or Professor will monitor this policy and report to the Director of Operations.

These policies are intended to keep showcase and student productions manageable for the facility and keep the focus of the evening on the talent of the student performers or designers showcasing their work.

Student Organization Productions

Any Student Organizations who wish to use any of the School facilities, rooms, theatre or dance spaces, or property must have a Contract with the School. Contracts are available through the Director of Operations.

Front of House

- No tickets are sold for these performances.
- A sign up sheet for all performances should be posted on the Callboard.
- Lobby doors will open 1 hour before the performance.
- House will open approximately ½ hour before the performance.
- Students are responsible for the compiling and publishing of the program. If the students have questions about the program, they should speak with the Publicity Coordinator.

Scenic and Properties

- Any of the available black rehearsal cubes may be used for the project.
- The Technical Director must approve the use of other furniture and props.
- All furniture and props must be returned 48 hours after the completion of the performance by the Director or appointed person.
- Review your contract for further information.

Lighting and Sound

- Review your Contract for details about availability of equipment.

Costumes

- Review your Contract for details about availability of School Costumes.

After Every Rehearsal and/or Show

- Each evening the Stage Manager must submit a Security Report to Director of Operations, School Director, and Technical Director. This report must include: time in and out of building, if all exterior doors were locked, and who, if anyone, was still in the building when the Stage Manager left. The building must be vacated by 11:00pm.
- The Stage Manager will monitor this policy and report to the Director of Operations.

These policies are intended to keep showcase and student productions manageable for the facility and keep the focus of the evening on the talent of the student performers or designers showcasing their work.

Stephen C. O'Connell Center Dance Studio, Room 2450 (only)
Rules and Guidelines for Studio use for Student Groups

The Dance Studio is operated by the Stephen C. O'Connell Center and they have allowed the School of Theatre and Dance to schedule the space. Contact Ric Rose, the SoTD liaison, if you have questions. email rarose@ufl.edu

1. The studio is to be used for dance meetings and rehearsals only. Groups should be affiliated with Student Government.
2. The group will assign one person to be the contact with the School of Theatre and Dance liaison. The person will be responsible for all communication with the group.
3. The group is responsible for the actions of its members in regards to the use of the studio, its maintenance, and care. Failure to follow these rules will adversely affect the group's ability to utilize the space. All members should receive a copy of these rules.
4. There will be a master schedule (available in the studio within the first two weeks) that will contain a schedule for the full semester. This schedule contains the agreed upon times the group will be allowed to use the studio. Any cancellation of rehearsal times or changes in personnel must be notated in this book at least a full week prior to the event. Any group wishing to use the cancelled times are free to notate this in the schedule.
5. It is the group's responsibility to keep track of who is using the space and when.
6. The groups are responsible to read the SCOC schedule of events and plan their meetings/ rehearsals accordingly. SCOC schedules are posted throughout the facility. Weekends, game days, and holidays will affect the schedule – please be aware of these changes. Groups may also request a schedule be sent to them via campus mail – please contact the SCOC.
7. Report any security issues or suspicious behavior to the Stephen C. O'Connell Center (392-5500), as well as to the UFPD (392-5447 for non-emergency, 392-1111 for emergency)
8. During certain sporting or ticketed events, the groups are responsible to check with the SCOC for permission to meet. If given permission, the group should enter through Gate 1 only.
9. All groups must exit the building according the SCOC schedule – usually by 10:00pm on weekdays.
10. Groups may be asked to suspend activities for events sponsored by either the Stephen C. O'Connell Center or the School of Theatre and Dance. Proper notice will be given.
11. Please leave the space clean and reorganized after leaving the studio – suitable for class work.
12. No street shoes allowed on the dance floor. Shoes designed for dance only are allowed.
13. No food or beverages. Capped water bottles/containers are fine. Spills must be cleaned up.
14. Groups may not put tape or marks on the dance floor without permission from the School of Theatre and Dance liaison. When given permission, the tape used must be spiking tape (no masking or clear tape), one inch or less in width and no lengths longer than six inches. Mark only the corners and wings as needed.
15. Groups may not store set pieces or costumes in the studio.
16. No activities are allowed that scar or mark the floor. The group assumes responsibility for all damages.

17. No tap, unless sound-boards are used to protect surface. There are several 4x8 plywood boards available in the studio.
18. No glitter of any kind is allowed in the studio – especially glitter on costumes.
19. Injuries must be reported to the Stephen C. O'Connell Center.
20. Report any security issues to the Stephen C. O'Connell Center, as well as UFPD.
21. Sound system and orange cabinets are for use of the School of Theatre and Dance.
22. No painting in the dance studio.
23. Do not use studio as a dressing room. (Remember there are now cameras in the studio!)
24. Hair or body products that leave residue on the floor are not allowed.
25. Paid events, such as master classes with guest artists that will include participants from the community require SCOC approval.
26. Groups may be asked to volunteer help with studio maintenance.
27. For safety reasons: Be sure your members watch over each other as they leave the building and parking lot.
28. Thank you for your help in making the studios clean and safe.

Glossary

Glossary

School of Theatre and Dance: (also referred to as **School**) Is part of the College of Fine Arts. Its offices are located in the Nadine McGuire Theatre and Dance Pavilion (building number 687), on the University of Florida campus.

School Personnel:

Director of the School: (also referred to as School Director) Jerry Dickey

Design Faculty Coordinator: Stan Kaye

Faculty Costume Advisor: Stacey Galloway

Faculty Lighting Advisor: Stan Kaye

Faculty Sound Advisor: TBD

Faculty Scenic Advisor: Mihai Ciupe

Director of Operations: Sarah White

Technical Director: Zak Herring

Costume Supervisor: Stacey Galloway

Master Electrician: Todd Bedell

Scenic Studio Supervisor: Tony Berry

Other Personnel:

Professional Guest Artists: Artists who are not enrolled or employed by the University of Florida but are invited to teach or participate in an event or show.

Stage Manager: In charge of many logistical and organizational duties having to do with a show, including safety and well being of the cast and crew and the calling of shows. The stage manager is also responsible for maintaining the artistic integrity of a show once the show opens.

Assistant Stage Manager: Assists the stage manager.

Choreographer: Responsible for composing and/or directing the movement and structure of the dance.

Director: In charge of artistic direction of a show.

Design Team: Consists of the Scenic, Sound, Lighting, Costume, Projection, Make-up, and any other designers, such as Fight Director or Digital Media Designer, that are required for a particular show.

Rehearsal Director: In charge of keeping the rehearsal going when the choreographer or stage manager is not present (usually with dance).

Scenic Designer: In charge of the design of all scenic elements, including the set and props, for a particular show.

Sound Designer: In charge of the design of all sound elements, including effects, reinforcement, and underscore, for a particular show.

Lighting Designer: In charge of the design of all lighting elements for a particular show.

Costume Designer: In charge of the design of all items worn by the performers, including clothing, footwear, wigs, etc., for a particular show.

Make-Up Designer: In charge of the design of all make-up worn by the performers for a particular show.

Wardrobe Head: The head of the costume crew for a particular show. This person reports to the Stage Manager, Costume Designer, and Costume Supervisor.

Light Board Operator: Runs the light board and performs all required checks and maintenance for a particular show. This person reports to the Stage Manager, Lighting Designer and Master Electrician.

Sound Operator: Runs the sound board and performs all required checks and maintenance for a particular show. This person reports to the Stage Manager, Sound Designer, and Master Electrician.

Props Master: In charge of building and repairing all props for a particular show. This person reports to the Scenic Designer, Technical Director, and Scenic Studio Supervisor.

Master Carpenter: In charge of overseeing the construction of the set as directed by the Scenic Designer, and Technical Director. This person reports to the Technical Director and the Scenic Studio Supervisor.

Publicity Representative: Represents the publicity area for a particular show. This person reports to the Publicity Coordinator.

Publicity Coordinator: In charge of coordinating all aspects of publicity for the School.

Costume Coordinator: In charge of all aspects of costumes for student productions in the absence of a Costume Designer. This person reports to the show Director.

House Manager: In charge of overseeing all front of house activities.

Ushers: Responsible for assisting the House Manager.

Crew: Any person who is given a position or responsibility for a particular show.

Other Terms:

Acting Studios: Rooms G-012, G-013, G-014, G-015.

Additional Safety Equipment: This includes, but is not limited to, eye protection, gloves, face shields, dust masks, ear plugs, welding helmets, etc.

Block Auditions: Auditions for all shows in a given semester.

Call Board: A designated board for a show where things such as sign in sheets, schedules, fittings, and other information are posted.

Contract: An agreement obtained through the Director of Operations.

Costume Studio: Room-238.

“Current Production Repair” Sheet: A form identifying needed repairs for costumes.

Dance Studios: Rooms G-006, G-009, G-010, G-011.

Design Meetings: Meetings to discuss the design concept of a particular show.

Designated Photographer: A photographer designated by the Design Faculty Coordinator.

Front of House: Areas accessible to the audience including the lobby and seating area.

House: Audience seating area.

Microphone Check: A check of the operation and levels of microphones used in a particular show.

Non-School Events: Events not produced by the School of Theatre and Dance.

Photo Call: An event to take archival and portfolio photographs for Directors, Designers and the School.

Prop Cabinet: A lockable cabinet used to store all props for a particular show.

Prop List: A list of all properties to be used in a particular show.

Proper Clothing: No loose fitting or dangling articles.

Proper Footwear: Closed-toed, closed-healed shoes.

Rehearsal Costumes: Costume pieces to be worn during the rehearsal process.

Rehearsal Props: Temporary props used during the rehearsal process until the final props are available.

Rehearsal Reports: A document sent by the Stage Manager of a particular show containing a summary of each night’s rehearsal.

Rehearsal Spaces: Rooms G-006, G-010, G-011, G-012, G-013, G-014, and G-015.

Rest Period: A period of personal time for a performer during a rehearsal.

Scenic Studio: Room G-017.

School Costumes: Any costumes owned by the School of Theatre and Dance.

School Productions: Any production produced by the School of Theatre and Dance.

Security Report: A report submitted by the Stage Manager each night to the Director of Operations, Director of the School, and Technical Director that includes time in and out of building, if all exterior doors were locked, and who, if anyone, was still in the building when the Stage Manager left.

Showcase: A production organized by BFA/MFA Theatre and Dance students overseen by a Faculty Advisor.

Street Shoes: Any footwear worn outside.

Strike: The restoring of the stage to its original condition. This mainly consists of the breakdown of technical components of the production.

Student Production: Any production organized or overseen by an individual student or student organization.

Studios: Rooms G-006, G-009, G-010, G-011, G-012, G-013, G-014, and G-015.

Tech Week: The week before the opening of a show consisting of Technical Rehearsals.

Technical Rehearsal: Rehearsals where technical elements are added to a production.

APPENDIX

Step-by-step Procedures for Costume Loans

- **ALL COSTUME LOANS:** Provide a list of costume pieces that you want to pull (or know what period you are looking for) and sign up for an available time in the schedule book at least 2 days in advance of when you would like to come and look at costumes. **We cannot accommodate walk-ins.**
- **FACULTY PRODUCTIONS:** If you have a show that you know you will need costumes for, you must notify the costume shop 2 weeks in advance of when you need these items, even if you have used them in the past. We require this time to find, pull, and list the items in the rental book.
- **STUDENT AND SHOWCASE PRODUCTIONS:** The director will assign one person to be the Costume Coordinator for the production. The director will contact the Costume Supervisor with the name of the coordinator no later than the production meeting **2 weeks prior** to the show.
- The coordinator will make a list of costume pieces that will be needed and provide this list to the Costume Supervisor no less than **2 weeks prior** to the production.
- The coordinator will schedule a time to come pull costumes in the schedule book. All appointments need to be scheduled 48 hours prior to the appointment. Costume shop hours for pulling stock are 10-4 and availability of time slots may vary on a daily basis depending on our schedule.
- **Day of appointment:**
 - Arrive on time.
 - We will set you up with a rack to load costumes on. You must label this rack with your name and the show name.
 - Fill out appropriate paperwork and obtain necessary signatures. Paperwork must remain in the notebook. We will provide you with a copy of the final list.
 - We will show you where to find your costumes. Everything you pull out must be returned to the proper place. Leave the costume stock as tidy or tidier than you found it. If you return items to the wrong bins/closets, leave garments falling off hangers, clothes on the floor, or items unfolded, you will not be allowed to sign out your costumes and you will lose pulling privileges for the remainder of that school year. If you discover a mess before you begin pulling, please advise the costume staff (before you begin pulling!) so you will not be held responsible.
- The borrower is responsible for washing and cleaning. Those needs can be determined by the Costume Supervisor. Proof of dry cleaning must be provided when returning costumes.
- All items must be returned clean and in good condition by the return date stated on your paperwork (usually within 3 days of your last performance.)
- You must **schedule an appointment in the schedule book to return costumes.** The items must be checked in and signed off by a member of the costume faculty or staff.

Costume Request Form

Date _____

Costumes need to be requested 2 weeks in advance as stated in the student handbook.

Name _____ Production _____

Period of show _____

Will you be looking for

- ☐ men's wear ☐ women's wear ☐ hats
☐ shoes ☐

What Type of Performance is this?

- ☐ Florida Players ☐ Individual ☐ PK Young
☐ Outreach ☐ Competition ☐ Special Event
☐ Conference _____ ☐ Local Theater _____
☐ Showcase _____
☐ Independent Student Performance _____
☐ Other _____

Please list the items below that you will be looking for. Be as specific as possible. Include sizes if you can.

Costume Loan

Form

Name _____ Today's Date _____

Organization _____

Address _____

Home Phone _____ Cell Phone _____

Email _____

Name of Production _____

The following types of productions require a faculty sponsor signature: Florida Players, BFA Dance Showcase, MFA one acts, Reader's Theater. As a faculty member, you agree that you are aware of the costumes being borrowed and they are for the **sole purpose of the above production**.

Faculty Name _____

Faculty Signature _____

	Costume Piece	color	wash	dry clean	Return Date	Checked in By
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						
16						
17						
18						
19						
20						

Expected Return Date: _____

Signature of Responsible Party: _____

Must be Signed out By Costume Shop Manager/Staff _____

	Costume Piece	color	wash	Dry clean	Date Returned	Checked in By
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						
16						
17						
18						
19						
20						

UNIVERSITY OF FLORIDA COLLEGE OF FINE ARTS
SCHOOL OF THEATRE AND DANCE 2012-2013 SEASON

Fall 2012

Measure for Measure

by William Shakespeare; directed by Ralf Remshardt

Nadine McGuire Black Box

Dates: September 14-16, 18-21, 23, 25-28, 30, 2012

Urinetown

A Musical by Mark Hollman and Greg Kotis

directed by Charlie Mitchell

Constans Theatre

Dates: October 5, 7, 9-14, 2012

Ajax in Iraq

by Ellen McLaughlin; directed by David Young

Nadine McGuire Black Box

Dates: November 2, 4-5, 7-8, 14-16, 18, 2012

BFA Dance Showcase

Dates: October 25-28, 2012

McGuire Studio G-6

Agbedidi;

Dancing and Drumming

directed by Mohamed DaCosta

Constans Theatre

Dates: November 30-December 2, 2012

Spring 2013

The Servant of Two Masters

by Carlo Goldoni; directed by Judith Williams

Constans Theatre

Dates: Jan 25-27, 29- Feb. 3, 2013

Dance 2013

directed by Ric Rose

Nadine McGuire Black Box

Dates: Feb 15-24, 2013

Blood Wedding

by Federico Garcia Lorca; Guest Director Mona Chirila

Constans Theatre

Dates: March 29-30, April 1-7, 2013

BFA Dance Showcase

Dates: April 11-14, 2013

School of Theatre and Dance

Accident Report

Name of Injured Party: _____ UFID: _____ - _____

Person Filling Out Report: _____

Date: _____ Time: _____

Location: _____

Class or Production: _____

Supervisor or Stage Manager: _____

Witnesses: _____

Briefly Describe Injury: _____

Please Explain Accident in Full Detail (Use Additional Pages if Necessary)

Action Taken: _____
