

SCREAM TEAM

A guide to 'scream training'



**“THE FIRST MONSTER YOU HAVE
TO SCARE THE AUDIENCE WITH
IS YOURSELF.”**

Wes Craven

<i>Name</i>	
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Please Note: This booklet accompanies the Scream Training course run by Scream Park Entertainments. The booklet on its own can't teach you the art of Scare Performance, but will work as a guide and reminder for participants of the complete course.

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WHAT IS A SCARE ACTOR?

Scare Actors are specialist performers who work in a non-traditional setting – usually immersive and site specific. This is often in the form of Scare Attractions/Mazes or Street Theatre. Working up-close – sometimes on a one-to-one basis – it is the Scare Actor’s relationship with the audience that makes it unique.

Scare Acting can be character based, led by physicality or emotional states and uses specific techniques designed to scare audience members. They are the final element that makes a Scare Attraction or ‘Haunt’ (as they are often called) scary. Without Scare Actors, it may be creepy, but it will lack that edge.

THE AUDIENCE IS PART OF THE SHOW

In traditional theatre and on-screen acting, the audience (although engaged) is passive; watching the action unfold before them. In a scare maze, the involvement is much more immersive. Rather than a shared experience of observation, each member of the audience will experience the attractions interactively, as individuals. They will make decisions that will change how the Scare Actor responds – talking, walking fast or slow, screaming, cowering or walking in the wrong direction.

A great Scare Actor uses the audience to enhance their performance – learning, adapting and reacting to every individual that dares to enter their lair. Not by performing rigorously rehearsed movements and scripts. The through-put on some mazes is such that a Scare Actor may perform every 30 seconds. This performance should be of a consistent standard, but not repetitive. No visit to a scare attraction or interaction with a Scare Actor should ever be the same.

THE HOUSE OF CARDS

Scare Actors are a crucial part of making a Scare Attraction really scream but they are only one of the cards in play. The costumes, smells, lighting, sound design, set design and props, are all of equal importance. Like a house of cards, if one aspect is missing, then the whole thing falls down.

Mutual respect between maintenance, tech, set, costume, make-up, props, hosts, organisers and acting teams is essential. The actors are seen by the audience, it's easy to forget the unseen people who make everything work – everyone is as important as each other – there are no 'stars' in Scare.

*These are the basics of any Scare Attraction – **Scream Park Entertainment's Scare Actors are a cut above. They live and breathe our Values that have been developed to provide the very best in Scare. They share our passion, learn the way we do things and the rules we follow to ensure the very highest standards across the board.***

OUR VALUES

SAFE

CONSISTENT PERCEPTIVE

RELIABLE ADAPTABLE

ENERGETIC REAL

AWARE KEEN

MEAN

SAFE

Scare Attractions can be dangerous places. Our number one concern is safety, both yours and that of the audience. As a trained professional, you must pay attention to your ever-changing performance space.

If we let adrenaline take over when performing and we're not as careful as we should be; people get hurt. Stay in control. If you are a danger to the audience, other actors, or yourself, we will remove you from the attraction – regardless of how brilliant your performance might be. Removing you from an attraction or someone getting hurt will ruin the experience for the audience more than you being careful ever will.

The fundamental rule given to all audiences before entering an attraction is, “Do NOT touch the actors – the actors’ will NOT touch you”. Break this rule, and you are inviting the audience to do the same, putting you at risk.

These ‘adrenalin fuelled’ occasions are also when set and props get damaged too. We know that energetic performances will cause wear and tear on a set – and a small amount of repairs during a run is expected – but large amounts of damage to your acting space is not acceptable.

Professional security and medical teams are on site and your Team Leader is always on hand. It is imperative that you communicate any issues quickly and clearly and always follow the guidelines in place.

CONSISTENT

Don't become complacent; we want our attractions to be consistently terrifying every time. If someone was to come through a maze for a second time it should be just as scary, surprising and intense; not exactly the same.

This doesn't mean doing the same thing constantly, it means the complete opposite. Spontaneity keeps the fear alive. If the organisers wanted the same scares again and again, they would buy an animatronic – they're less demanding!

*Don't behave in any way that your character would not in front of the audience and **only come out of character in extreme circumstances where it is absolutely necessary to do so.***

If you are going on your break, you must stay in character and perform until you are safely out of sight in the staff only area. Do not eat or smoke in character.

RELIABLE

You must be a great team player. Not only must you be reliable within your team but be reliable as a representative of the event as a whole. You will work closely together for a short amount of time – don't let each other down.

In such a small, hard-working team, being late for your shift or late back from your break, can put everyone under unnecessary pressure. You don't want to be that person! Have respect for your fellow Scare Actors. This applies to the dressing room facilities – we all have to share and if you cover everything with sticky fake blood, are messy or selfish with make-up, or leave your costume strewn across the floor, tensions are going to rise.

Your Team Leader needs to be able to depend on you. They'll do their best to ensure you are safe and have everything you need to do your job. They want nothing more than for your performance to excel and the attraction to be at its best. For this to happen you need to communicate with them about illness or lateness, listen to their direction and instructions and follow the safety guidelines at all times.

Please remember that reliability is a one of the main factors taken into consideration when event organisers are looking to re-employ actors.

ENERGETIC

You may be a fast or slow moving character. Either way, your performance must always be full of energy, otherwise it will be dull for your audience.

It's easy to run out of steam if you use all of your energy in the first hour of opening. Harness your energy – use it efficiently and wisely, deploying a variety of techniques. You don't need to be running around all the time to be scary.

Work as a team to share the energy between you. Some mazes are very high energy and you will be required to work hard. Use your breaks wisely, make sure you rest, eat and drink but do not rest so much that you lose your energy completely.

AWARE

You must know your performance space and everything in it like the back of your hand. The more comfortable you are in your space the more you can use it to your advantage.

Be fully aware of where the groups in your maze are, where other actors are performing, whether there is a potential hazard or if a group going through your attraction may need keeping an eye on. This way you'll be safe and no-one in your audience will miss out.

MEAN

It's a Scare Attraction – you've got to be mean! BUT... if you receive inappropriate abuse, verbally or otherwise, being 'mean' in retaliation will only escalate the situation.

Step back from these groups and let them pass; make other members aware of them. If an audience member has attempted to hurt you in any way, alert your Team Leader immediately. Follow the troublesome group from a safe distance through the maze so that they can be identified at the exit.

*There may be E-Stops in your maze, which if you press them will activate emergency lighting and a voice over asking everyone to exit the maze. This will destroy any atmosphere so **only activate them in extreme circumstances. However, don't be afraid to use them, they are for your safety.***

PERCEPTIVE

Judge the mood of your audience to decide what sort of scare to use. Some attractions will dictate your overriding style, but there's no rule to say that characters can't throw in some impact scares or that impact performers can't use more character based intimidation if appropriate.

If you are playing a character who speaks you have to improvise, use your audience, be perceptive and make observations – make them part of the scene. However, always judge what could offend in each situation– some people will enjoy gentle ribbing about their appearance or something they've said, whereas others will take offence and complain. It's a fine line.

NEVER EVER make comments about someone's race, disability or weight and NEVER EVER swear.

ADAPTABLE

Every audience member is different and different things will scare different people. Don't get stuck in a scare rut, you'll get bored and will stop being scary.

Think of new things to do within your scare character guidelines, vocal sounds, movements and available space. Be imaginative, don't slip into clichés, the words 'Boo', 'Raargh' and 'Woo' are banned!

REAL

We need to make sure that the attraction you inhabit is as real to an audience member as possible.

You have to believe in your character and the world in which s/he/it lives to make the audience believe and be genuinely scared. If you make it feel like a real situation, then the stakes are high and so is the quality of your performance.

KEEN

You need to know what to expect. It is hard work. But if you can deal with the graft, the rewards can be amazing. Many performers find themselves becoming addicted to Scare Acting, returning to the same attractions year upon year.

You will get tired, your muscles might ache and you may lose your voice. You could be working outdoors in the cold, rain or wind. If you can't cope with these conditions then this isn't the job for you. Arrive on time, get ready and make sure you have time to do a full warm-up both physical and vocal. Keen and dedicated performers are an asset to any Scream Team!

USEFUL REMINDERS

ID

You may be given an actor's ID card. You must have this with you at all times when you are on site and not in costume.

KEEP HYDRATED AND EAT WELL

Always bring a bottle of water with you to have with you in the attraction – you will need it. You will be able to refill your water during breaks. Eat before you come to work or make sure you bring snacks – you will need the energy to maintain your performance.

Do not eat sugary or fast food – the calories will only last for the first part of your shift. Eat healthy food with slow release carbs - bananas are excellent as a break time snack to boost your energy.

SIGNING IN

It is your responsibility to sign yourself in and out of EVERY shift. If you do not sign in for a shift, you will not be paid for it. It's that simple. Your Team Leaders are dealing with large teams, and will not waste time trying to work out if you have forgotten to sign in or not.

WARM UPS

If you don't warm up before each shift, the physical work will feel harder and you will be less able to perform strong vocal sounds. Choose your favourite warm-ups from *Scream Training* or you may know some of your own. Encourage other members of your team to warm-up with you – you're responsible for working together to make your attraction the best it can be.

VOCAL

Belly breathing, humming, sirens, singing (high without straining), articulation (tongue twisters, opposite consonant sounds), over-emphasised facial movements, especially the mouth and tongue. Don't shout – it's a warm-up – shouting would undo any good work. Singing is always fun to do in your team, and can be a good exercise for bonding.

PHYSICAL

Stretch your whole body gently until feeling warm and flexible. Don't forget to warm up your core by twisting, bending and aligning your spine. Do not over-stretch. Build up your energy levels slowly. Find character speed, weight, direction, bluff/denial, dehuman. The physical warm up is not just to warm up muscles, but also to get into the correct 'headspace' for your character.

COSTUME & MAKE-UP

COSTUMES

Costumes are provided for you, but you may find it useful to wear a base layer of leggings and a plain T-shirt under your costume. This will provide warmth in outdoor attractions, and avoid any unwanted underwear flashing in costumes designed to be tattered and shredded.

Many attractions have UV in them so try to wear a denser colour – such as black – as lighter colours will glow through your costume. Your teeth may glow too, especially if you have used whitener. Also bleached hair, dandruff and some bodily fluids – so please be aware. Use the UV to your advantage; if your hair or teeth glow, use the effect as part of your performance.

Look after your costume. If it does need repairing or there is a problem with it, tell your Team Leader. Don't expect that it will be miraculously fixed by your next shift if you don't tell us!

At the end of your shift your costume must be hung up tidily or placed in the designated piles for laundry if it needs washing. Wet or muddy clothing which cannot be washed in the traditional way must be placed on a separate rail for drying/brushing/steam cleaning. Do not put costume which is 'dry clean only' in piles for machine washing.

FOOTWEAR

Wear the correct footwear for your shift – they must be comfortable and allow you to perform in the way you are required to. Warm waterproof boots are best for outdoors, whereas flexible, robust dance pumps may be best for indoor attractions if you are required to climb. Make sure your shoes have grips and will not cause you to slip.

MAKE-UP

There are teams of make-up artists who create effects and looks for the attractions. They have a large number of performers to work on and are not there to service your personal requests unless a Team Leader has asked them to do so.

Please inform your Team Leader and the make-up artist if you are allergic to any make-up/special effects/latex substances. Remind your make-up artist every time s/he is applying your make-up – there are lots of people to apply make-up to, and it gets very busy, so it is your responsibility to remind him/her about your allergies every single shift.

Learn and practice your character make-up and get used to how you look in it. Use your features and highlights to your advantage in performance. E.G. a latex nose or chin can change your whole facial expression – see what works in the mirror.

Don't waste make-up. Lids must go back on make-up, otherwise they will dry out and be useless. It is not as effective if you apply bases too thickly. Do not forget to cover all areas that are seen by the audience, including your neck and ears. Whilst performing, it is your responsibility to ensure your make-up is always presentable. This will often mean you need to retouch the make-up during breaks.

Let your team leader know when you notice make-up stocks are running low – don't wait until they're empty.

DRESSING ROOM

Always keep your dressing room and make-up station tidy. Everyone is responsible for the dressing room, it's a shared space and a shared responsibility for keeping it clean and tidy.

If at all possible do not eat in the dressing room or around the make-up stations. If this is your designated space for breaks then make sure to not leave food, rubbish, cups etc lying around.

PERFORMANCE TECHNIQUES

REMEMBER

Anticipation is the key to fear. When a person faces their fears it is terrifying at first but the longer they stay in the situation, the less anxious they become. To stop their anxiety levels falling we must present them with new tactics throughout the attraction. Too much of the same thing gets boring and not scary; you can even become immune to impact scares. Mix it up.

ENERGY

Harness your energy by using the tennis position. If you completely relax between scares then the work will become harder and your energy levels will drop.

CHARACTER

Never come out of character, be consistent vocally with both sound and dialogue as well as physically. It's tempting to forget the physical if your character is able to speak – be the whole package, don't give half a performance.

DEHUMAN

If you are playing a less than human character, distort your physical shape. The audience will feel uncomfortable with something that their brain does not immediately recognise. If playing a human character, change something to make your physical presence unusual or distinctive in some way. Use some of the 'filled with' or 'lead with' exercises from Scream Training.

PSYCHOLOGICAL SCARE

Intimidation, stalking, use both the physical and vocal. Create an uneasy atmosphere and build the anticipation for the audience. Use in combination with other scares and don't go with the obvious.

STALKING

Let the audience know they are being watched, be a threat, whether you are visible or not. Use vocal skills and physical distortion to stalk your prey. Use unexpected levels to shield yourself – people don't tend to look up...

BLIND-SIDING

Be the unseen shadow. This allows you to get close to your target without them realising. Use the shape of their body to shield your own form and walk in curves to keep out of their peripheral vision and confuse them as to your direction. Find the rhythm of their movement and match it. Then, only when you have lulled them into a false sense of security, attack!

IMPACT SCARE

A short, sharp shock. Appear unexpectedly to make the audience jump and disappear just as suddenly. Use gesture impacts, unseen shadowing and vocalisations with distorted movement.

FEAR TO TREAD

Using the rhythm of this phrase and the momentum of your body to 'whip' an impact scare and retreat to become invisible again. Deliver the 'fear' with a gesture and then retreat, 'treading' quickly and safely away.

Quite literally go from 'fear' to 'tread' - the rhythm of the phrase will help you to co-ordinate your body to deliver

VOCAL AND OTHER NOISES

Use your voice creatively – you don't always have to use language or specific sounds which imply a scenario. A child character might hum a nursery rhyme, but if you're not playing an appropriate character that suits a child's song don't do it just because 'it's creepy!' Find the sounds that suit your character, if your character is not human, then find less than human sounds. Use your surroundings too, bang on a wall, slam a door (carefully and being aware of others of course), this will save you using your voice all the time.

VOICED AND UNVOICED SOUNDS

A voiced consonant is a consonant in which the vocal chords vibrate when pronounced. An unvoiced consonant (or aspirate) is of course the opposite of this, where the vocal chords do not vibrate. For example, the letter [B] is voiced, whereas [P] is not. This is a good example, as both letters are formed in the same part of the mouth, but spoken in different ways. An example of a sound that is completely aspirate is 'shh'. You can only make this sound without using your vocal chords.

Both voiced and aspirate noises can be effective whilst performing in a scare attraction. Generally, voiced noises are louder and much more effective when performing impact scares and aspirate noises are used more with psychological scares. This does NOT have to be the case though! The big upside to using aspirate noises is that they will save your voice and help you to get through the season without losing it. This doesn't mean you should be scared to use voiced noises; if you've warmed up and are using your voice correctly then you shouldn't damage it. There are a wide variety of aspirate noises you can use, for example a 'snort', 'inward screech', or 'tongue roll' does not use the vocal chords in any way, and when well-practised can be very effective. Have a play with some sounds and figure out what you can do with your voice. Discover which are voiced and aspirate, and always have some good go-to aspirate sounds on standby should your voice need some recovery time.

PLOSIVE SOUNDS

Plosive consonants are consonants pronounced by closing the vocal tract so that airflow ceases, holding that pressure for a moment, and then releasing. The released airflow produces a sudden impulse causing an audible sound, or burst (hence the name plosive – explosive). Plosive sounds are perfect for performing impact scares when the burst is in time with the visual stimulus (usually the hand). Most consonants can be pronounced in this way but you will find letters like [D, B, P, N] easier to start with. There's a reason we traditionally use 'Boo!' to make people jump, but that is a banned word! Boo is a cliché now, so find new ones which work on the same principle. Plosive sounds can be aspirate and voiced.

Play with noises, try new things and have fun.

IMPROVISATION

If your character speaks have an appropriate character voice. Think about what your character would say, how s/he would react in various situations. Have a few good lines that you can use as standard and use your surroundings for your subject matter, maybe some observation comedy. Be scary and use some dark comedy if you can. Do NOT swear. Do NOT upset anyone – being a Scare Actor is not a licence to offend or hurt people.

INVISIBLE THEATRE

There are times in a Scare Attraction when the actor does not need to directly engage with the audience in the traditional sense. An audience may walk into a scene where disturbing things are happening and simply observe.

However, the actor is still providing an interactive experience – he or she may, for example, be talking to themselves and perhaps they start to describe what one of the audience members is wearing, or repeating words that are spoken, or move so that s/he is in the way of the group, thus directing them to the correct place – all without making eye contact or ‘getting in their face.’

BE SELECTIVE

Remember, being alone, not knowing what’s going to happen is the power you have over your audience, so allow them space not knowing where people are. Be invisible sometimes, too much attention dilutes the fear factor, too little and the audience feel cheated, try and find the balance.

RETREATING AFTER A SCARE

People always look behind them – don't let them look back to see you wandering back to your position out of character. Your retreat should be as fast and threatening as your scare.

INTENT

If a maze is filled with Clowns and you are afraid of clowns, that maze will be scary. If you are not afraid of clowns, then how do we make it terrifying? Intent is the key to fear. What do the clowns intend to do to me if I go into the maze? The actors must have a clear understanding of what the intent of their character is, and make it more detailed than, "the clowns want to kill people." If that's the intent, then ask yourself, why? It will help with improvisation and a back story of the characters is always fascinating to the fans who like to come around attractions multiple times. Ask yourself, "What is my motivation?" Ask yourself, "Why?" and if you have that in mind when playing the role, people can become afraid of anything.

TEAMWORK

Work with other actors in your team to create distractions and use misdirection for bigger impact or intimidation scares. Think about approaching the subject of your scares from different angles too. Keep adapting and thinking differently.

THROUGHPUT

You may have lots of groups walk through your maze in quick succession. Each group must still have the full scare experience. Be aware of where every group in your section of the attraction is and do not miss anyone out. If a group is slow and groups are in danger of merging, use impact scare techniques to 'scare forward' the group in front. Hold the next group behind for a short time with intimidation scares to prevent them from meeting each other. Sometimes it can't be helped as groups will walk at different paces, but try to avoid if possible.

VARIATION

A Scare Maze should be like a roller coaster with lots of ups and downs and twists and turns. Too much of the same thing is boring for you and the audience. Try new things, experiment, be creative physically and vocally.

Don't stick rigidly to the same old scares, you're an actor, not an animatronic!

GUEST FOCUSED

Remember why we are performing. We are here to entertain the guests, not each other or staff members from other teams on site. You may get to know and become friends with the host teams, security teams, management teams etc. It is very tempting and easy to fall into habits of entertaining the people you know to have fun rather than focusing on the guests, especially when performing in a Street Theatre team. Running jokes can become the focus of your evening rather than making your character seen by as many guests as possible. Street Theatre can be tough and it's easy to fall into the trap of going to those who you know will enjoy your performance no matter what. Don't be impolite, but don't perform for the staff or managers.

SPECIAL PERFORMANCE

We have rules and guidelines for all actors working within attractions or on street teams. Scare acting can be dangerous. Sometimes if a friend or family member is a guest you may be tempted to put extra special effort in and break rules. This must not happen. Just because you know the person, you are still not permitted to touch them whilst working within an attraction. Serious incidents have occurred due to guests and actors breaking rules for 'friends'. The best way to impress all guests is to be consistently professional.

FIGHT OR FLIGHT

Understand your audience. When we are scared we go straight to the most primitive part of our brain to help us to survive. In the days of cavemen we would rely on our senses to keep us alive and away from wild animals that wanted to eat us.

When our audiences come through a Scare Attraction their brains are likely to adjust to fight or flight mode. The audience are our prey and we hunt them. If the Scare Actor does their job correctly and really scares the audience, they will react in a primitive way. They will have the urge to remove themselves from the situation, perhaps run or go into a foetal position. Alternatively they may endure and 'fight' through it. Their primitive reaction may sometimes be so strong that they lash out to defend themselves. This is how actors sometimes get hit. We need to understand fight or flight and know when the reaction is deliberate, or just a reflex. This is why we use scare techniques like 'Fear to Tread' to keep us safe. If you know your audience and understand their reactions you'll be able to scare them all the more!

Have a look at our Scream Park Entertainments Zombie to see what happens to your body in fight or flight mode.

**"ALWAYS MAKE THE
AUDIENCE SUFFER AS
MUCH AS POSSIBLE."**

Alfred Hitchcock

FIGHT OR FRIGHT (Threat System)

The 'fight or fright' response gets the body ready to fight or run away. Once a threat is detected, your body responds automatically. All of the changes happen for good reasons, but may be experienced as uncomfortable when they happen in 'safe' situations.



THOUGHTS RACING

Helps us to evaluate threat quickly and make rapid decisions, can be hard to focus on anything but the feeling of danger.

DIZZY OR LIGHT HEADED

BREATHING BECOMES QUICKER AND SHALLOWER

To take in more oxygen and make our body more able to fight or run away.

DRY MOUTH

ADRENAL GLANDS RELEASE ADRENALINE

Adrenaline signals other organs to get ready.

BLADDER URGENCY

Muscles in the bladder relax in response to stress.

MUSCLES TENSE

Ready to fight or run away. They may also shake or tremble.

CHANGES TO VISION

Tunnel vision or vision becoming 'sharper'

HANDS GET COLD

Blood vessels in the skin contract to force blood towards major muscle groups.

PALMS BECOME SWEATY

The body sweats to keep cool, this makes it a more efficient machine.

HEART BEATS FASTER

Feeds more blood to the muscles and enhances ability to fight or run away.

PHYSICAL CONTACT

NEVER, EVER TOUCH AN AUDIENCE MEMBER.

Here are a few reasons why:

- If a member of the public accuses you of deliberately hitting them and you have been seen laying hands on anyone, we will find it very difficult to defend you, even if you only touched lightly.
- There is a risk that you may, unintentionally, touch someone inappropriately and be accused of a sexual assault.
- If you are close enough to touch, you may be too slow to get away fast enough to be effective with impact scares.
- Touching is a very weak scare. The human brain can recognise the touch of another human, so subconsciously your brain has accepted that it was 'just a human being' who touched you and the anxiety level lessens – even the best scare performers can't baffle the subconscious mind! If an audience member can't bear the thought of 'something' touching him or her, and then it happens, that's the peak for that audience member. Sustained scaring is done through physical and vocal prowess without contact.
- Think back to 'intent' and being 'truthful' in your performance – if the character wants to kill someone, they're not going to lightly tap them on the shoulder! Think about how your excellent physical and vocally aggressive performance might be weakened by this – we can't actually assault our guests to make it realistic!
- Perceived threat is always scarier than realised threat. The fact that it 'might happen' is scarier than after it has. This is why horror films are scarier before you see the monster, and can lose their impact after you've seen it. The unseen person driving the lorry in Jeepers Creepers is terrifying – the creature isn't! Alfred Hitchcock knew how to manipulate his audience by keeping the 'suspense'. In Psycho, one of the greatest horror films of all time, you don't actually see the stabbing in the shower, just a little bit of blood (actually chocolate sauce!) going down the plughole, silhouettes, and a screaming woman. It's one of the most terrifying scenes ever made. Similarly, you never see the Mother character in anything more than silhouette until the very end. Masterful scaring!

VERY IMPORTANT

90% of the time when actors get hit, it is unintentional and the actor should have moved out of the way of the group in time for their impulse reaction (jump). Do not put yourself in a position of harm and remember there is a huge difference between an audience member involuntarily flailing their arms out because they are scared, and those who set out to deliberately hit the performers. Be aware and know the difference. We mustn't raise the alarm for the security team to remove someone, if they're just reacting how we want them to! Make sure you get out of the way – that's what the 'Fear to Tread' movement is for.

We understand that accidents sometimes happen, you will not get in trouble if it is a genuine accident. If you touch/hit someone by mistake then you must notify your Team Leader. If they know about it then they can defend you and explain the situation rather than having to investigate the whole team.

Street Theatre Performers are (only slightly) less bound by this rule. You should never touch an audience member if they do not know you are there – this counts as an 'impact scare' and they may unintentionally lash out. However, people may approach street performers to have their photograph taken and maybe wish to put their arm around you or stand close. This is fine, as long as you feel safe and you are not being treated or touched inappropriately. Always keep your hands in view for photographs.

YOUR ACTING SPACE & HOW TO MAKE THE MOST OF IT

WORKING WITH YOUR SURROUNDINGS

First and foremost, know your acting space. Attractions are designed to give you the best possible access to multiple performance areas to surprise the audience. Know every nook and cranny, every prop, short cut, actor run, hiding place and quick escape route. And now where your emergency stop buttons and nearest exits are.

Be 'scare aware' and try not to break things. Of course, sometimes things get broken in the mazes, but do try to take care. If something breaks that affects your performance, or the safety of you or others, tell your Team Leader immediately. If it's very dangerous and needs immediate action then activate the emergency stop. If it's not a big problem and can be easily worked around or is cosmetic, then place anything broken in a safe place, causing no hazards, and make sure you tell your team leader as soon as you are able.

STROBES

Learn the rhythm of the strobe you are working in and you will be less disorientated. Time your movement to match the strobe. Move in the dark beats of a slow strobe so that the audience don't see you move. Very disconcerting! Slow movements look fabulous in a faster strobe and allow you to be careful and precise.

SCARE DOORS

Always open inwards towards your own head, making sure that you move back and forward quickly and the same to close. Never open a scare door towards a group.

CLIMBING

Do not climb unless fully warmed up. Only climb on areas of the maze that have been approved by your Team Leader. If working at height, make sure you have secured yourself in a harness correctly. Remember to have three points of contact to what you are climbing on to be safe. Use levels to your advantage, appearing from unexpected (but safe) places can be terrifying for an audience.

SMELLS

You might have smell pods in your attraction to add to the atmosphere. When working in such an area, this can be unpleasant at first, but your senses adapt and you stop noticing it after a while.

Don't touch the pod or the liquid – The liquid is pungent and the smell can't be washed away easily. If you get it on your clothes or skin you will smell of it for days.

SMOKE

Smoke in the mazes is not the sort of smoke that can harm you or give you breathing difficulties. It's atmospheric and a great hiding place. Be careful though, it can restrict your vision. Make sure you know the layout of the area you're walking into.

FIRE

There may be controlled fire as part of your attraction. Your Team Leader will inform you of your acting area and boundaries. Do not cross them. Time your scares to match the timing of the fire activation and it can complement your performance. Fire is usually controlled by a technician so will not be activated unexpectedly, nevertheless, don't go and investigate, even if it doesn't happen when it should.

SOCIAL MEDIA, PUBLIC FORUMS AND ETIQUETTE

Marketing for events is incredibly sensitive and is often done by expert marketing companies. We don't need anyone 'letting the cat out of the bag' so to speak. If information is leaked out, the impact of a marketing plan can be ruined and a lot of money wasted – potentially lessening guest numbers, which is not good for the event.

PICTURES

Actors are not allowed to put images of the inside of attractions on Facebook, Twitter, Pinterest, Snapchat or similar social media or networking sites, during the run. This includes pictures of yourself or your friends/colleagues in costume and/or make-up. It spoils the surprise for guests and it gives away our secrets of how things are done! If you're unsure, ask your Team Leader for a yes or no.

CELEBRITIES

There may be celebrity visitors to your attraction, they might be lovely people, they might not. People in the public eye have a professional profile to uphold and any negative comments on a public forum could incur legal action for the company you are working for, and for you as an individual. If you can't think of anything nice to say, don't say anything!

Most celebrities will make contact with the venue to let them know they are coming. Some celebrities may arrive unannounced, not wishing to be treated differently to anyone else and not wanting to be hassled. Give them the same great show you would anyone else, don't beg them for photographs and don't tell the internet where they were or what they were doing unless you are given permission by your Team Leader.

DARK MAGIC

Being a Scare Actor is a bit like being in The Magic Circle – magicians never give away their secrets. We've worked hard to hone our offering from training to performance – don't give our secrets away. This goes for general gossip as well as social media.

QUIZZES

There might be competitions/quizzes on the social media sites for the event – please don't answer all the questions because you know all the inside info – it spoils it for the general public who have fun trying to guess the answers before their visit.

PHOTOGRAPHERS

An official photographer will visit the event to take shots for the press, websites, general marketing and publicity.

If you see these images on a website and wish to use it as your profile picture, please remember that the images belong to the professional photographer and you must ask his/her permission to use them. You may wish to buy the rights to use that image or even get hard copies, most photographers are very happy to give you permission, and at decent rates. Please don't assume because it's a picture of your face that it belongs to you.

ILLNESS

Remember to look after yourself properly by eating and drinking healthily and warming up thoroughly. Statuses or tweets about how ill or tired you are after working at your attraction are not good publicity – especially when it's made to sound like our fault!

NEGATIVE POSTS

Do not insult people on social media, be it your team-mates, your boss, or anyone visiting the attraction.

We don't like negative statuses about our attraction or any other – the Scare Industry is small and everyone knows everyone. If you are negative about other Scare Events, especially on the internet, then it will be seen and it will be difficult for you to get jobs with other Scare Practitioners.

Don't cause rivalries across your own event. There may be several attractions within it and you may feel that yours is the best. It's great that you have passion and belief in your attraction, but don't cause a rift in your own team. Different things scare different people, so if the team standard is high, then the range of different styles of attractions works towards the whole event being excellent with something for everyone. Guests will often have lots of different opinions about their favourites, and often no one maze will be seen as the best.

IMPORTANT RULES

GUESTS

- Do not touch the guests. (*See exceptions under Physical Contact and Street Theatre*).
- Only come out of character in front of a guest in exceptional circumstances.
- Look out for your team mates. If you or anyone else is in danger or threat of harm, press the emergency stop, and radio your Team Leader.
- If safe to do so, follow dangerous/troublesome groups through at a distance after telling your Team Leader. This will help you to positively identify them – it's easy to lose people or not remember accurately after the fact. Dangerous guests should not be allowed the opportunity to cause more trouble in other mazes.
- Never offend guests. Insults in jest, but nothing personal. Never, ever swear.
- Do not get into arguments with guests – back off and inform your Team Leader.
- No 'special performances' or rule breaking for guests you know – no exceptions.

ONLINE

- Do not publish any photographs of inside the attractions during the run on public forums or social networks. This includes pictures of yourself in costume and/or make-up. It spoils the surprise for guests.
- Do not insult people on social media, whether this is your team-mates, your boss, or any visiting celebrity to the attraction.

SMOKING

- Only smoke in designated areas and out of sight of guests. Cover your costumes and remove wigs when you smoke to protect from damage and smells.
- If you are a smoker and are asked to wear a prosthetic that may be used on someone else the following day, tell the make-up artist and your Team Leader, as you are not permitted to smoke whilst wearing it.

GENERAL

- Warm up before every shift, no exceptions.
- Do not damage set, props or costumes.
- Do not waste or damage make-up.
- Be tidy.
- Keep warm.
- Always have a bottle of water with you, but keep it out of sight of the guests.
- Eat well to fuel your body during the run – it's hard work.
- Never be late back from your break.
- Be a great team member, and have fun!

HEALTH AND SAFETY ISSUES:

Health and Safety is of the utmost importance in a potentially dangerous environment like a Scare Attraction. As an employee or contractor you have a legal obligation to take measures to ensure accidents/incidents are avoided and that both employees and guests are as safe as possible.

- 1) Under the Health & Safety at work act 1974 all employees and contractors are responsible for their safety and that of all others impacted due to their actions. If you are unsure of the safety of any part of your maze, bring it to the attention of your Team Leader immediately.
- 2) In all cases of accidents or near misses, ensure the area is safe and that, in the case of accidents, an emergency first aider has been called. All accidents and near misses must be reported to Team Leaders who will complete the relevant forms.
- 3) If you discover a fire, raise the alarm and help evacuate guests from your attraction. Then gather at the agreed meeting point and await further instruction.
- 4) On hearing the fire alarm, help evacuate guests from the attraction and head straight to the meeting point to await further instruction.
- 5) FIRE EXTINGUISHERS: Only use if it safe to do so and you feel comfortable with their operation.

Type 1: WATER (red label) – suitable for wood, paper, textiles, fabrics and similar materials. NOT to be used on burning liquids or electrical equipment.

Type 2: FOAM (cream label) – suitable for textiles, wood, petrol and oils. NOT to be used on electrical fires.

Type 3: CO2 (black label) – suitable for liquids and electrical fires. Do NOT hold nozzle.

Type 4: POWDER (blue label) – suitable for liquid, electrical, wood, paper & textiles.

Type 5: WET CHEMICAL (yellow label) – suitable for wood, paper, gases, liquids and oils.

6) If a situation requiring emergency aid occurs, first assess and make sure the area is immediately safe, then call for the duty Emergency Aider. Stay in the area to offer further support as required.

7) Good housekeeping is required and is a part of the Health & Safety legislation. All passageways and guest walkways must be kept clear, and all trip hazards, such as cables, identified and addressed. All waste and litter must be removed into bins provided and any spillages (and other waters on the floor) cleared up immediately.

8) COSHH- Control of Substances Hazardous to Health. Within the mazes, cleaning materials, smoke fluid and scent fluids are all regulated by COSHH legislation. They can only be stored, handled and disposed of in designated ways. If unsure, leave the handling of such materials to the technical team or your Team Leader.

9) It is against the instruction of the act to allow people under the influence of Alcohol or Drugs to work within the attractions. If you suspect that one of your colleagues may be in an unsuitable state to perform, it is your duty to inform your Team Leader. Those who do try to work under the influence of such substances can pose a real danger within the attractions, and as such cannot be allowed to continue.

10) When scaring within the maze, always consider where the group are positioned and any potential risks that are present should they react to your scares.

11) Pay attention to all group members and address your scares accordingly. If you feel at any time intimidated by a group or do not feel comfortable with their behaviour, retreat back into one of the hiding places within the maze, or preferably into another area and advise your Team Leader or the Host at the entrance.

12) If at any time you do find yourself in an awkward situation where a guest is demonstrating aggressive or violent behaviour, remove yourself from the situation as quickly as possible and use the nearest radio to call for assistance. If possible, follow the group from a safe and unseen distance in order to identify them to Security on their exit.

13) If you are doing your job correctly, then you will be pushing the guests to the fight-or-flight response, i.e., you are putting yourself in danger. It is your responsibility to get out of the way when performing impact scares so that any automatic spasm or response from the guest does not make contact with you.

WWW.SCREAMPARK.CO.UK