

PRODUCTION HANDBOOK

Department of Theatre and Dance

Winona State University

2012

To the Student:

This handbook is the official guide to the policies, procedures and responsibilities associated with productions sponsored by the Department of Theatre & Dance at Winona State University. It contains guidelines, not rules written in stone. In order to work effectively on these productions, you should become thoroughly familiar with its contents.

The three basic rules of theatre at WSU are:

- (a) If it isn't clear, ask!*
- (b) Do what you promised to do, and do it on time!*
- (c) Have fun!*

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Common Theatre Acronyms:

ASM	Assistant Stage Manager
DBM	Dorothy B. Magnus Open Stage Theatre
LBO	Light Board Operator
LD	Lighting Designer
LX	Electrician
ME	Master Electrician
PAC	Performing Arts Center
PM	Production Manager (Prof. Peggy Sannerud)
Q	Cue
SBO	Sound Board Operator
SD	Sound Designer
SM	Stage Manager
TD	Technical Director (Jim Danneker)
THAD	Theatre & Dance

SECTION 1

The Department of Theatre & Dance

Department Faculty and Staff, Fall, 2012:

- Jim Williams Assistant Professor, Chair, Dramatic Literature, Theatre History, play direction
- Vivian Fusillo, Professor, Oral Interpretation, Creative Dramatics, Theatre for Young Audiences, play direction
- Peggy Sannerud, Associate Professor, Theatre Design and Technology, production manager and designer
- Heather Williams, Assistant professor, Acting, Directing, play direction
- Gretchen Cohenour, Professor, director of dance program, choreographer, and movement coach
- James Danneker, Theatre technician and scenic studio manager
- Tracy Van Voorst, Costume designer and costume shop manager
- Sandi Stoos, department office manager

Department Goals

The faculty of the Theatre and Dance Department (THAD) intend that the courses you take with us and the productions we work on together will assist you in achieving the following educational goals:

1. Explore, expand, and celebrate the human condition.
2. Learn to respond as artists to informed assessment (from yourself and others) by actively working toward improvement.
3. Learn to apply artistic skills to situations both within and outside the theatrical art form.
4. Develop abilities and readiness to participate effectively in learning groups and collaborative processes.
5. Learn to think critically and communicate clearly and effectively.

Department Mission:

We prepare our students to be active artists and scholars in community, drawing from the distinctive forms of theatre and dance, within a liberal arts context.

AS ARTISTS/SCHOLARS, OUR STUDENTS:

1. Demonstrate knowledge of historical and cross-cultural foundations in theatre and dance, as well as current practice and critical thought.
2. Apply and practice skills that require collaboration, analysis, physical expression, and self-awareness.
3. Analyze, synthesize, integrate, and evaluate process and production of self and others within the context of class, stage, and studio – the laboratories of our work.
4. Participate in productions and artistic endeavors that enrich self and community.

Production work is the laboratory of our discipline. Because effective production work is critical to your success as a THAD student, it is important that you be familiar with the contents of this handbook.

We encourage you to ask questions about the contents of this handbook and your duties on productions!

SECTION 2

The Company

What is a Company?

One of the characteristics that separate the performing arts from other arts is the fact that they are *temporal* events. A theatrical performance "lives" for only the amount of time that begins when the audience members first take their seats and ends with the last bow at curtain call.

This same temporal limitation characterizes the collaboration of the individuals who come together to produce a theatrical work. Together, these individuals form the *production company*: it includes all directors, designers, technicians, performers, and front-of-house personnel who work as a team towards the creation of one specific production.

Each company member has individual responsibilities and duties, and each member depends on the commitment of every other member in order to achieve success. Becoming a member of a company is not unlike becoming a member of a family, bound together by a love for the arts of theatre and dance and a devotion to the production.

As a company member, regard yourself as a member of a team working together from the beginning of production planning right through to the end of strike.

The Company Meeting

Faculty, staff, student crew supervisors, and all members of the company may meet together as a group when casting and crew assignments have been completed. This is the only time before the production moves into the first technical rehearsals that everyone will be in the same place at the same time. **If a company meeting is called, attendance is mandatory.**

The purpose of the company meeting is to familiarize everyone with the direction the company will take in mounting the production. Some or all of the following may occur at this meeting:

- Introduction of company members
- Discussion of the director's approach to the play
- Presentation of designers' ideas: in-progress drawings, renderings, etc.
- First read-through by the cast
- Announcements of general ground rules and rehearsal/production schedules
- Preliminary discussions between director, designers, stage manager, production manager, and crew heads

Production Meetings

Production Meetings are held each Monday of the production period at 12 noon in the Conference Room (PAC 133).

The director, designers, and all company crew supervisors are required to attend these meetings. Production meetings are run on an agenda established by the director and run by the stage manager. The purpose is to inform all the production team leaders about progress and problems in all areas. Attendance and thorough reporting by all crew heads, staff members, and designers is essential if good communication—and thus good collaboration—is to occur.

**By auditioning, you are agreeing that if you are cast,
you will make yourself available at *all* the required times.**

A. Acting and Dance Auditions and Casting

1. Auditions are open to all registered WSU students, and may be opened to the public at the director's discretion.
2. Audition procedures and requirements will be posted on the callboard at least one week prior to auditions.
3. When possible, scripts for each production will be available for study before auditions. These scripts will be in the library on the Reserve shelf under "Theatre Dept".
4. All persons auditioning are responsible for (1) checking the rehearsal and performance schedule and (2) indicating all scheduling conflicts on their audition form.
5. Cast selection is based upon the particular demands of the production, the acting/dancing ability revealed at auditions, the need of the individual student in terms of growth, and the student's prior work as a performer and as a responsible and committed member of the Department of Theatre & Dance.
6. The company list will be posted on the callboard. All company members will initial the list, thereby indicating their acceptance of the assignment. Non-initialed positions will be reassigned.
7. All casting is tentative. The director reserves the right to shift performers to other roles or remove them from the cast should they prove inadequate for a role, incapable of performing their assigned duties, or unable to maintain their academic status.
8. Cast and crew members are entitled to ONE complementary ticket to the show.
9. All cast and crew members are required to work FIVE hours on the show. If you are a THAD major or minor, these are your regular Service Hours; if you are not, you must keep track of your work hours on a Service Hour form provided to you by your stage manager. If you do not complete 5 work hours, you risk not being cast again.

B. Technical Theatre Production Assignments

Periodically during the year, and especially during the time just prior to the start of a production build, the Production Manager (PM) and Technical Director (TD) and/or faculty designer will select technical and design company members. This process is the technicians' version of the auditions held for performers and will apply to the positions listed below.

THAD PAID POSITIONS (HOURLY)

Box Office Assistant	Costume Shop Assistant
Scenic Studio Assistant	Production Assistant
Publicity and Marketing Asst.	Website Coordinator
Photographer	Graphic Artist

THAD 291-REHEARSAL & PERFORMANCE POSITIONS

Assistant Designer	Master Electrician
Assistant Director*	Properties Designer*
Assistant Stage Manager	Properties Supervisor
Assistant Technical Director	Publicity Director
Production Carpenter	Rail Supervisor
Costume Designer*	Scene Designer*
House Manager	Scenic Artist
Light Board Operator	Sound Board Operator
Lighting Designer*	Sound Designer*
Makeup Designer*	Stage Manager*
Makeup Supervisor	Production Stitcher
Wardrobe Supervisor	

OTHER CREW POSITIONS

Production Crew Member	Running Crew Member
Dresser	

Students filling these positions will do so to earn credit for *THAD 291: Rehearsal and Production*, **or** to complete requirements for *THAD 209: Stage Management* **or** as an hourly worker or (in the case of positions noted by an *) as Independent Study or Capstone, or as a volunteer. If you are applying for a technical/design position to fulfill your THAD 291-Rehearsal and Production requirements, see the information in the 'THAD 291'.

Selection of the production staff (designers, technicians, crew members, etc.) is based on:

- The number of people needed to achieve a high-quality production.
- The abilities demonstrated by students during portfolio reviews and interviews.
- The needs of individual students in terms of growth.
- The past record of an individual's performance as a production staff member, as a member of the THAD department, and as a conscientious student.

THAD 291: Rehearsal & Production

This course (also known as R&P) allows THAD students to earn academic credit for production work. THAD 291 is required for THAD majors and minors (see Description of Theatre Major/Minor in the WSU Course Catalog) and generally carries 1 SH of credit per semester.

Students enrolled in THAD 291 may receive credit for either performance or technical production work assignments on a Main Season production. Specific roles or positions on the crew of a show are assigned by the director and the production manager, who is the instructor of record for the class.

To request a specific R&P assignment, make arrangements one semester in advance of the desired position by meeting with the production manager. Otherwise, assignments will be made after the semester's auditions are complete.

Company Rules

Attendance and promptness: Theatre demands teamwork and consideration for other company members: everyone's individual success depends on the group as a whole. Strive never to miss a rehearsal, a performance, a costume fitting, a dress parade, or a crew assignment. *Be on time all the time.* There is no more important rule of the theatre.

Commitments are promises: During your time at WSU you will often audition for roles in plays, interview for crews, add your name to lists of volunteers, or agree to meet with fellow students or an instructor in connection with courses you are taking.

Every time you do one of these things, you are making a *commitment*; that is, *you are placing your reputation on the line* by promising to see something through to the end and to do your best.

When you keep commitments, people will notice and respond favorably. If you break commitments, your reputation will suffer.

Student stage managers and crew supervisors: Among the most important members of the company are those students who have been selected to serve as designers, stage managers, design assistants, and crew heads. Students in these positions need the cooperation of all other members of the company if they are to fulfill their duties. You are expected to give them this cooperation.

Alcohol and drug use: Use of alcohol or drugs during classes, rehearsal, performance, crew calls, or while operating university equipment is a violation of the WSU Student Citizenship Standards and will subject you to discipline, up to and including expulsion from the university. Arriving impaired for *any* reason (including sleep deprivation, illness, and medication as well as alcohol and illegal drug use) for classes, rehearsals, performances, or work calls will result in your being dismissed from the activity in question, perhaps permanently, at the discretion of the faculty or staff member in charge of the activity.

Callboard: The Callboard, located in the first floor Performing Arts Center hallway near the Scenic Studio doors, are the primary means by which communication is maintained within the company. Make a habit of consulting it every day while in a production period. Work calls and sign outs for spaces such as the black box are also posted there.

Sign in and out: Crew members sign in at the beginning of each crew call and report to the supervisor at the end of the call. Cast and crew sign in on the callboard at the beginning of each technical rehearsal, dress rehearsal, and performance.

Smoking, eating, and drinking: The Performing Arts Center, like the University at large, is smoke-free. *Food and beverages are not allowed in the theatres or lighting/sound booths at any time.* Exception: performers and crew members may keep sealed water bottles in the house or backstage during rehearsals. Water bottles in the booths must be kept on the floor by the booth door. Under no circumstances should any food or drink be on any surface with lighting, sound, or communications equipment.

Dress Parade: The costumer may schedule a dress parade shortly before the first dress rehearsal. All actors and costume crew members will attend dress parades as scheduled.

- For the designer and director, the purpose of the dress parade is to allow them to see the total costume look of the play.
- For the actors, it is a chance to become familiar with their costumes.
- For the costume crew, it is a chance to learn about problems of dressing and changes and to determine alterations and finishing needs.
- For the publicity crew, it is an opportunity to take photographs of the actors as their characters for purposes of advertising and lobby displays.

Archive photos: Company members may be asked to participate in an archive photo shoot sometime between first tech and the final performance. CDs of these photo files are made available for purchase. Company members and their families and friends are required NOT to take photographs during performances, as this violates most licensing agreements. Rehearsal photos for the purposes of publicity or marketing may be taken with permission of the director.

Video Recordings: If the production is *in the public domain* (older than 70 years and out of copyright) or is an *original work* and the artist has given permission, a video may be made available for purchase by company members. If the production is *under copyright*, a video recording may not be made for any reason unless permission is obtained from the licensor. Company members and their families and friends are required NOT to videotape any portion of a copyrighted performance, as this may result in large fines being levied on the Department of Theatre and Dance. If you are not sure which regulations apply to the production you are participating in, please consult the director or Production Manager.

Stage and house access: During a performance, once the house has opened (i.e., when the audience members have entered the auditorium), do not go through the auditorium (where the audience is seated) to the stage or backstage, or from backstage or the stage into the auditorium, unless this is part of the performance as created by the director.

Guests at performances: Please inform your family and other guests that visitors are not allowed backstage before or during a performance. *Performers in costume or make-up may normally be seen by non-company members only in the Green Room **after** the performance.* One exception to this rule is the children's theatre production, in which the cast may be asked to greet the children in the lobby after the performance.

If you are in doubt about whether this rule applies to a production you are in, ask the director.

Please encourage friends and family with whom you wish to visit following a performance to attend on a night other than strike night, the night of KCACTF Response, or the night when archival photos will be taken.

Strike: All members of a production company are required to attend the strike of that production (i.e., the removal of the scenery, lighting instruments, costumes, props, and other equipment and cleanup of the facility at the end of the run). The strike generally begins immediately following the final curtain of the last performance, and ends when the technical director dismisses you. The length of the strike will depend on how much work there is to do, how complex it is, and how efficiently everyone works.

Sign in and out with the person designated by the Theatre Technician (Jim Danneker). Generally, you will be assigned specific tasks well before the strike. Make an effort to understand what is expected of you before the strike actually begins, and take your work seriously. When you have finished your assigned task, look for other ways to assist in the strike. Be sure to check out with the TD before leaving.

Guidelines for a Six-Week Rehearsal Schedule

Productions usually need six weeks to adequately prepare both the performance and technical aspects of a fully staged play. Classical plays and musicals may require up to two additional weeks.

Each production runs on two types of schedules or calendars. The first is the Production Calendar: it is prepared by the PM and serves as a general guideline for all technical and performance-related deadlines and events. The production calendar is the guideline which crew supervisors should pay most attention to.

The other calendar is the Rehearsal Schedule: it is prepared by the director and is the guideline that the performers should pay most attention to.

The following is a *general* overview of a six-week rehearsal/build period. Note that each production is unique with unique technical and rehearsal needs. Therefore, this outline may need to be adjusted to serve each show:

Week One

- a. Auditions and casting
- b. Company meeting
- c. Rehearsals: focus on blocking, character development, and/or improvisation
- d. Sets: began building, pulling from stock and determining elements to be rented
- e. Costumes: take measurements and provide rehearsal garments
- f. Properties: provide rehearsal props; begin gathering and making arrangements for borrowing items

Week Two

- a. Rehearsals: block the play
- b. Costumes: buy materials for build, arrange for rentals (if needed)
- c. Publicity: design posters
- d. House Management: begin preparing program copy
- e. Weekend: perhaps building of stage setting, particularly things that require time to dry

Week Three

- a. Rehearsals: at the first two rehearsals, allow actors to call for lines; later, all actors are off book
- b. Sound: gather effects and begin recording
- c. Scenery: needs to be at least half completed; extensive painting during this week
- d. Costumes: begin fittings
- e. Publicity: press releases go out to the public
- f. House Management: program to print shop

Week Four

- a. Rehearsals: polish individual sections of the play
- b. Scenery: move-in (goal is a maximum of two days to get the majority of the setting in place)
- c. Lighting: Hang
- d. Costumes: continue build
- e. Publicity: post and distribute posters
- f. Makeup: meet with director and actors to chart requirements for characters
- g. Sound: Begin making playlists or discs

Week Five

- a. Rehearsals: begin complete run-throughs with opportunity to stop and rework portions (running crews may be needed for some rehearsals)
- b. Scenery and Paint: complete set; do touch up painting
- c. Props: all items in place for use; pick up borrowed items
- d. Costumes: dress parade early in the week to determine whether pieces are going together as planned; costumes completed by the end of the week
- e. Light: focus, finish loose ends, paper tech
- f. Sound: finish sound tapes and discs, paper tech

Week Six

- a. Dry techs without actors (as needed) for lights, scenery, props, and sound
- b. Tech rehearsal: lights, sound, scenery, props and special effects entire show (or first half of large show)
- c. Tech rehearsal: lights and sound second half of show (if not completed on first night) or tech/dress rehearsal: adding costumes (but not make-up) to work costume quick-changes
- d. At least two full dress rehearsals
- e. Performances
- f. Strike

Production Goals and Principles of Season Selection

A. Productions as laboratories:

THAD productions will serve as laboratories in which WSU students may apply their knowledge and exercise and refine the skills learned in department courses.

1. Coursework and production selection need not follow a strict one-to-one rule: classroom training in mime, for instance, does not obligate the department to offer a production making extensive use of mime. Nevertheless, some department courses may be structured in such a way that the knowledge and skills developed in the class culminate in the production of a theatrical work, either as part of the public season or as a Studio Season presentation.
2. Pertinent knowledge and skills are most likely to be offered in THAD courses, which are taken primarily by THAD majors and minors. Accordingly, the department will:
 - Keep records of the acting, design, and technical experience of its majors and minors; and
 - Periodically advise its majors and minors concerning gaps in their production experience.

B. Productions as theatrical, cultural, and artistic enrichment:

THAD productions will expose WSU students to the theatrical heritage of this and other societies, past and present.

1. THAD students and the general WSU student body should be introduced to a representative sample of the historic range of dramatic literature and theatrical styles.
2. Genres and periods not represented by THAD productions will be supplemented by the department's sponsorship of touring groups or group trips to professional productions.
3. The department will:
 - Establish a schedule by which to select seasons, visits by touring groups, and trips to other productions which, over a period of five years, exposes THAD students to a wide range of styles and genres, both past and present.
 - Establish means by which to insure that THAD students participate in a certain number of THAD productions and attend a certain number of outside productions each year.

B. Production values:

The productions that THAD brings to the stage will be of the highest possible caliber. Toward this end, process and product are equally important.

1. THAD productions will maintain a balance between providing artistic 'stretches' which foster growth and working within the practical limits of time, budget, labor and talent.

2. Rehearsal and building periods will be of sufficient length to provide time for experimentation, character development, and polishing.
3. Among the criteria by which plays are selected for a season will be the quality and quantity of the talent pool of actors, designers, technicians, and stage managers, and the ability of company members to attend rehearsals consistently.
4. Also among the criteria by which plays are selected for a season will be time available to deal with design and technical requirements (e.g., one show might emphasize scenery, another costumes).
5. Deadlines by which decisions for productions in the academic year must be made and stages in work completed will be established by the THAD faculty. These deadlines will be publicized and adhered to.

C. Production reputation:

THAD productions will enhance the cultural and social life of the WSU community and the region as well as the reputation of the department as a high-quality educational theatre program.

1. One of the criteria by which plays will be selected and productions mounted will be their potential to maintain and increase the size of the audience base.
2. THAD will seek ways of linking its productions to other departments' courses and activities and publicizing those links.
3. The department will encourage effective publicity about its own and other organizations' artistic and cultural events on campus.

Timeline for Season Selection

1. September / October: The faculty production manager will solicit suggestions for plays and dance concert themes.
2. November / December: The production manager will make copies of submitted scripts available for perusal by faculty and staff.
3. January: In coordination with the Music Department and THAD teaching schedules for the upcoming year, the technical director will create a rough draft of a production calendar, listing options for possible performance dates.
4. February: In faculty department meetings, the faculty and staff select scripts for the upcoming season.

SECTION 3

Guidelines for the Performer

Characteristics of the Actor or Dancer as an Effective Company Member

In order to gain a reputation as a performer who is an effective company member, you should:

- **Understand that there is no such thing as a small part.** Accept all roles gratefully, and resolve to play them with all the skills at your command.
- **Show consideration for other members of the company.** Realize that you cannot appear effectively on the stage without the help of the backstage members of the company. Therefore, treat the stage manager (SM) and all crew members with courtesy and respect.
- **Realize that the best way to learn your craft is to practice it at every opportunity.** Remember that auditioning is itself an art that must be learned. Constantly observe the work of your fellow performers in order to perfect your own skill.
- **Recognize the leadership of the director/choreographer** (whether a student, a guest artist, or a member of the THAD faculty). Cooperate fully with the director in creating a high-quality production.

In practice, this means that the effective actor or dancer will:

- Check the callboard daily for changes in rehearsal plans or additional calls.
- Be on time for all calls and rehearsals, signing in for all tech/dress rehearsals and performances.
- Bring a pencil, script, and note-taking materials to every rehearsal.
- Memorize lines on time.
- Never miss an entrance.
- Consistently work to improve your technical foundation by regularly attending technique classes. (This is particularly important when you are performing choreography that puts unfamiliar stresses on your body.)
- Warm up before, and cool down after, each rehearsal and performance.
- Do not leave the rehearsal hall without permission during an act in which you appear.

Performers should not cut/color their hair or shave facial hair without first receiving the permission of the director, costume designer, and make-up designer. Performers should be prepared to make changes in their physical appearance, if requested, to serve the needs of the production.

- Avoid crossing between the director or choreographer and the stage during rehearsals
- Avoid talking with or otherwise distracting a member of the company who is about to make an entrance or perform a scenery or lighting shift.
- Treat your costumes and properties with respect and return them to their proper places. Do not handle other performers' costumes or properties unless you have been assigned to do so.
- Confine your acting to the stage: refrain from unseemly conduct offstage that may discredit the company.
- Never appear in costume or makeup except when performing onstage (unless the director has planned this into the performance, as may happen with children's shows or musicals).
- Immediately follow the instructions of the SM, ASM, PM, or TD.
- Help make new members of the company feel welcome. Show by your example the sort of behavior expected of company members.
- Treat all crew members with respect as part of the team.

Bring to rehearsals a cooperative attitude, a trained voice and body, and enthusiasm. Remember that the director or choreographer is interested in releasing every performer's creativity. Therefore, even when s/he appears to be dictating a precise reading or movement, respond with vitality. Effective actors and dancers do not wait to be directed. They constantly contribute with intelligence and sensitivity to the rehearsal process, adding to the director's or choreographer's interpretation their own comment which is communicated through personality, skill and talent.

Costumes and Makeup

Your costume, which determines the major portion of your appearance, is a vital part of your performance. It is designed to help convey your character. Seek to understand its relationship to your performance and ways in which to integrate it into your acting or dancing. Recognize aspects of your costume, such as footwear, trains, capes, hats, and corsets, which can benefit and extend your performance.

Check the callboard daily to see if you are needed for measurements or a fitting. You must make and keep appointments with the costumer if your costume is to be ready on time.

Rehearsal clothing: Consult with the costume designer to devise rehearsal clothing similar to what you will wear in performance. Shoes and tights are especially important early in the rehearsal period. Some items, such as corsets, rehearsal skirts, trains, and capes may be available from the costume stock.

Handling your costume: Onstage, treat your costume as your character would treat it. Offstage, however, handle it with special care:

- Long skirts and trains should be lifted off the floor immediately upon exiting and carried over the forearm.
- When wearing a long skirt or cape, smooth it beneath you as you sit. When wearing a tailcoat, flip the tails out of the way as you sit, so that they hang on either side of the chair.

Do not eat, drink, or smoke while in costume.

Costume fittings: A costume fitting is a conference between the costumer and the performer, and a mutual exchange of ideas is essential to its success.

- Come to a fitting aware of special costume needs – pockets, functional jewelry, movement needs, etc.
- Wear the same foundation garments to a fitting call that you will wear in performance.

- Use the fitting as a time to learn how your costume will influence movements and gestures, and to discuss the use of costume props such as swords, pockets, purses, watches, handkerchiefs, fans, etc.
- If you encounter special costume problems in a fitting, arrange a time to practice in your costume prior to the dress parade.

Dress rehearsals and performances: An effective actor or dancer makes certain that s/he is completely and properly dressed. Spend time before a mirror checking your appearance against the planned design.

- Bathe regularly, and apply deodorant before putting on a costume.
- If possible, leave personal jewelry and valuables at home. All valuables that must be brought will be collected in the dressing room before half-hour to curtain by the SM or ASM and taken to the control booth for safekeeping. *The department will not be responsible for items left in the makeup or dressing rooms during rehearsals or performances.*
- You may occasionally be asked to use your own personal items as part of your costume. If so, please leave them in the dressing room during the dress rehearsal and performance period. It is helpful to get a tag sewed to the item to ensure its return. See the wardrobe personnel for assistance.
- After a dress rehearsal or performance, place each piece of your costume neatly on a separate hanger. Hang all your costumes together for ease in locating items needing repairs.
- A Costume Supervisor is assigned to each production to coordinate dressing and repair needs.
- If a costume item needs immediate repair during a dress rehearsal or performance, contact the Costume Supervisor. If a costume item needs non-urgent repairs, write the need on the Repair Form provided in the locker room. Washable items can be laundered daily; place items in the laundry cart in the dressing room.

Stage Makeup:

- Always finish applying your makeup (including powder) before putting on your costume.
- Always finish removing your costume before taking off your makeup.
- If your costume pulls down over your head, ask one of the costume crew members to help protect your garment and face with a towel or makeup hood.

Dress Parade:

The dress parade is your first real chance to coordinate the costume with your performance.

- Cross-reference those garments listed on your dressing card to those hung in your dressing space. Note that you may have different garments for different acts or scenes. Report missing items *before* you begin dressing.
- Your calls to appear on stage will be made by the SM, ASM, or the costume crew head. There will be no warning calls. Calls will be made by the character's name.
- Come onstage in character. The director and designer are interested in how your character looks in costume, not how you (the performer) look. Therefore, behave the way your character behaves during the play: walk, run, sit, kneel, dance—do what your character does.
- Hold your comments until the director or designer asks you for them.

Notes for the Acting Audition

By Robert Romeo

The specific requirements for each audition will vary from show to show. This will be because of the differences in approach and style of the directors for whom you audition as well as the specific requirements of the various shows being produced. For example, the requirements for a Children's Theatre production will be different from those of performing in a Gilbert and Sullivan operetta or a Brechtian Epic drama. Yet, at the same time your objective in the audition process will always be the same: to reveal yourself at your best. To do this, there are three steps to consider: choosing the selections, preparing them, and performing them.

1. Selecting Audition Material:

Most auditions require two selections of contrasting nature. The important word is *contrasting*. Auditors need to see what your potential range is and the kind of roles for which you may be best suited. The contrast may be generic--comedy/tragedy or straight drama/musical comedy; it may be stylistic--modern/classical; or it may emphasize contrasting character rhythms. Unless it is specifically requested, do not assume you must do a classical selection. For the audition, choose selections that emphasize your strong points, not one that shows your lack of training.

As you search for audition pieces you should also keep the following in mind: the length of the monologue; the suitability of the role; and the challenge it presents to you. A selection which lasts one and one-half to two minutes is all an auditor needs to get a sense of your abilities and potential. Most college and university professors can tell all they need to know about a prospective student after the first thirty seconds of an audition piece. A selection should be long enough to show the changes the character is going through and short enough to be interesting.

Consider how well you are suited for the audition role you choose. Remember that the auditors are not looking for finished products, but students who show promise and can be trained. Vocal and physical suitability must also be considered. If you were a 5'7", 125 lb. male with a tenor voice, it would be a good idea to avoid roles of kings and swash-buckling heroes. Find an audition piece that allows you to make use of those tools you have available; not ones which force you to create an unrealistic performance.

Selections in which the character's choices are decisions regarding his or her life, made on the spot (during the scene), are always more challenging to you. They are more interesting to watch than those selections that are purely expository or ones in which all the decisions were made before the character would have come on stage.

2. Preparing the Audition:

Be sure to read the entire play, not just your monologue or the section of the play in which your monologue appears. Not reading the entire play is very foolish. It not only keeps you ignorant of all the given circumstances of the play, which will influence the choices you make as an actor; but you also ruin the auditor's opinion of your potential if he discovers that you have not taken the time to prepare properly.

In reading the play you should strive to understand your character's dramatic function. Why is the character in the play? What does he or she want? Why does he or she want that? What will be gained by achieving this want? What will be lost by not achieving these desires? What obstacles stand in the character's way? Are these obstacles overcome? If they are overcome, how is that accomplished and what did your character do to overcome them? If they are not overcome, what is the reason for that failure? And finally, how does the monologue you have chosen relate to the above questions? A good monologue will not only highlight the character's struggle, but will also clarify what choices must be made in order for the character to survive.

Be certain you thoroughly investigate all of the given circumstances of the play. The given circumstances are the environmental, geographic, religious, social, economic and political information provided by the playwright. You must have a solid understanding of these facts, and to accomplish this you may have to do some research. The character's world must become your world in order for the character's needs to become your needs.

You must also research pronunciation. If you are unsure of the proper way to pronounce a word, or the meaning of a word, look it up: find out not only what it means but also why it is used by your character at

that particular time. Mispronouncing words that sound odd or foreign to you (but not to the auditors) will be a point against you.

Unless the selection you are presenting is particularly "non-realistic," it is a good idea if you avoid trying to create effects by misusing your voice. The voice is one of the actor's primary tools, and it must be properly trained and developed. The proper use of the voice requires years of training and practice, and to force a young untrained voice into making sounds it is not prepared to make will not only sound foolish, but may cause permanent damage.

3. Performing the Audition:

When you arrive at the audition you should bring copies of your resume and an 8"x10" black-and-white "headshot" photograph. Resumes and headshots are generally not expected of first-time students, but theatre majors who have been working on their education for some time should present these as a matter of routine.

You should arrive early enough to do physical and vocal warm-ups before the auditions begin. If you are uncertain as to where you might warm up, ask the Stage Manager or Assistant Stage Manager. Your attire for the audition should show you off favorably while at the same time allow you to be comfortable. (It is possible to look attractive and be comfortable at the same time.) It is not a bad idea to select garments or garment types that help in your portrayal of the character, but you must be careful not to appear to be "costuming" the audition.

When you go on stage for your audition (remembering to breathe so as to keep the tension down), it doesn't hurt to be friendly and cordial. A "hello" or "good evening" is appreciated by all. Announce your name and the name of your selections. If your last name is difficult to spell, spell it for the auditors. Like it or not, you are being judged from the moment you take the stage.

Perform your strongest selection first. The idea here is simple. If you impress the auditors with your first selection, they will be more likely to have a positive reaction to your second selection even though it may not be as strong; but if you bore them with your first selection, you will have to move mountains to regain their interest.

Make the audience the other character. This allows for direct contact with the audience and prevents you from talking to open space or an empty chair. If you cannot play to the audience for some reason (some auditors ask that you not), play the other character downstage of you in order to create a diagonal line between you and the imaginary character.

Concentrate on your character's desires and objectives and how you are achieving those goals, not on how the auditors are judging you. To do the latter will only break your concentration, while doing the former means you will have presented yourself in the best manner possible.

SECTION 4

Guidelines for the Stage Manager

Pre-Audition Period:

- Become thoroughly acquainted with the script. Consult with the director regarding potential or actual cuts and changes.
- Number the scripts available for the cast and crew and place them in department office, along with any other audition materials the director may want to have available for actors.
- Obtain keys to the theatre from the PM. These keys must be returned to the PM within five days following strike, or at any time requested by the PM.
- In consultation with the director, post an audition notice and/or sign-up sheet on the callboard.
- Consult with the director to determine materials required for the audition (copies of the audition form, properties for improvisations, cold-reading scripts, film for the camera, a piano for the accompanist, etc.), and prepare them.
- If necessary, retrieve the scripts from the department office and bring them to auditions.
- Schedule the needed rehearsal room(s) with the Production Manager.
- Check materials in the Audition Box and bring it with you to auditions.
- Make arrangements to have the department camera and printing ability at the auditions.

Audition Period:

- Prepare the room for auditions, bringing all required materials and making certain the space is clean and secured against interruptions.
- When auditions begin, distribute audition forms and information sheets. Collect resumes and other forms completed by the actors ahead of time. Have your ASM take a photo of each auditioner and attach it to his/her audition form. Make sure you have everyone's full name, address, and telephone number.
- Answer the auditioners' questions about the play and characters as best you can without leading them towards a certain opinion or role.
- Assist at auditions in the manner desired by the director. Take notes on casting as directed.
- Post notices for callbacks by the announced time, as requested by the director.
- Post the cast list by the announced time, including directions for initialing to signify acceptance of the role. Distribute copies to crew heads, designers, and all department faculty and staff.

Throughout all your SM work, *share your knowledge with your ASM: think of yourself as a teacher passing on knowledge to an intern, not merely a production worker carrying out a task.*

Pre-Rehearsal Planning Period:

- Construct your prompt book. (See the PM for guidelines if you have not worked as an ASM.) It will be your 'Bible' for this show, and at the end of the run a copy of your prompt book will become the permanent archive for the production.
- Obtain a ground plan from the scenic designer and tape it out on the rehearsal hall or stage floor.
- Obtain rehearsal props from the prop supervisor.
- Create a contact sheet containing the names, phone numbers, and email addresses of all company members, and distribute it to all members of the company.

It is very important that you create this contact sheet ASAP because the crew heads will be depending on it to contact their crew members. Keep the contact sheet up-to-date and accurate, distributing corrected copies as needed.

- Make out a weekly rehearsal schedule with the director. See to it that each member of the company receives a copy, and post it on the callboard as well.

Rehearsal Period:

- Give scripts to all members of the company who need one. Rented scripts (especially those used in musicals) must be returned at the end of the production, clear of all markings; remind company members to write only in pencil.
- Check that the SM Kit you are assigned is fully stocked, and report needed items to the PM for restocking. Always have the kit with you in the rehearsal hall.
- Post all rehearsal reports, schedule changes and new calls each day before noon.
- Check with the director daily and before/after each rehearsal for any change of plans.
- Be sure that the space is ready and safe for rehearsals – including sweeping and mopping as needed.
- Conduct physical and vocal warm-ups before each rehearsal or performance, if required by your director.
- Take notes for actors as given by the director.
- Write all notations required by the director in the prompt book: blocking, movement, business, technical requirements, line changes, etc. **Make these notes in pencil. Do not use ink.** If you have not taken blocking notes before, ask your director how they want it done, or make an appointment with the PM to learn some basics.
- Take notes on matters dealing with the technical aspects of the production. After rehearsal, check with director about notes to be given to the designers, PM, and TD.
- Be prepared to read any role at any time during rehearsals.
- In consultation with the PM, costumer and wardrobe supervisor, schedule and organize the dress parade, announce it to the cast and crew, and manage it. Publicity photos are often taken at the dress parade: consult with the publicity director concerning arrangements for the photographers and with the director concerning the number of pictures and scenes desired.
- Have a first aid kit available during all rehearsals and performances. Report to the PM any accidents that cause significant damage to the physical plant, the set, or an individual.
- Set a crew watch opportunity for your crew members. This should be a choice of two or three opportunities for them to see a complete run through of the play, as many of them will never see the whole thing through. Be sure to introduce them to the crew, and take attendance, as crew members are required to attend one of these.

Production Meetings:

- Prepare an agenda for the weekly production meeting, working with the director. Always plan on polling the designers and technicians for updates at these meetings.
- Attend and take notes and attendance during weekly production meetings. This duty is often passed on to the ASM.
- During the week, follow up on any assignments or concerns, and report at the next meeting.
- Check in **daily** with the director, PM, TD and costume shop manager to discuss any issues that may arise between production meetings and to provide assistance as requested. Professional SMs do a Shop Walk every day to improve communication and nip potential problems in the bud. This is a Good Habit.

Purchasing Materials

- a. Get the PM's approval **before** purchasing management materials.
- b. Keep receipts if you expect to be reimbursed.
- c. Do not purchase more than \$50.00 of supplies at any one time.
- d. Do not make personal purchases on the same receipt as purchases for the production.
- e. Record the specific items purchased on the back of the receipt; also include the vendor and date if not clearly printed on the receipt.

Pre-Tech Rehearsal Planning Period:

- During the week before first tech, meet with the designers for Paper Tech. This meeting is used to mark all Warning and Go locations in your prompt book for all cues: lighting, sound, scenery shifts, actor entrances and costume changes.
- In collaboration with the TD, property crew head, scenic designer, and ASM, check the placement of all props, onstage and offstage, for each scene.
- In conference with the costume designer and costume crew head, determine cues for quick changes and discuss how and where these are to be accomplished.
- Create a pre-show and post-show checklist for yourself; consult it each time you are running a tech or dress rehearsal or a performance.
- Be sure that running lights and glow tape backstage are in place – tech rehearsals bring darkness! You and the director will also need flashlights or lamps out in the house. Perhaps your director will need a clipboard, as well.
- Check that the sound board operator has set headsets out for the tech rehearsals, as this is part of their job. Check this equipment prior to first tech.

Technical Rehearsal Period:

- Prepare sign –in sheets for all cast and crew, and post on the Callboard.
- Remind the cast at the beginning of the technical and dress rehearsal period that they must hang up their costumes, return hand props to their proper location, and keep the dressing rooms clean.
- For large cast shows, it may be necessary to appoint a green room custodian for each night, to pick up and vacuum.
- Help the PM give emergency/evacuation instructions to the ASMs, crew, and house manager. Be sure fire extinguishers are present in the theatre and the first aid kits are stocked.
- Assign stage crew members to sweep and mop the stage before each technical rehearsal, dress rehearsal and performance.
- In collaboration with the PM, TD, ASM, and the property crew head, work out routines of all scenery and property shifts. Rehearsals may be called exclusively for difficult shifts.
- If practical or required, spike the positions for scenic units and properties on the stage floor.
- Before each dress rehearsal and performance, make certain that the stage has been adequately swept and mopped.
- Do not allow visitors backstage at any time. Visitors may greet company members after the show in the Green Room.
- Enforce the rules about smoking, food, and beverages.
- Work with ASM to keep the company quiet backstage.
- Call all cues and deal with emergencies as needed to run the show smoothly.

How to Give Cues

- a. Give a 'Warning' for a cue approximately 30 to 60 seconds (at least half a page) before you call 'Go' for that cue.
- b. Make certain that your operators respond to your warning!

SM: Warning, Light Q 5 and Sound Q A.

LBO: Lights Warned

SBO: Sound Warned

- c. Give a clear and definite GO for each cue, anticipating so that the word GO happens at the cue moment:

SM: Light Q 5 and Sound Q A...GO

LBO: Complete.

SBO: Complete.

- d. Don't allow idle chatter among running crew members on the headset system. Remember that headset talk may be broadcast into many places in the theatre. Crew members must NEVER comment on actors' appearance or performance during a show.

SM's Pre-Performance Routine for Final Dress Rehearsals and Performances:

120 minutes before curtain:

Unlock all doors needed by company members. Turn on lights.

90 minutes before curtain:

Instruct stage and prop crew heads to sweep and mop, then begin setup of scenery and props.

Check with the sound crew head to see that intercom and sound music/effects are ready.

Notify the master electrician to begin dimmer check.

Check to see that all actors have signed in; phone those who have not.

Actors begin preparing makeup and costumes.

60 minutes before curtain:

Ensure that personal valuables are collected from company members and secured in the control booth.

Check with House Manager to see if ushers have arrived.

Give One Hour call to cast and crew

50 minutes before curtain:

Begin actors' vocal and physical warm-ups.

35 minutes before curtain:

Instruct light and sound board operators to go to their pre-shows, and turn off work lights.
Look out in the house to be sure everything is ready for an audience.

30 minutes before curtain:

In consultation with the box office and house manager, have the house opened.
Give 30 minute call to cast and crew

15 minutes before curtain:

Give 15 minute call to cast and crew

5 minutes before curtain:

Call 'places' for all company members.

Start of show:

When box office and house managers report that the house is ready, tell them to close the house. Confirm places and give all cues necessary to start the show.

Post-Performance:

- Instruct actors to change out of costumes and hang them up immediately after curtain call.
- See to it that the stage, technical spaces, Green Room and dressing rooms are returned to a start-of-show condition.
- The SM is expected to be the last person out of the space, and will be required to check all doors and lights.

Strike and Post-Show:

- Check with the TD regarding your duties during strike
- Return your keys to the PM.

When the production has closed, transform your prompt script into a production script by adding the following:

- 1) A copy of the program
- 2) A copy of the rehearsal prompt script, complete with all blocking
- 3) A copy of the production prompt script, complete with all cues
- 4) Copies of the scene designer's ground plan and elevations
- 5) Copies of the lighting designer's light plot and paperwork
- 6) Copies of the costumer designer's renderings and plots
- 7) A production prop list
- 8) A list of all sound cues used in the production
- 9) Examples of all paperwork used – contact lists, schedules, and reports

This production script is eligible for the stage management division of KCACTF for all entered shows, and will constitute a large portion of the Senior Portfolio. Please see the KCACTF website for guidelines on entering your production script in the regional festival.

Dealing with Emergencies:

Heart failures, strokes, seizures, broken bones, collapsing scenery, fires, bomb threats, and severe storms *do* occur, and part of the Stage Manager's job is to minimize their effects.

- Be aware of any potential hazards: from how onstage pyrotechnics are handled, to weather reports, to getting a general idea of the health of your audience.
- Know and follow the emergency procedures outlined in this handbook.
- Have your emergency script ready at hand, and know who in your crew fills each of the tasks outlined in it.
- Keep your cool! Remember: *you are the leader!* Audience, cast, and crew safety COME FIRST.

SECTION 5

Guidelines for the Assistant Stage Manager

Planning and Audition Period:

- Read **Section 4: Guidelines for the Stage Manager** in this handbook. As ASM, you are considered to be in training for SM, and to be the SM's understudy.
- Become thoroughly acquainted with the script.

Assist the Stage Manager in:

- Greeting, photographing, and assisting actors as they come to auditions.
- Conducting auditions in the manner desired by the director.
- Taping out the ground plan on the rehearsal floor.
- Contacting properties supervisor and costumer to acquire rehearsal properties and rehearsal costume pieces as needed.
- Creating a checklist of all the things you must accomplish prior to each rehearsal and performance.
- Any additional duties requested by the SM.

Rehearsal Period:

- Set up the stage or rehearsal room ten minutes before rehearsal is to begin.
- Check actors and crew members in and out for all rehearsals and performances for which they are called. Immediately inform the SM of any absences, and take steps to locate missing company members.
- Be prepared to read any role at any time during rehearsals.
- Prompt actors in early off-book rehearsals. Always prompt in tune with the scene and the character's speech patterns.
- Act as timekeeper for the length of acts and scenes, scene shifts, and intermissions.
- After rehearsal, see that the rehearsal space has been cleared and returned to order. Replace all rehearsal properties, lock the doors, and turn off the lights.

Production Meetings:

- Take minutes for each production meeting, and distribute them to all leaders of the company within 24 hours after the meeting.

Technical and Dress Rehearsals and Performances:

You are the stage crew head: the leader for all backstage activities by the cast and crew, and for all shifts by the stage and property crews.

- During the tech/dress rehearsals, work out the routine of scene shifts with the PM, TD, SM, and properties supervisor.
- Assign specific duties to your stage crew. They will take their cues from the SM through you. Rehearse your stage crew thoroughly in the routine of scene shifts.
- Check that all functional parts of the setting—doors, windows, platforms, and railings—are in order daily. Communicate the need for any necessary repairs or adjustments to the PM, TD and the production carpenter. Inform the SM immediately if any major problems develop.
- See that the stage is in order before and after each performance and that the stage crew has adequately swept and mopped the floor.
- Do not allow visitors backstage at any time. Visitors may greet company members after the show in the Green Room.
- Enforce the smoking, food, and beverage rules.
- Keep the company quiet backstage.

Strike and Post-Show:

- Check with the TD regarding your duties during the strike.
- Give copies of the shift plots and other paperwork to the SM.

Miscellaneous Notes:

- Along with the SM, you are to be the final person out of the theatre or rehearsal space after each rehearsal or performance. See that all doors are locked and all lights are off.
- See that all backstage personnel are properly attired in blacks. Blacks may be pulled from costume stock for crew members that do not own any: consult the costumer.
- Assist in maintaining discipline within the company, and serve as a liaison between them and the SM and director.
- Keep track of which actors are needed for each portion of the rehearsal period. Help the SM keep track of where actors are and when they are needed.
- Make sure that breaks do not run overtime.
- If actors approach you with questions that are directorial in nature, refer them to the director.
- *Speak directly* with designers and crew heads when passing on information or notes from the director; only after doing so should you pass on the information in writing.

Dealing with Emergencies:

Heart failures, strokes, seizures, broken bones, collapsing scenery, fires, bomb threats, and severe storms *do* occur, and part of the Stage Manager's job is to minimize their effects.

- Be aware of any potential hazards: from how onstage pyrotechnics are handled, to weather reports, to getting a general idea of the health of your audience.
- Know and follow the emergency procedures outlined in this handbook.
- Have your emergency script ready at hand, and know who in your crew fills each of the tasks outlined in it.
- Keep your cool! Remember: *you are the leader!* Audience, cast, and crew safety COME FIRST.

SECTION 6

Guidelines for the Student Scenic Designer

Any student wishing to design scenery for a Main Stage production in the Department of Theatre & Dance must first do the following:

- Complete the design course sequence (THAD 107 *Introduction to Technical Theatre*; THAD 207 *Design Communication*; and THAD 307 *Design II, Scenery & Costumes*) with a grade of A or B in all courses.
- Submit an application of interest to the PM during the spring semester preceding the school year during which the student plans to design.
- Work as assistant scenic designer and/or scenic artist on a Main Stage production during the year preceding the year during which the student wishes to design.
- It is strongly suggested that the student work as properties designer or scenic artist on a Main Stage production, even if they plan on working as an assistant scenic designer.

Minimum work required of a Student Scenic Designer:

- Designer's journal with research
- Concept statement
- Drafted floor plan(s)
- Front elevations of all walls
- All necessary painter's elevations
- Painted perspective rendering and/or 1/2" painted model
- Entry in the KC/ACTF Barbizon National Design Competition.

Student Scenic Designers are expected to attend:

- All production meetings
- Selected rehearsals and run-throughs as determined by the director and the PM
- All technical and dress rehearsals, and at least one performance
- Strike

Design Period:

- Keep a journal documenting your work on the show from script checkout through strike.
- No later than 10 weeks before the first rehearsal, check out a copy of the script from the PM and become thoroughly acquainted with the play.
- No later than 8 weeks before the first rehearsal, create a personal production calendar based on the deadlines outlined on these pages, and present it to the PM.
- No later than 8 weeks before the first rehearsal, meet with the director and the PM for the first time. If the director wishes, other members of the design team may be invited to this meeting.
- No later than 7 weeks before the first rehearsal, present preliminary research and preliminary design concept to the director, PM and TD. If the director wishes, other members of the design team may be invited to this meeting.
- No later than 5 weeks before the first rehearsal, present preliminary floor plan(s) and scenic sketches to the director, PM and TD. If the director wishes, other members of the design team may be invited to this meeting. Work with the Director, PM & TD to develop the final floor plan(s) for the production based on the results of this meeting.
- No later than 3 weeks before the first rehearsal, present the final floor plan to the design staff for approval. The director or PM may request additional sketches and elevation drafts for this meeting.
- No later than one week before the first rehearsal, complete the front elevations or a white model and present them to the Director, PM and TD.
- No later than one week after the first rehearsal, submit painter's elevations to the TD and scenic artist.
- No later than 3 weeks after the first rehearsal, create a painted perspective rendering(s) or a 1/2" model to display your design.

Building Period:

- Take an active part in the building and painting of your design, spending time in the shop whenever possible.

- Do technical drawings for the show under the supervision of the PM and TD.
- If you decide to paint your set, you will take on the responsibilities of the scenic charge artist (Please read Section 8: Guidelines for the Scenic Artist).
- On days that you do not work in the scene studio, you are still to check in with the TD & PM.
- You will attend specific rehearsals and run-throughs at the request of the director or the PM. You are encouraged to attend additional rehearsals with permission from the director.

Technical and Dress Rehearsals:

- If your design has multiple settings and scene shifts are required, meet with the director, SM and other designers for a Paper Tech during the week before first tech. This meeting is used to mark all Warning and Go locations in the SM's prompt book for all cues: lighting, sound, scenery shifts, actor entrances and costume changes.
- Attend all tech and dress rehearsal to take notes on the scenery.
- Meet with the director, SM, and PM at the end of each rehearsal to go over notes.
- At the end of each rehearsal, create a detailed work list (indicating priorities) for the TD.
- Work with the PM and the House Manager to set up a display of your design work. This exhibit must be completed no later than final dress rehearsal.

Performances, Strike, and Post-Show:

- Attend as many performances of the play you designed as possible. It is important to experience how the finished design works for the production.
- Under the supervision of the TD, participate in striking the set.
- Submit your designer's journal to the PM no later than one week after strike.
- Prepare all design materials for KCACTF participation in January.

SECTION 7

Guidelines for the Student Production Technical Director

Any student wishing to serve as Technical Director for a Main Stage production in the Department of Theatre & Dance must first do the following:

- Complete the design courses THAD 107 *Introduction to Technical Theatre* and THAD 207 *Design Communication* with a grade of A or B in all courses.
- Submit an application of interest to the PM during the spring semester preceding the school year in which the student plans to serve as PTD.

Minimum Work Required of a Student Production Technical Director:

- Production Technical Direction journal
- Draft technical drawings (with the Designer & TD)
- Assist with the building of scenery for the production (with TD)
- Assist with the rigging of scenic units for the production (with TD)
- Organize necessary additional crew calls outside regular studio hours

Student Production Technical Directors are expected to attend:

- All production meetings
- Selected rehearsals and run-throughs as determined by the director and the PM
- All technical and dress rehearsals, and at least one performance
- Strike

Production Meetings:

- The director, designers, and all company crew heads are expected to attend weekly production meetings. Each area of the production will be discussed, questioned, revised, updated, and coordinated with every other element based on the needs of the production.
- Give details about the progress of your crew. Simply saying, 'Everything is fine; we're building what we're suppose to build' sounds reassuring but is definitely uninformative. *Let the other members of the company know what your crew has been doing!*

Planning Period:

- Check out a copy of the script from the SM and become thoroughly acquainted with the play.
- No later than 6 weeks before the first rehearsal, create a personal production calendar based on the deadlines outlined on these pages, and present it to the PM.
- Obtain a ground plan, front elevations, cross-sections, etc. from the scenic designer, TD or PM.
- Formulate a plan for the creation of the needed working drawings in consultation with the TD and PM.
- Working with the TD and PM, determine which units will be pulled from stock and which will be constructed.
- Plan the work of construction: cutting, assembly, covering, the fitting of hardware.
- Assist the scenic designer, TD, and PM in preparing a construction schedule, including deadlines for the completion of the build for each unit, for turning over the units to the paint crew, for moving the scenery to the stage, and for set-up and rigging.

Building Period:

- Post the dates, times, locations, and activities of all work calls on the callboard.

Regular Scenic Studio hours for crew work are Monday through Friday from 1 PM. to 5 PM. Please check with the TD and PM before scheduling a work call at any other time.

- Practice 'safety first': make certain that a crew member understands how to properly operate a power tool or rigging before you assign him/her to use that equipment. Before beginning a task, instruct all inexperienced crew members in the proper use of all tools, machinery or equipment they will be using as

you explain what you plan to accomplish. Safety comes first in all situations. Few individuals enjoy constantly serving as a human sawhorse while *you* use the power tools, so help them learn.

- Work with the crew to accomplish your tasks. Become aware of the different abilities and fears of various crew members.
- Check all finished work against the plans and specifications to ensure accuracy in construction, and inform the paint crew head when units are ready to be painted.
- After each afternoon, evening, or weekend work period, clean the scene shop and stage, and return all tools and materials to their proper places.

Load-In:

- Prepare the stage for the setup of scenery. Check with the TD about rigging and handling.
- Depending on the availability of the stage space and the type of scenery involved, the actual load-in may take place as you build or all in one day. Work with the TD to set up the scenery.
- Once the scenery is up and operating, the running crew (led by the ASM with the aid of the production carpenter) takes over the scenery.

Strike and Post-Show:

- Work on the scenery: dismantle and save materials from those units which are not to become permanent stock items, and move all stock scenery and rigging to storage as directed by the TD.
- Wet mop the stage. Your work is not finished until all scenery is removed from the stage house, the scenery is stored, and the stage house has been cleaned.

SECTION 8

Guidelines for the Scenic Artist

Any student wishing to serve as scenic artist for a Main Stage production in the Department of Theatre & Dance must first do the following:

- Complete THAD 107 *Introduction to Technical Theatre* and THAD 207 *Design Communication* with a grade of A or B in all courses.
- Submit an application of interest to PM during the spring semester preceding the school year during which the student plans to serve as scenic artist.

Production meetings:

- The director, designers, and all company crew heads are expected to attend weekly production meetings. Each area of the production will be discussed, questioned, revised, updated, and coordinated with every other element based on the needs of the production.
- Give details about the progress of your crew. Simply saying, 'Everything is fine; we're painting what we're supposed to paint' sounds reassuring but is definitely uninformative. *Let the other members of the company know what your crew has been doing!*

Planning:

- Check out a copy of the script from the SM and become thoroughly acquainted with the play.
- In consultation with the scene designer, TD, assistant scene designer, and production carpenter, study the designs and painter's elevations and determine:
 - the number and types of units (drops, flats, props) which are to be painted,
 - the actual hues and media (latex, casein, stains etc.) to be used,
 - the painting techniques (brush, spray, stencil, spatter, etc.) to be used.
- In consultation with the TD, PM, production carpenter, and properties supervisor, prepare a work schedule which includes:
 - dates for receiving scenery and furniture pieces
 - allotments of time and space for painting
 - date for load-in (moving scenery to the stage)
 - other tasks to accomplish
 - procedures for issuing work calls

Building:

- Post the dates, times, locations, and activities of all work calls on the callboard.

Regular Scenic Studio hours for crew work are Monday through Friday from 1 PM to 5 PM. Please check with the TD and PM before scheduling a work call at any other time.

- Before receiving the scenery for painting, prepare any stencils, stamps, etc., you will need. Also prepare a 'swatch' sample of each type of paint required and have it evaluated by the scenic designer before mixing the total amount of paint needed.
- In consultations with the set designer, mix all paints in the amount needed *before* meeting with the crew to begin painting.
- Instruct all crew members in the safe and proper handling, use, and disposal of all toxic materials, including the proper use of respirators and other safety equipment.
- Work with the crew to accomplish your tasks. Become aware of the abilities and preferences of various crew members. Help them to learn: few people enjoy doing nothing but cleaning buckets and brushes. Your crew's work will consist of:
 - preparing all surfaces to be painted: cover or recover all flats, dutchman, sew and size drops, etc., in connection with the production carpenter and the TD
 - painting the scenery
 - painting all properties (with specific instructions from the scene designer, properties designer and/or properties supervisor)

- At the end of each crew period, return materials to their places, save all paint that can be used again, and thoroughly clean all equipment used.

Load-In:

- Depending on the availability of the stage space and the type of scenery involved, the actual load-in may take place during the course of the build or all in one day. Work with the TD to set up the scenery and complete the painting.
- Do any touch-up, dutchmaning, or repainting as needed after the load-in.
- Label all paint types and colors for additional touch-up work during the run of the show.

Technical/Dress Rehearsals and Performances:

- Prior to the first tech rehearsal, check with the TD and PM to see whether your services will be needed.
- As soon as the major painting for a show is finished, begin to clean the paint area, ***however do not discard any of the paints used for the scenery*** until strike. Organize existing stock, inventory the paint and give a copy to the PM, and put everything into order in preparation for strike.
- Be available to do touch-ups as needed during the run.
- Ensure that all of your crew members are aware of the strike date.

Strike and Post-Show:

- All paint and painting equipment is your responsibility.
- Assist the stage crew in striking the scenery.
- After the scenery has been struck, lead your crew in sweeping, mopping, and repainting the stage floor as directed by the TD.

SECTION 9

Guidelines for the Properties Designer/Supervisor

Note: This position may be one student or two, depending on the size of the production and the abilities of the students involved.

Any student wishing to design properties for a Main Stage production in the Department of Theatre & Dance must first do the following:

- Complete THAD 107 *Introduction to Technical Theatre* and THAD 207 *Design Communication* with a grade of A or B in each course.
- Submit an application of interest to the PM during the semester preceding the semester during which a student wishes to design properties.

Minimum Work Required of a Student Properties Designer:

- Designer's journal with research
- Pull rehearsal props (with SM or ASM)
- Create prop list (with Scene Designer)
- Organize work calls
- Pull props (with Scene Designer)
- Shop for props
- Build props (working with TD)
- Paint props (working with Scenic Artist)
- Set up prop tables (with Properties Supervisor)
- Run the show or train props crew to run the show

The Student Properties Designer is expected to attend:

- All production meetings
- Selected rehearsals and run-throughs as determined by the director and the PM
- All technical and dress rehearsals
- At least one performance
- Strike

For each show, certain properties will need to be completed before the props due date. These special properties will be discussed at the production meetings, and every effort must be made to have the props ready for rehearsal as early as possible.

Do not borrow props with a value of more than \$5.00 without permission from the TD & PM. When you borrow, cultivate the good will of the person loaning you the properties. Discuss the possibilities of complimentary tickets and program credit with the PM before looking for properties.

Categories of property items:

1. Furniture pieces
2. Hand or personal props
3. Set dressing
4. Costume props
5. Practicals – lamps, telephones, bells, buzzers, etc.

Purchasing Properties

- a. Get the PM's approval before purchasing any properties.
- b. Keep receipts if you expect to be reimbursed.
- c. Do not purchase more than \$100.00 of supplies at any one time.
- d. Do not make personal purchases on the same receipt as purchases for the production.
- e. Record the specific items purchased on the back of the receipt; also include the vendor and date if not clearly printed on the receipt.
- f. Fill out a petty cash form in the office and get the needed signature from the PM or office manager. Make a copy before taking the form to Maxwell for reimbursement.

Designing:

- Keep a journal documenting your work on the show from script checkout through strike.
- Observe all deadlines as posted on the production calendar, creating your own personal calendar.
- Get a copy of the script from the PM and read it several times to become thoroughly acquainted with the play.
- Prepare a first draft props list from the script, listing each item used or discussed or inferred in the script.
- Meet with the director to go over the props list, eliminating unneeded items and adding any additional items.
- Meet with the scenic designer to go over the new list, to be clear about who is responsible for each item.
- Meet with the PM and TD to figure out which items should be pulled, purchased, built, or borrowed.
- Determine the order in which props should be worked on.
- Create a final props list to assist the ASM in running props backstage
- Tape out props tables where needed on the set and create props flow charts.

Building Period:

- Meet with the SM to pull rehearsal props before the second week of rehearsals.
- Take an active part in the building and painting of the properties you design.
- Take an active part in the shopping required to complete the show. If there is a properties supervisor, the designer may have this crew head purchase the food and other perishable properties.
- On days that you are not working in the studios, check in with the TD & PM.
- One week before first tech is prop cutoff. Check with the director and SM to remind them of this deadline. Submit a final prop list to the director, Set Designer, SM, PM and TD no later than 3 days after prop cutoff.
- Attend rehearsals and run-throughs at the request of the director or the PM. You are encouraged to attend additional rehearsals with permission from the director.
- All props are to be available no later than first tech. Special props needed before first tech must be requested by the director, Designer, or SM. Make every effort to supply requested props when possible. If there is a problem supplying a prop, report the problem to the PM & TD so they can help you solve the problem.

Technical and Dress Rehearsals:

- Attend and participate in all tech and dress rehearsals.
- Meet with the director, SM, and PM at the end of each rehearsal to go over notes.
- If there is no Properties Supervisor, serve in that position (read **Section 10: Guidelines for the Properties Supervisor**).

Performances, Strike, and Post-Show:

- Attend as many performances of the play you designed as possible. It is important to experience how the finished design works for the production.
- Attend strike. Assist the Properties Supervisor in removing all props from the performance space and either stored, returned, or disposed of appropriately.
- Submit your designer's journal to the PM no later than one week after strike.

SECTION 10

Guidelines for the Properties Supervisor

Minimum Work Required of the Properties Supervisor, if a separate position from Properties Designer:

- Production Journal
- Pulling rehearsal props (with SM or ASM)
- Creating prop list (with Scene Designer or Properties Designer)
- Organizing work calls
- Pulling props (with Scene Designer or Properties Designer)
- Shopping for props (often with Properties Designer)
- Building props (working with TD)
- Painting props (working with Scenic Artist)
- Setting up prop tables (with Properties Designer)
- Running the show

Student Properties Supervisors are expected to attend:

- All production meetings (unless excused by the Properties Designer)
- Selected rehearsals and run-throughs as determined by the director and the PM
- All technical rehearsals, dress rehearsals, and performances (no exceptions!)
- Strike

Production Meetings:

- The director, designers, and selected company crew heads are expected to attend weekly production meetings. Each area of the production will be discussed, questioned, revised, updated, and coordinated with every other element based on the needs of the production.
- Give details about the progress of your crew. Simply saying, 'Everything is fine; we're finding lots of props' sounds reassuring but is definitely uninformative. *Let the other members of the company know what your crew has been doing!*

Planning Period:

- Check out a copy of the script from the PM and become thoroughly acquainted with the play.

You are responsible for performing (or supervising crew members who perform) the tasks outlined below.
Consult immediately with the TD, PM, or director if you do not understand any of the following information or responsibilities.

- Consult with the scene designer or properties designer, director and SM to determine what rehearsal properties are needed, and work with the ASM to have them ready no later than the third day of rehearsals.
- In conference with the scenic designer, properties designer, or TD determine which props
 - can be pulled from departmental stock
 - can be borrowed
 - can be purchased in town
 - can be purchased by mail/internet
 - can be rented
 - must be constructed

Do not borrow props with a value of more than \$5.00 without permission from the TD & PM. When you borrow, cultivate the good will of the person loaning you the properties. Discuss the possibilities of complimentary tickets and program credit with the PM before looking for properties.

- Make a careful list of properties such as food, liquids, cigarettes, etc., which will need to be replenished. Ask the TD how to use the petty cash reimbursement procedure to buy these items. Larger purchases are handled with a Field Purchase Order: Speak directly with the PM before making such purchases.

Work Period:

- Post the dates, times, locations, and activities of all crew calls on the callboard.

Regular Scenic Studio and Costume Studio hours for crew work are Monday through Friday from 1 PM to 5 PM (or as posted). Please check with the TD and PM before scheduling a work call at any other time.

- With the Scenic Designer or Properties Designer, create a work schedule. Post all calls for the week before 12 noon on the Monday of that week.
- Schedule prop shopping with the Designer. Request local vendors to loan or sell the department items at a good price, and offer complimentary tickets and/or program credit as an incentive.
- Work with the scenic artist to complete required painting of props.
- Find out from the SM when you should attend a run-through of the play in order to learn the show.
- See that all properties are clean, in order, and returned to their appropriate location at the end of each rehearsal and performance. Check with the TD for storage location of props during any 'dark' periods.

Technical/Dress Rehearsals and Performances:

- In consultation with the Designers, SM, ASM, and TD, plan the setup and labeling of all prop tables needed and the routine of prop shifts and running crew responsibilities, including:
 - the position of property tables in offstage spaces
 - the responsibility of each crew member for placing the properties during dress rehearsals and performances
 - diagrams describing the placement of properties on and offstage for each scene
- Inform crew members that they are to wear 'blacks' (black clothing, including shoes and socks) during tech rehearsals and performances.
- Check with the ASM after each tech/dress rehearsal and performance to determine whether any props have been damaged or broken; repair or replace as needed.
- Have all properties set 60 minutes (one hour) prior to curtain time to allow actors to check their props.
- Make certain that all of your crew members are aware of the strike date.

Strike and Post-Show:

All properties are your responsibility.

- Clear prop tables and return to their storage locations.
- Consult with the PM and TD as to which constructed props will be kept and which will be disposed of.
- Return all stock properties to the appropriate storage areas.
- Return all borrowed props (with thanks) within one week of the close of the show.

SECTION 11

Guidelines for the Lighting Designer

Any student wishing to design lights for a Main Stage production for the Department of Theatre & Dance must first do the following:

- Complete the design course sequence (THAD 107 *Introduction to Technical Theatre*; THAD 207 *Design Communication*; and THAD 309 *Design II, Lighting and Sound*) with a grade of A or B in all courses.
- Submit an application of interest to PM during the spring semester preceding the school year during which the student plans to design.
- Work as production electrician and/or assistant lighting designer on a Main Stage production during the year preceding the year that he/she wishes to design.
- Plan to enter their designs in the KC-ACTF Barbizon National Design Competition.

Minimum Work required of a Student Lighting Designer:

- Designer's journal with research
- Concept statement
- Light plot
- Instrument schedule
- Color cut list
- Magic sheet

Student Lighting Designers are expected to attend:

- All production meetings
- Selected rehearsals and run-throughs as determined by the director and the PM
- Light hang, to work with the Master Electrician and answer questions concerning the light plot.
- All focus calls
- All cueing sessions
- Paper tech
- All tech and dress rehearsals, and at least one performance
- Strike

Design Period:

- Keep a journal documenting your work on the show from first reading through strike.
- Create a personal production calendar based on the deadlines outlined on the production calendar, and present it to the PM.
- Get a script from the PM and read it several times until thoroughly familiar with the play.
- Meet with the director and other designers to discuss the look and approach of the show.
- Present preliminary research and concept statement to director and PM.
- No later than 2 weeks before light hang, present preliminary light plot to the PM.
- No later than 1 week before light hang, present final light plot to the PM.
- Working with the Master Electrician, schedule work calls as needed to hang and focus the plot.
- Schedule adequate time to write and record cues before first tech.
- No later than 4 days before first tech, complete all lighting paperwork.
- During the week before first tech, meet with the SM and other designers for Paper Tech. This meeting is used to mark all Warnings and Go locations in the SM's prompt book for all cues: lighting, sound, scenery shifts, actor entrances and costume changes.
- Submit updated paperwork on the day of paper tech.

Technical and Dress Rehearsals:

- Make simple level adjustments at each rehearsal. Take notes on the more complex cue changes.
- Meet with the director and PM at the end of each rehearsal to go over notes.
- Schedule calls as needed to make adjustments in the light plot and focusing.

Performances, Strike, and Post-Show:

- Attend as many performances of the play you designed as possible. It is important to see how the finished design works for the production.
- Attend strike. In conjunction with the master electrician, lead the lighting crew in striking all instruments, removing and storing cables, color filters, and hardware.
- For Main Stage shows, assist in restoring the concert light plot.

SECTION 12

Guidelines for the Master Electrician

Minimum Work Required of the Student Master Electrician:

- Organize crew
- Light hang
- Light focus
- Light maintenance
- Train light board operator and follow spot operator(s)
- Dimmer/channel checks before each performance

Student Master Electricians are expected to attend:

- Production meetings
- Selected rehearsals and run-throughs as determined by the director and the PM
- All technical and dress rehearsals, and at least one performance
- Strike

Planning Period:

- Obtain a copy of the script from the PM and become thoroughly acquainted with the play.
- No later than one week before the light hang, review the lighting plot and paperwork provided by the LD. Determine the following:
 - inventory for instruments, cables, two-fers, barn-doors, etc.
 - color media and cut needs (what is in stock and what must be ordered)
 - hanging positions and special hardware needed
 - how the instruments are to be circuited
- With the assistance of the PM, order color media, gobos, and other necessary equipment.
- In consultation with TD, LD, and Production Carpenter, check the ground plan, masking, and trim heights of electrics and other flown scenic pieces to determine how the instruments are to be reached for focusing.
- With the LD, PM, and TD, discuss the hang and prepare a work schedule.
-

You are responsible for performing (or supervising crew members who perform) the tasks outlined below.

Consult immediately with the TD, PM, or director if you do not understand any of the following information or responsibilities.

Work Period:

- Post the dates, times, locations, and activities of all crew calls on the callboard.

Regular Scenic Studio hours for crew work are Monday through Friday from 1 PM to 5 PM. Please check with the TD and PM before scheduling a work call at any other time. *Weekend and evening calls are common with lighting, so plan ahead to have these times available, and inform your crew of this possibility.*

- Work with the crew in doing the assignments. Become attuned to the abilities and desires of each individual with whom you are working: some will be uncomfortable working at any height off the ground, while others will enjoy working on ladders and other equipment at great heights. Remember to follow all safety procedures when people are working off the ground. Help your crew to learn: few people want to do nothing but cut color filters and coil cable. Instruct them in the techniques to be used, including:
 - the collection and construction of needed equipment, hardware, and color media
 - the name and function of all the different instruments

- hanging, cabling, plugging, and coloring instruments
- troubleshooting to ensure that all equipment works as specified by the designer
- Finish the light hang by the agreed date, and see that trained crew members are available to work with the Lighting Designer for focus and cue writing sessions.
- Train the Light Board Operator and Follow Spot Operator(s) (if any).
- NOTE: The Master Electrician may also serve as the light board operator for the show. If so, another crew member will be assigned to assist in dimmer checks.

Technical/Dress Rehearsals and Performances:

- After the cues have been recorded, make a duplicate copy and submit it to the SM before the first performance, to be left in the booth.
- You are responsible for placement and maintenance of running lights backstage. These must be in place before first tech.
- Keep your paperwork up to date, as the LD makes changes during the tech period.
- Conduct a channel check at least one hour prior to house opening for every performance: dimmers and switches should be working, burned-out lamps and faded or burned filters replaced, and instruments refocused if they have dropped out of trim.
- Whether or not you are present at every performance, you are responsible for seeing that the Light Board Operator and Follow Spot Operator(s) are performing their assigned duties as required by the LD. Keep your crew members quiet, the light board area clean, and the smoking and food/beverage rules enforced.
- Make certain that all lighting crew members are aware of the strike date.

Strike and Post-Show:

- Turn on all work lights.
- Take down and put away all lighting equipment, including running lights and practicals.
- Remove all cables, color filters, instruments, hardware, etc., from their hanging or mounting positions and move them to their proper storage locations.
- For Main Stage shows, restore the house concert lighting plot.
- Clean up and put in order all areas that in any way pertain to lighting, especially the booth.

Troubleshooting Procedure

Perform this procedure before the focusing session with the designer. It is essential that your paperwork be up-to-date and correct and that you follow a systematic, logical line of thought.

Step One: When an instrument does not come on, determine whether the problem exists with

- the instrument or lamp
- the cable, jumper, or two-fer
- the circuit
- an incorrect patch or channel assignment
- the dimmer unit – is it there? Is the breaker closed?

Step Two: To find answers to these questions, start with the easy answers:

- Check to see that there is a dimmer in the correct place in the rack, and that it is correctly seated and the breakers are on.
- Check to see if the correct channel is up.
- Check that the instrument is plugged into the circuit you think it is in.
- Check the patch to be sure the circuit is in the right channel.
- Check the lamp by UNPLUGGING the instrument, and pulling the chimney. If that is inconvenient, you can test the lamp by plugging another instrument or a test lamp into the circuit. If it comes up, the problem is either the lamp or something internal in the fixture.
- Cable is seldom the problem, but if you have tested everything else, try replacing the cable or testing it with a voltmeter. It is easiest to simply replace it, and test it later on the ground.

Remember to mark malfunctioning equipment and put it in the scene shop on the counter to be fixed. Do NOT put it away without addressing the repair needs!

SECTION 13

Guidelines for the Light Board Operator

Minimum work required of a Light Board Operator:

- Assist Lighting Designer and Master Electrician with light hang and focus duties
- Record cues for show, working with the lighting designer
- Run dimmer check before each performance
- Run light board

Light Board Operators are expected to attend:

- Production meetings as required
- Crew watches
- All tech rehearsals and performances
- Strike

Work Period:

- Get a copy of the script and read the play
- Meet with the Master Electrician to be trained in on the light boards
- Meet with the designer to set a schedule for cue writing
- Maintain and repair the equipment in the show

Tech/Dress rehearsals and Performances

- Work with the designer to establish show operation
- Repeat that operation reliably at each show
- Conduct a lamp check before each performance, working with the master electrician
- Turn off all the equipment after the performance

Strike:

- Clean the booth
- Return all the lighting equipment to its proper storage location
- Return all borrowed or rented equipment promptly

Section 14

Guidelines for the Sound Designer

Any student wishing to design sound for a Main Stage production for the Department of Theatre & Dance must first do the following:

- Complete the design course sequence (THAD 107 *Introduction to Technical Theatre*, THAD 207 *Design Communication*; and THAD 309, *Design II, Lighting and Sound* with a grade of A or B in all courses.
- Submit an application of interest to the PM during the spring semester preceding the school year during which the student plans to design.

Minimum work required of a Student Sound Designer:

- Designer's journal with research
- Concept statement
- Sound plot
- Recorded and edited sound cues in an agreed-upon format (currently CD-Rom or iTunes playlist or Q Lab).

Student Sound Designers are expected to attend:

- All production meetings
- Selected rehearsals and run-throughs as determined by the director and the PM
- All technical and dress rehearsals, and at least one performance
- Strike

Production Meetings:

- The director, designers, and all company crew heads are expected to attend these meetings. Each area of the production will be discussed, questioned, revised, updated, and coordinated with every other element based on the needs of the production.
- Give details about the progress of your work. It is important to let others know how things are progressing.

Design Period:

- Observe all deadlines as listed in the production calendar.
 - Obtain a copy of the script from the PM and become thoroughly acquainted with the play.
 - Prepare a list of sound cues from your reading of the script, including these things – music, recorded effects, and real sound effects.
 - After you have this list, meet with the director (and the PM if needed) to discuss this list, and add or subtract cues according to the director's needs.
 - On week after this meeting, schedule another meeting to present preliminary research to the director.
 - Determine the kinds of sound and music effects in the play, using the following classifications:
 - live sound – created by the actors or crew
 - recorded sound
 - live music
 - recorded music
- For each effect, note the length, type and quality desired as well as the sound source.
- Meet weekly to update your sound cue list until finished.
 - Working with the SM, determine if any sound recordings or sound devices are needed for rehearsal. Provide as soon as possible.
 - If the production involves musicians and/or singers, plan electrical access and sound reinforcement arrangements in consultation with the Music Director.
 - Present the final sound cue list to the director and the PM according to your deadline schedule.
 - Working with the Sound Board Operator, schedule all additional calls necessary to complete the effects recordings no later than one week before first tech.

- During the week before first tech, meet with the director, SM, and other designers for Paper Tech. This meeting is used to mark all Warning and Go locations in the SM prompt book for all cues: lighting, sound, scenery shifts, actor entrances and costume changes.
- Submit updated paperwork to the PM on the day of paper tech.
- Set all preliminary levels no later than one day before first tech.

Technical and Dress Rehearsals:

- Arrive early enough to do a sound check every day before rehearsal.
- Make simple sound level adjustments during each rehearsal and take notes on the more complex cue changes.
- Meet with the director and the PM at the end of each rehearsal to go over notes.
- Schedule calls to make adjustments in the sound plot and record new or revised cues based on the meeting with the director and the PM.

Performances, Strike, and Post-Show:

- Attend as many performances of the play you designed as possible. It is important to experience how the finished design works for the production.
- Attend strike.

SECTION 15

Guidelines for the Sound Board Operator

Minimum Work Required of a Sound Board Operator

- Record cues for show (working with the Sound Designer)
- Set up and test communication headsets prior to the first tech rehearsal
- Put away headsets at strike
- Run sound check before each tech and performance
- Run sound board

Sound Board Operators are expected to attend:

- Selected rehearsals and run-throughs as determined by the director and the PM
- All technical and dress rehearsals, and all performances
- Strike

Work Period:

- Become familiar with the play by reading it and attending at least one Crew Watch.
- Working with the sound designer, plan a schedule for making and recording the effects and music needed for the show.
- Check with the SM to determine when you should attend rehearsals.
- Check with the Sound Designer and SM for substitute effects or pre-recorded music for use during the rehearsal period.
- Work with the Sound Designer to put all sound equipment which is to be used for the production into working order: microphones, tape decks, mini disc and CD players, effects machines, mixers, amplifiers, and speakers.
- Check all equipment used in the communication system before load-in: cables, belt packs, and headsets.
- Working with the sound designer, record music and sound effects on appropriate media.

Tech/Dress Rehearsals and Performances:

- Before tech rehearsals begin, set up communications headsets in these locations:
 - (3) tech table, center of house for the LBO, SM, and PM
 - (1) stage right for the ASM
 - (1) stage left if needed
 - (1) fly rail (if needed)
 - (1) in the Sound position in the booth
- When the operators and SM move into the booths, move the LBO and SM headsets to the booth positions.
- When the PM or LD are done in the house, remove that headset.
- The sound designer and the director will work with you to establish appropriate sound levels. When the levels have been set, record levels and other cue information on the cue sheets and hit the levels accurately and consistently.

Do not take cue sheets or recordings from the booth!

- Check all equipment one hour before house opens for each performance. Report any problems to the SM immediately; then work to solve the problem. If the problem is something above your level of experience or ability, find the Sound Designer or the PM immediately!

Learn to trust your ears concerning sound levels. When possible, keep the window to the sound booth open and listen to what is being produced through the system. Complex sound may require relocating the mixer to the house space.

- After each performance, secure all sound and music equipment in its proper storage location(s). Expensive equipment must be locked up when not in use.

Strike and Post-Show:

- Put away sound and music equipment.
- Clean your booth area, emptying trash cans and vacuuming
- Give the show recordings to the PM.
- Place all departmental equipment into its permanent storage locations.
- *Return all borrowed equipment within five days of the final performance.*

SECTION 16

Guidelines for the Student Costume Designer

Any student wishing to design costumes for a Main Stage production for the Department of Theatre & Dance must first do the following:

- Complete the design course sequence (THAD 107 *Introduction to Technical Theatre*; THAD 207 *Design Communication*, and THAD 307 *Design II: Scenery & Costumes*) with a grade of A or B in all courses.
- Submit an application of interest to the PM during the spring semester preceding the school year during which the student plans to design.

Minimum Work required of a Student Costume Designer:

- Designer's journal with research
- Concept statement
- Costume plot and dressing cards
- Pull/Shop/Build lists
- Preliminary sketches
- Costume renderings with swatches for each major character
- Costume renderings with swatches for each chorus group type
- Under the direct supervision of the costumer, construction of one major costume piece
- Entry in the KC/ACTF Barbizon National Design Competition

The Student Costume Designer is expected to attend:

- All production meetings
- Selected rehearsals and run-throughs as determined by the director and the PM
- Costume parade
- All dress rehearsals, and at least one performance
- Strike

Production Meetings:

- The director, designers, and selected company crew heads are expected to attend weekly production meetings. Each area of the production will be discussed, questioned, revised, updated, and coordinated with every other element based on the needs of the production.
- Give details about the progress of your assignment. Simply saying, 'Everything is fine; we're cutting lots of fabric' sounds reassuring but is definitely uninformative. *Let the other members of the company know what your crew has been doing!*

Be aware that a costumer's planning period will usually begin before casting and will overlap with the work period.

Design Schedule:

- Keep a journal documenting your work on the show from script checkout through strike.
- Obtain a copy of the script from the PM and become thoroughly acquainted with the play.
- Develop a list of needed costumes from your reading of the script. List all the given circumstances regarding costume or appearance.
- Meet with the costumer to review responsibilities and expectations regarding your design work.
- Create a personal production calendar based on the deadlines outlined on these pages and present it to the PM.

- Well before rehearsals begin, schedule a meeting with the director and the PM.
- Present preliminary research and preliminary design concept to the director, PM & costumer.
- Present preliminary sketches to director, PM and costumer.
- No later than 2 weeks before the first rehearsal, present final sketches to the director, PM and costumer.
- Present final renderings at the first production meeting.

Building:

- Take an active part in the pulling, shopping and construction of your designs.
- Accompany the costumer on at least one trip to purchase fabric for your show. Additional trips are at the discretion and availability of the costumer.
- Coordinate with the costumer and the SM to schedule costume fittings, which are to take place during costume studio hours. Once fittings are scheduled, fitting times should be posted on the callboard as a reminder to the actors.

You or the SM should post costume fitting calls on the callboard and actors need to be reminded to check the callboard every day. Missed fittings delay completion of costumes, and cause unneeded stress to costume personnel.

- Attend all costume fittings to see the costume on the performer, observe the costumer's fitting procedures, assist in the fitting as appropriate, decide on needed changes, and troubleshoot.
- In consultation with the costumer, build a selected major costume piece in the costume studio under the supervision of the costumer.
- On all days that you are not working in the costume studio, check in with the costumer to review completed work and answer questions.
- With the assistance of the Costume Supervisor, create dressing cards that list each article of clothing worn by each actor. Provide each actor with a copy of the appropriate dressing card.
- Attend rehearsals and run-throughs at the request of the director, the costumer, or the PM. You are encouraged to attend additional rehearsals with the permission of the director.

Dress Rehearsals:

- Prior to the first dress rehearsal, meet with the costumer and costume supervisor to review production procedures and work out costume changes for the dressers.
- Attend dress parade and all dress rehearsals. At the end of each rehearsal, meet with the director and the PM for notes.
- Create a detailed work list after each dress rehearsal, indicating priorities for the costumer.
- Work with the PM and the House Manager to set up a display of your design work. This exhibit must be completed no later than final dress rehearsal.

Performances, Strike, and Post-Show:

- Attend as many performances of the play you designed as possible. It is important to experience how the finished design works for the production.
- Under the supervision of the costumer, participate in striking the costumes.
- Submit your design journal to the PM no later than one week after strike.

SECTION 17

Guidelines for the Wardrobe Supervisor

Minimum Work required of a Wardrobe Supervisor:

- Create dressing cards for each actor as needed (with the Costume Designer)
- Organize crew calls and supervise dressers (if any)
- Care for, repair, and maintain all costume pieces for the show
- Wash, dry, and iron all washable costume pieces
- Organize and set up changing areas
- Organize and assist with costume changes
- Do quick repairs in green room as needed
- Bag dry cleaning for transport

The Wardrobe Supervisor is expected to attend:

- Production meetings
- Selected run-throughs as determined by the Director, Costumer, and PM
- Costume parade
- All dress rehearsals and performances (no exceptions!)
- Strike

Planning:

- Read the play to become thoroughly acquainted with it.

You are responsible for performing (or supervising crew members who perform) the tasks outlined below.

Consult immediately with the costumer, PM, or director if you do not understand any of the following information or responsibilities.

- Obtain from the Costume Designer a complete list of costume items required for each character according to the script, the design, and stage business.
- In consultation with the SM, provide suitable rehearsal costumes and arrange for their storage between rehearsals.

Working with the stage manager, instruct the cast in the proper use and care of rehearsal costumes, which are to be treated with as much respect as the actual costumes and are to be stored carefully between rehearsals.

Building:

- Post the dates, times, locations, and activities of all crew calls on the callboard.

Costume Studio hours are usually Monday through Thursday from 10 AM to 3 PM. However, *they are subject to change*. Current hours are posted on the Costume Studio door. Check with the Costumer and PM before scheduling a work call outside posted hours.

- Consult with the SM and Costumer to determine which rehearsals you should attend.
- Check in with the Costumer daily for assignments.

- Assist the Costume Designer in creating dressing cards, which lists each article of clothing worn by each actor. Provide each actor with a copy of the appropriate dressing card.
- In consultation with the SM, Costume Designer, and Costumer, determine where in the production dressers will need to be available for quick changes.
- Arrange for offstage dressing space and dressers as needed. Create specific lists for dressers, including their duties, actors needing their help, and where and when in the performance the help is needed.
- In consultation with the SM and the Makeup Supervisor, assign dressing rooms and determine pre-show costume and makeup procedures for actors.

Dress Parade:

- Work with the SM to post the Dress Parade call for the cast and needed costume crew members.
- Have all costumes ready in the dressing rooms before the actors arrive.
- Have all dressing cards posted where the actors and dressers can easily see them.
- Take notes and assist the Costume Designer and Costumer as requested.

Dress Rehearsals and Performances:

- Collect, launder and restock all rehearsal costumes.
- Instruct dressers regarding their responsibilities.
- Before the first dress rehearsal, practice quick changes for maximum efficiency.
- Check in with the SM and make sure costumes are ready two hours before the rehearsal or performance is to begin.
- Take notes from the Costume Designer and Costumer.
- Supervise all repairs, alterations, and laundering, and ensure that they are completed in a timely fashion.
- Make certain that your crew members are aware of the strike date.

Strike and Post-Show:

- All costumes, sewing equipment, and quick-change facilities are your responsibility.
- Empty the dressing rooms of all costume pieces, signs, labels, portable racks, and carts. Empty all lockers. Return all items to the Costume Studio.
- Divide costumes into piles to be machine-washed and piles to be dry-cleaned.
- Under the supervision of the costumer, begin laundering machine-washable costumes. (Laundering will be completed during regular Costume Studio hours.)
- Assist with the return of all borrowed apparel (freshly cleaned) within a week following the final performance.
- Clean up and put in order all areas that in any way pertain to costumes.
- Submit your production journal to the PM by the published due date.

SECTION 18

Guidelines for the Makeup Designer

Any student wishing to design makeup for a Main Stage production for the Department of Theatre & Dance must first do the following:

- Complete the makeup course (THAD 205 *Makeup for the Performer*) with a grade of A or B.
- Submit an application of interest to PM during the spring semester preceding the school year during which the student wishes to design.

Minimum Work required of a Student Makeup Designer:

- Makeup Charts for each major character
- Makeup Charts for each chorus group (when appropriate)
- Time required to teach the makeup to the actors or the crew who will be applying it
- List of needed supplies two weeks before they are needed

The Student Makeup Designer is expected to attend:

- All production meetings
- Selected rehearsals and run-throughs as determined by the director and PM
- All dress rehearsals and at least one performance
- Strike

Production Meetings:

- The director, designers, and all company crew heads are expected to attend weekly production meetings. Each area of the production will be discussed, questioned, revised, updated, and coordinated with every other element based on the needs of the production.
- Give details about the progress of your crew. Show pictures, ask questions, listen to the others.

Design Schedule:

- Become thoroughly acquainted with the play.
- Arrange to meet with the director, Costume Designer, and PM.
- Present preliminary research to the director, Costume Designer, and PM within 2 weeks of the start of production meetings.
- Present makeup charts to the director, Costume Designer, and PM one week before first tech.
- No later than one week before first dress, schedule a makeup orientation session with the Makeup Supervisor and all makeup crew members.
- Schedule special sessions with actors as needed to work out makeup methods and teach techniques BEFORE techs begin

Dress Rehearsals:

- Take an active part in the execution of your design. Be sure all crew members and cast members are realizing your designs to the best of their ability. Refine the design as necessary to make it do-able.
- Attend all dress rehearsals.
- Instruct inexperienced performers as to the proper methods of applying their makeup.
- Instruct the Makeup Supervisor how to aid the performers in applying their makeup.
- Assist the Makeup Supervisor, makeup crew members and actors in hairdressing and the use of wigs and/or facial hair.
- Sit with the Costume Designer in the house during dress rehearsals and take notes.
- Meet with the director and PM to go over notes at the end of each rehearsal

Performances and Strike:

- Attend as many performances of the play you designed as possible. It is important to experience how the finished design works for the production.
- Attend strike.

SECTION 19

Guidelines for the Makeup Supervisor

The Makeup Supervisor is expected to attend:

- Production meetings as required by the costumer and PM
- Selected rehearsals and run-throughs as determined by the director and PM
- All dress rehearsals and performances (no exceptions!)
- Strike

Planning:

- Become thoroughly acquainted with the play.
- If there is no Makeup Designer, work with the Costume Designer and create a list of each character quality which influences makeup, including age, gender, race, socioeconomic class, environment, and temperament.
- Working with the Costume Designer and the PM, create a makeup chart for each of the characters. Include notations and instructions for base, highlights, shadows, and texturing, as well as special elements such as hair pieces and three-dimensional additions.
- Evaluate the makeup stock. Arrange with the Makeup Designer and PM to purchase additional materials as needed.

Building:

- Post the dates, times, locations, and activities of all work calls on the callboard.
- Check with the SM to determine when you should attend rehearsals.
- Consult with the Makeup Designer regarding your responsibilities in terms of hairdressing and use of wigs and/or facial hair.
- Consult with the Makeup Designer, director, SM, and Costumer to establish a date on which the actors will practice the application of elaborate or specialty makeup.
- Make sure there is plenty of soap, cold cream, etc., available for removal of makeup. Ask the actors to bring their own bath towels from home for cleaning up after each makeup application. Arrange with the Wardrobe Supervisor to wash and dry these towels in the Costume Studio.

Technical/Dress Rehearsals and Performances:

- The second dress rehearsal is often the first time the actors will apply makeup. Make certain that all materials are available for actors' use before each rehearsal or performance. Assign a makeup crew member to any actor who requires a quick makeup change.
- Make sure that all actors know it is their responsibility to keep the dressing rooms clean and to store makeup properly. Report problems to the SM.
- Check in with the SM at least 90 minutes before curtain time.
- Check each actor's makeup 30 minutes before curtain.
- Take notes from the Makeup Designer, Costume Designer and director regarding needed changes. Communicate these changes to the actors and see to it that they are made before the next rehearsal or performance.

Strike:

- All makeup, wigs, and facial hair pieces are your responsibility. Hand wash all wigs in warm water and store on wig blocks to dry. Clean facial hair pieces with spirit gum remover.
- Return all makeup supplies to the appropriate storage area.
- Clean all sponges and brushes with hot water and soap.
- Throw away all non-reusable items.
- Supervise assigned company members in a complete cleaning of the makeup room and dressing rooms.
- Make sure all actors take home all personal makeup kits and supplies.

SECTION 20

Guidelines for the Publicity Supervisor

Minimum Work Required of the Publicity Supervisor:

- Distribute posters
- Work on advertising campaign with the department Publicity and Marketing staff
- Collect hometown info and see it gets to University Communications to advertise the show to hometown newspapers
- Take extra postcards to area businesses and the Visitor Center and Chamber of Commerce
- Write news release
- Organize radio interviews
- Organize all publicity photo calls
- Paint, hang and take down the banner

The Publicity Supervisor is expected to attend:

- All production meetings
- Selected rehearsals and run-throughs as determined by the director and the PM
- Publicity Photo Call
- Radio and TV interviews as needed
- Select technical and dress rehearsals, and at least one performance
- Strike

Production Meetings:

- The director, designers, and all company supervisors are expected to attend weekly production meetings. Each area of the production will be discussed, questioned, revised, updated, and coordinated with every other element based on the needs of the production.
- Give details about the progress of your crew. Be prepared to ask questions or ask for help.

Timeline:

- Become thoroughly acquainted with the play.
- As soon as you are assigned to this crew, meet with the director, Publicity and Marketing staff, and PM to determine the best means for publicizing the production. Determine the various media by which you will spread the word, and what the publicity approach will be for this production.
- No later than the first week of rehearsal, create a personal production calendar indicating when you will accomplish the various publicity tasks, and present it to the PM.
- No later than 4 weeks before first tech, consult the director and draft a brief letter that will serve as the news release and public service announcement (PSA) for the production.
- No later than 3 weeks before first tech, present the final draft of the news release printed on departmental letterhead. **All written documents must be proofed and approved by the department Chair.** Once approved, deliver the news release to University Communications for distribution to local media. (Simply providing the raw information will not suffice). While at this office, request that the information in the news release also appear in:
- Call the local radio stations to schedule radio interviews during the week of tech rehearsals. Consult with the director as to who will attend the interviews.
- Work with the PM and director to arrange to have publicity photos taken.
- No later than the Friday before the box office opens, the banner is to be painted and hung. Obtain the banner design from the PM and organize the painting of the banner. Also, schedule a time with the TD for taking down the banner after the show closes.
- Arrange for the posters to be distributed according to published deadlines.

Tasks:

- Post the dates, times, locations, and activities of all work calls on the callboard.
- Post all calls for the week before 12 Noon on the Monday of that week.

Allow time in your schedule for the THAD Department Chair to proofread every piece of writing that the public will see in connection with the production. Also allow time for making corrections.

- a. **Banner:** Hanging a banner on the front of the PAC for each production has become a tradition at WSU. If the banner is to be an effective tool it must be planned and executed on time. Poster artwork formatted for the banner (which is 8' tall and 20' wide) will be provided by the PM.
- b. **Posters:** 100 Posters should be counted out and delivered to University Publications. These posters will be sent to WSU buildings and dorms by their student help. The PAC should be covered in posters. There should be one in every stairwell, and one in every door. Posters should be neatly taped to surfaces other than the painted drywall, like brick or glass.

Much effort often goes into the process of designing and printing posters, but much less attention is given to seeing that they are adequately displayed. If the posters are to be an effective tool, they **MUST** get out where the public can see them, and see them repeatedly. The Publicity and Marketing student will have a list of businesses, schools, and other public places for the posters.

Strike and Post-Show:

- Attend strike, performing duties as assigned by the TD.
- Remove all posters in the PAC.
- University Communications will remove posters from other campus locations, so there is no need to plan for their removal.
- Publicity supervisor is required to remove posters from off-campus locations within three days of the strike.
- By arrangement with the TD, remove the banner from the front of the PAC and put it into storage.

Local Newspapers:

Winona Daily News	507-453-3500
Winona Post	507-452-1262
The Winonan	507-457-2901
Rochester Post-Bulletin	507-285-7600
La Crosse Tribune	608-782-9710

Local Radio Stations:

KQAL	507-453-2222
Winona Radio	507-452-9494

Local TV Stations:

HBC	507-453-5318
KLSE (Rochester)	
WXLN (La Crosse)	
WXOW (La Crosse)	

SECTION 21

Guidelines for the House Manager/Program Creator

Planning Period:

- Become thoroughly acquainted with the play.
- Examine past programs in the production manager's office to explore possibilities for program copy.
- Discuss a concept for lobby displays and program layout with the director and PM

Work Period:

- Attend production meetings as requested by the PM
- At least 2 weeks before opening, post an Usher Sign-up Schedule on the callboard. Consult with the PM to determine how many ushers will be needed per performance.
- Email the ushers before each show, telling them what time to be there and what to wear.

House Management and Program Duties

You are responsible for performing (or supervising crew members who perform) the tasks outlined below. *Consult immediately with the TD, PM, or director if you do not understand any of the following information or responsibilities.*

Program

The program contains (but is not limited to) the following information:

- Name of the play and playwright (legal guidelines provided in script)
- "Produced by arrangement with" and any other legal notations (provided in the script)
- Names of cast members and the characters they portray
- Names of production staff
- Names of department scenic and costume studio workers
- THAD faculty and staff
- ACTF information
- "Winona State University is an accredited member of the National Association of Schools of Theatre."

The program may also include

- Appropriate cover and/or inside artwork
 - A list of scenes (time and place) and intermission(s)
 - A list of songs/dances and who performs them (for a musical)
 - Director's notes
 - Dramaturgical information
 - Special thanks
 - A list of upcoming THAD productions
-
- Consult with the director regarding what information will be included in the program.
 - Use the template provided where appropriate.

- Distribute biography forms to all cast and crew members, or request bios via email. Using this information, write a short bio for each company member. If this information is not included in the program, it should be provided on the headshot board in the lobby.
- Obtain the poster art for the cover design (if any) for the program.
- Distribute all program copy with the director, PM, TD, SM, costumer, cast and crew supervisors for proof-reading after the first draft.
- Deliver a hard copy and the electronic copy of the program to the PM to deliver to the printer.
- If some information (running crews, bios) is holding up printing, arrange this information as an insert (which can be copied in-house), and send the main program to print by the deadline.
- It is particularly important to meet all deadlines, as delays can cause additional expense for rush printing.

Allow time in your schedule for the THAD Department Chair to proofread every piece of writing that the public will see in connection with the production. Also allow time for making corrections.

Ushers

- Determine how many ushers you will need for each performance by consulting the PM.
- Discuss with the director whether the production has any special requirements in terms of ushers' dress (Children's Theatre productions often do, and others may as well).
- Please remind all ushers that their primary duty is not to watch the performance they are ushering for, but assisting the audience. They may need to arrange to watch the show at another time.

Lobby Display

- Working with the department photographer, arrange to take headshots of all company members.
- Consult with the director and supervise the creation of a display that will complement the themes of the production and/or highlight the work of WSU students.
- Secure all materials needed for the display.
- Assist students who are creating Capstone or Independent Study display boards.
- Have displays complete and in place at least one day before the show opens.

House Management

- Find out from the director if there is a point during the first 15 minutes of the show that would be an appropriate seating time for latecomers.
- Check to be certain that all materials needed for managing the house are in working order:
 - Flashlights for 'inside' ushers on each side
 - extra batteries
 - ticket-taking boxes
- Learn how to control the lobby lights located in the box office.
- Plan how to communicate with the SM at the top of the show. Choices include by cell phone, by telephone in the booth, or by headset in the box office, or by stepping into the booth in person.
- Call all ushers and arrange an instructional meeting before the opening of the show.
- Inform ushers about the usual proper dress:
 - "black and whites" – dark trousers or skirt with white shirt or blouse. Jackets or sweaters optional
 - NO Jeans or Leggings or items with printing on them!
 - dress shoes (not sneakers)
 - men wear ties and shave before coming to the theatre
 - women who wear skirts also wear stockings
 - "USHER" tags will be provided by the House Manager

Inform the ushers that they are the department's representatives to the public and that they will be sent home to change if they arrive at the theatre dressed improperly. Ushers who do not own appropriate clothing may borrow garments from the Costume Studio one week before the first performance.

- Assign the ushers specific duties: ticket taker, program handler, seating guide, etc.
- Show the ushers where they will be stationed, how the seats are numbered, and where the restrooms are located.
- Instruct the ushers about appropriate behavior. Since they are the first contact that patrons have with the theatre, they should be polite and helpful.

Ushers will:

- guide patrons to exactly where their seats are located
- lead patrons in wheelchairs or others needing the level access door to the appropriate seating area, making arrangements for chairs for their companions to be seated with them.
- give each patron a program
- answer any patron questions
- politely but firmly forbid cameras, food, or beverages in the theatre
- on a signal from the HM, close the house doors at the beginning of the show and at the end of intermission
- assist late-arriving patrons to appropriate seats at the point in the performance designated by the HM
- politely but firmly deal with disturbances in the theatre, such as talking or picture-taking.
- promptly inform the HM about situations which they are not able to deal with, or which may affect the attentiveness or well-being of the audience.
- at intermission and at the end of the show, open the doors, then carry out any special assignments, such as keeping people off of the set.
- assist patrons back into the theatre after intermission.
- at the end of the performance, help clean the theatre, picking up trash and bringing any items that patrons may have left behind to the Box Office.
- stay for the entire performance.
- check out with the HM at the end of the event.
- Assign and rehearse specific duties for emergency situations, as described in the appendix of this handbook. Make sure the ushers know where the exits are located and how to help audience members leave the theatre in an emergency.

House Management Responsibilities on Performance Days

The House Manager is to attend all performances of the show (no exceptions!)

Before the performance

- Arrive at least 90 minutes before curtain time and check in with the SM and Box Office Manager.
- Check to be sure that:
 - programs and ticket stands are ready at the doors
 - lobby displays are in place
 - usher tags and flashlights are ready
 - the house is clean
 - restrooms are clean and adequately supplied (if they are not, solve the problem immediately)
 - signs prohibiting cameras, recording devices, smoking, food, or beverages inside the theatre are clearly displayed
 - all doors to the theatre are unlocked
 - publicity for upcoming productions is clearly displayed
- Have the ushers begin their assigned duties.
- Working with the Box Office Manager and the SM, open the house 30 minutes before curtain time. Do NOT open the house without the Stage Manager's permission.

- *Make every effort to start the show on time.* When the audience is seated, promptly notify the SM through the Box Office Manager. Working with the SM and the Box Office Manager, signal the ushers to close the house.

During the Performance

- Using a flashlight, guide latecomers to appropriate seats at the point in the performance designated by the director.
- Remain in the lobby during the performance to help patrons and assist ushers with problems in the house.
- Maintain quiet in the lobby.
- Monitor the show by means of the speaker in the box office, or arrange for a headset if two-way communications are required.
- Make preparations for intermission.

During the Intermission

- Signal the ushers to open the theatre doors.
- Be alert for anyone who might need assistance. If there are patrons in the level-access bay, an usher must be posted at the door in case the patron wants to leave the house during intermission.
- On the SM's signal or at the time set by the director, flash the lobby and outside lights to notify patrons that it is time to return to their seats (usually five minutes before the act begins).
- **Make every effort to resume the show on time.** Inform the SM as soon as all patrons have returned to their seats after intermission. When all patrons have returned to the house and are safely seated, signal the ushers to close the house.

Preparing for Closing

- After the final intermission, clear the lobby of all unneeded materials, such as ticket stands and programs.

Closing

- Signal the ushers to open the theatre doors.
- Assist anyone who needs physical help to leave the building.
- Be friendly: thank the patrons for attending the show, and encourage them to attend the next production.
- Supervise the ushers in cleaning the house.
- Keep the programs which can be reused, and recycle unusable programs.

Strike and Post-Show:

- Clean the house and lobby.
- Assist in the removal and return of materials used for the lobby display.
- Assist other crews as instructed by the TD.
- Take all company headshots to the Wenonah Players' office to be filed.
- Give extra programs to the PM.

Special instructions for Children's Theatre productions:

Contact each school by phone five business days before their scheduled attendance date to confirm arrangements. Be sure to confirm the number of students and chaperones who will attend.

Have a contact phone number for each school coming to each performance. If the school has not arrived by ten minutes to curtain, call the school to see if you can find out where they are and when they might arrive. If they are going to be a few minutes late, inform the stage manager that the house will be late.

Maintain a list of students who need to see the show during a matinee, if seats are available for matinees.

Because there are eight weekday matinee performances of the Children's Theatre production, begin early to find enough ushers. Assign at least one usher to lead each school group to its assigned seats.

Ushers for Children's Theatre productions may be costumed. Confer with the director and coordinate this process with the costumer.

Ushers should escort each group to their seats, being sure that the group only occupies those seats assigned to their group. Under no circumstances may more than one child occupy each chair; under no circumstances may ANYONE be seated in the aisles.

If multiple grades from a school are in attendance, the younger children should be seated toward the front of the house.

During the show, an usher must be stationed at the doors, as school children WILL need to leave the house to go to the bathroom, and return to the house.

The program for Children's Theatre productions is often different from a regular program. Consult with the director and look over programs from previous productions for ideas.

Have ushers count out programs for each school group, and give these programs to the group leaders ON THEIR WAY OUT. Do not give programs to children or to anyone before the show.

Emergency Information for the House Manager

If the SM tells you *the performance must be stopped temporarily*, deliver this message from the stage:

Ladies and gentlemen, we are having a problem that requires us to stop the show for a time. There is no danger, so please remain seated; we will resume the show as soon as possible. Thank you.

If the SM tells you *the performance must be stopped for more than 5 minutes*, deliver this message from the stage:

Ladies and gentlemen, we are having a problem that requires us to stop the show for a short period of time. There is no danger, so you are free to move about or go to the lobby; we will resume the show as soon as possible. Thank you.

If the SM tells you *the performance must be canceled*, deliver this message from the stage:

Ladies and gentlemen, we are having a problem that requires us to cancel this performance. We will make an announcement over local media to inform you of arrangements for rescheduling the performance or giving refunds. There is no danger, but we must ask that you leave the theatre. Please accept our apologies for this inconvenience.

If the SM tells you *the audience must be evacuated*, deliver this message from the stage:

Ladies and gentlemen, we are having a problem that requires us to stop the show and ask you to leave the theatre immediately. Please move calmly and quickly to the nearest side aisle, then to one of the theatre exits, and finally out the nearest door to the outside of the building. Please stay calm and work with your neighbors to leave the building as swiftly and smoothly as possible. Someone will be available outside to answer questions. Thank you.

WSU Department of Theatre and Dance Audition Form

Instructions: complete this form and give it to the Stage Manager or Assistant Stage Manager before you audition. Attach your resume or, **on the back of this form, list your past experience in theatre or dance productions.**

Name: _____ Phone: _____

Email address: _____

Local Address: _____ Major: _____

Home Address: _____ Minor: _____

On the schedule below, indicate your availability for rehearsals and other production work by placing an X in each block of time you are regularly busy with classes, work, or other obligations.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8-9							
9-10							
10-11							
11-12							
12-1							
1-2							
2-3							
3-4							
4-5							
5-6							
6-7							
7-8							
8-9							
9-10							

Additional Schedule Considerations:

Personal Data: age ____ height ____ hair color ____

Year in School: (Circle) 1st, 2nd, 3rd, 4th

Have you ever performed with a British dialect?

Do you have any dance training? Years: _____ Type: _____

Production Work: If you are interested in participating in the technical aspects of this performance, indicate your preferences by marking some or all of the following areas with a 1,2,3, etc

Scenery ____ props ____ costumes ____ make-up ____ lights ____ sound ____ house ____ publicity ____

Performance Work: Identify any specific roles for which you would or would not like to be considered:

Biographic Information Form

Name: _____

Major: _____ Minor: _____

Year in School: _____

Production Assignment: _____

Hometown: _____

Past Experience at WSU:

Past Experience at Other Places:

Career Goals:

Personal Notes:



Rehearsal Report For _____

Rehearsal Day & Date: Stage Manager:	<u>Start Time:</u> <u>End Time:</u>
Actors Called:	Actors Arriving Late:
	Fittings:
Rehearsal notes:	Props:
	Sound:
	Scenery:
Miscellaneous/Problems/Complaints:	Costumes:
	Lights:
Distribution:	Next Rehearsal Schedule and/or Changes:



Performance Report For _____

Performance Day & Date:	Stage Manager: House Manager:
------------------------------------	--

House Open: _____

Curtain Act 1: _____

Final Curtain: _____

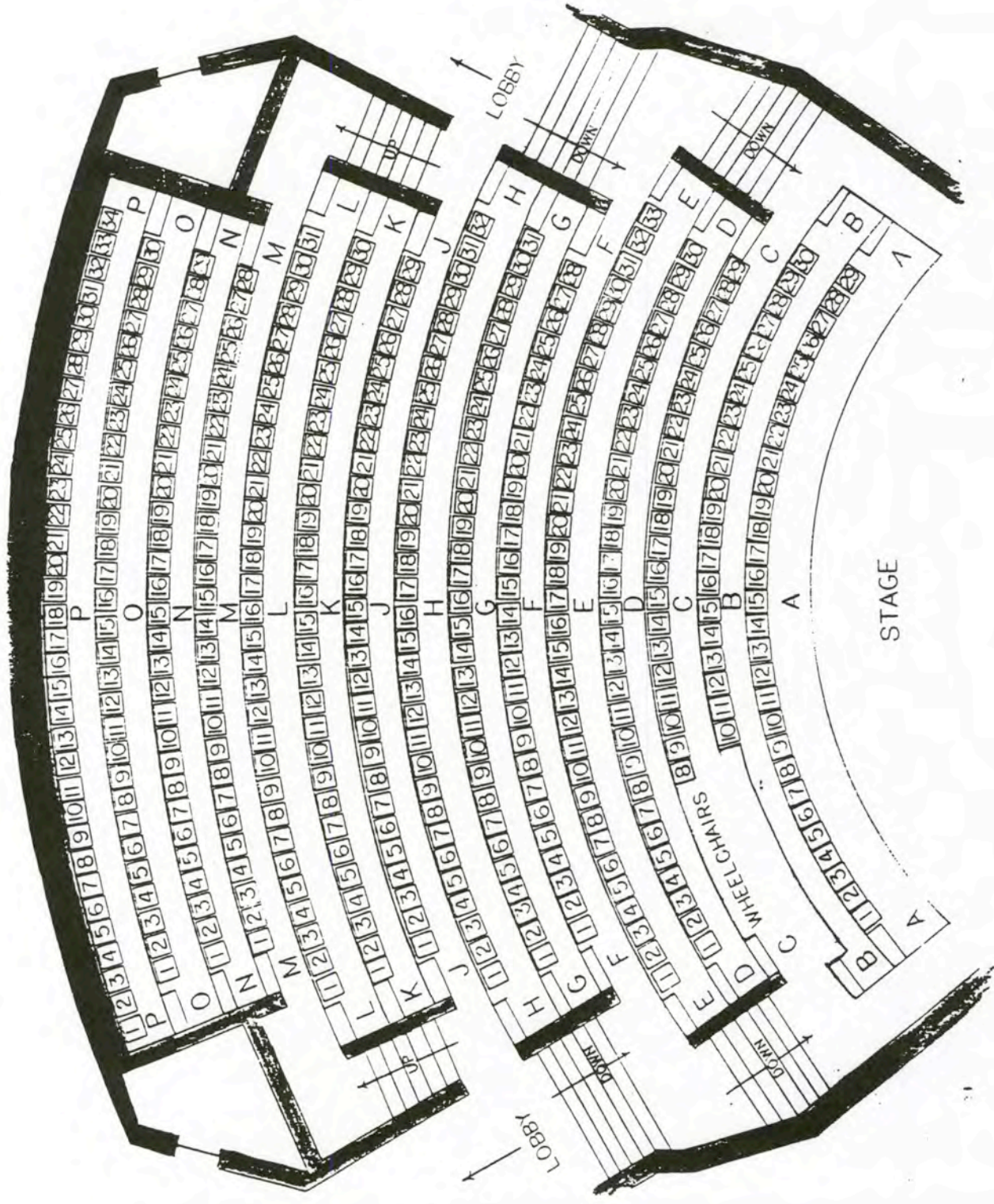
Curtain Act 2: _____

Intermission: _____

Total Running Time: _____

Actors or Crew Late:	Notes for House Manager:
Notes for Crew and Board Operators:	Notes for Actors:
Notes for Scene Shop:	Notes for Costumes:
Accidents or Injuries?	Additional Comments:

PAC Main Stage Seating Chart



**WSU Dept. of Theatre & Dance
Costume Measurement Form**

Name _____

Email _____

Height _____

Shoe Size _____ W _____

Bra Size _____

Dress/Jacket Size _____

Shirt Size N _____ L _____

Head _____

Neck _____

Base of Neck _____

Shoulder _____

Bust _____

Underbust _____

Waist _____

Hip _____

Front Shoulders _____

Point of Bust _____

Back Waist _____

Back Shoulders _____

Waist to Hip _____

Waist to Knee _____

Waist to Ankle _____

Waist to Floor _____

Inseam _____

Character(s) _____

Phone _____

Hair Color _____

Eye Color _____ Glasses _____

Tattoos/piercings _____

Allergies _____

Pants Size W _____ L _____

Thigh _____

Knee _____

Calf _____

Ankle _____

Arm (bicep) _____

Shoulder to Elbow _____

Shoulder to Wrist _____

CB to Wrist _____

Wrist _____

Crotch front to back _____

Crotch depth _____

Girth _____

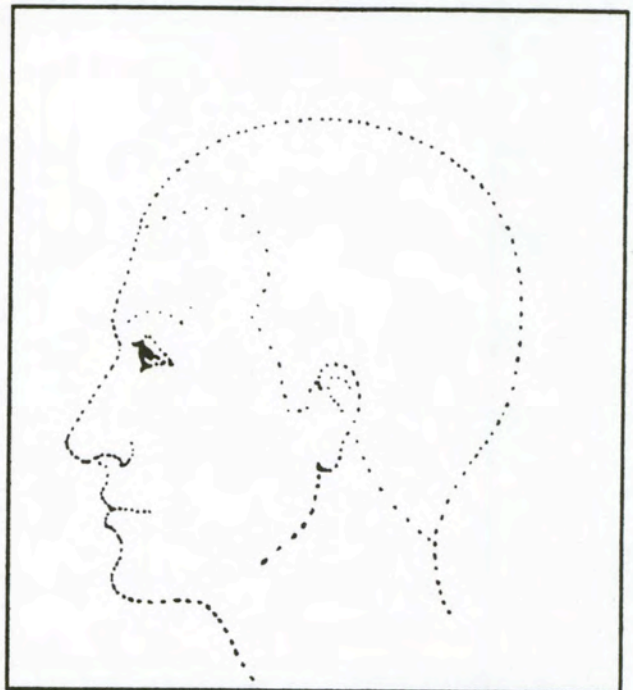
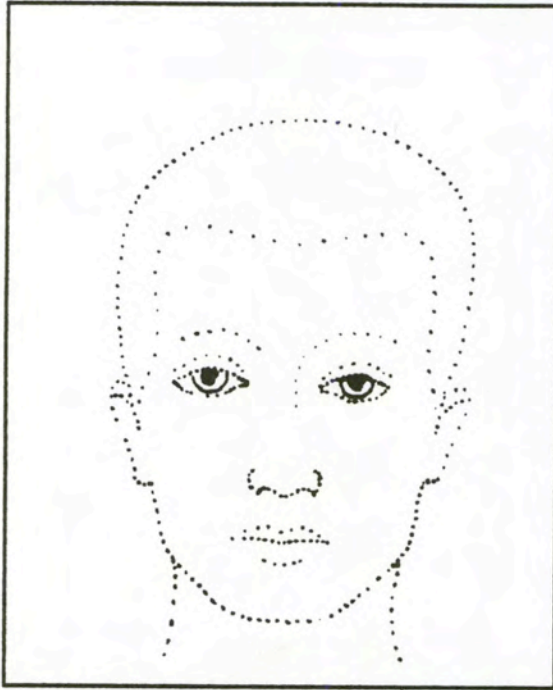
Notes:

Taken by: _____ Written by: _____

MakeUp Work Sheet

Production _____ Character _____

Performer _____



Bases

Linework

Highlights

Eye Shadow

Rouges

Lips

Textures

Powder

Hair

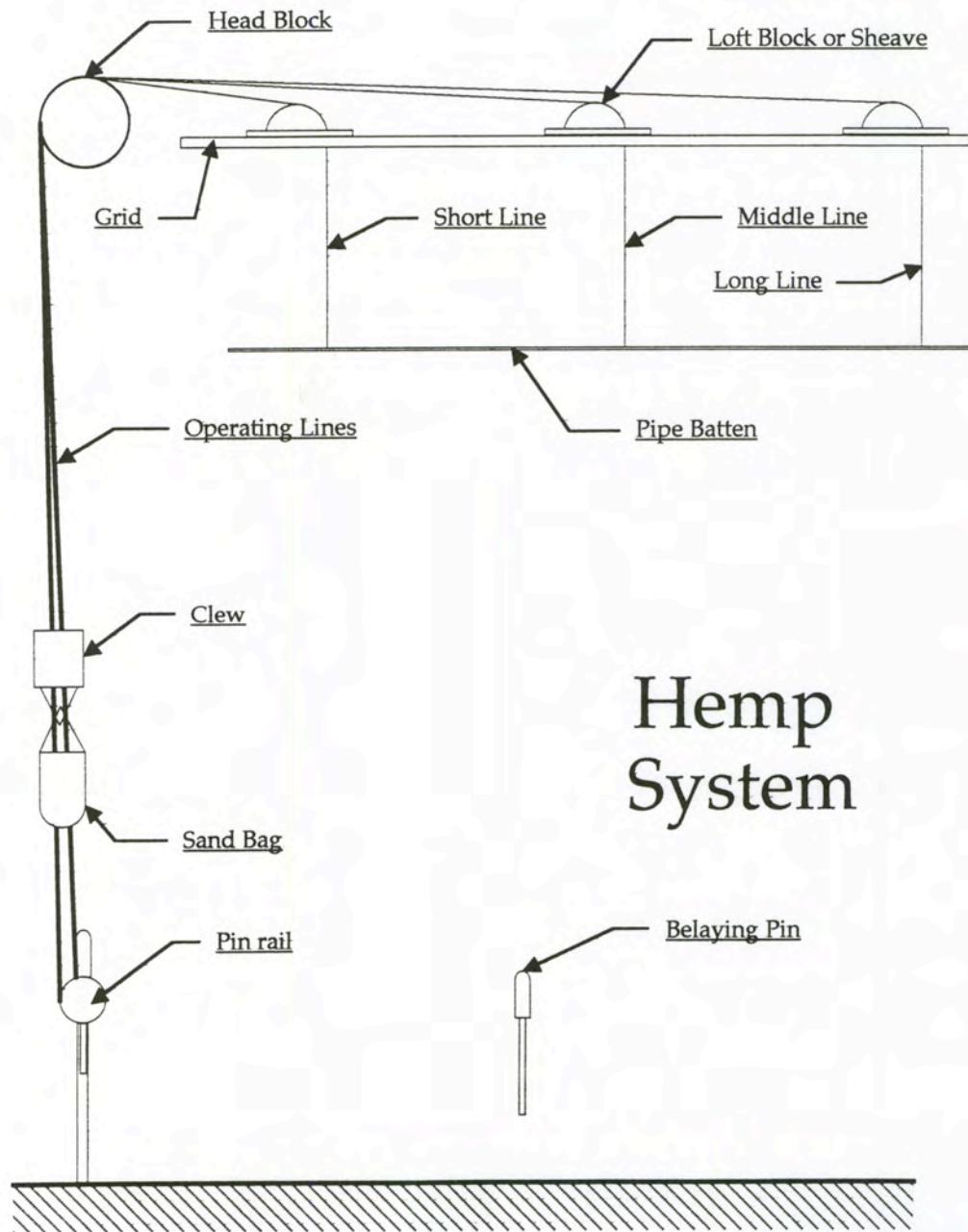
Special Effects

Notes

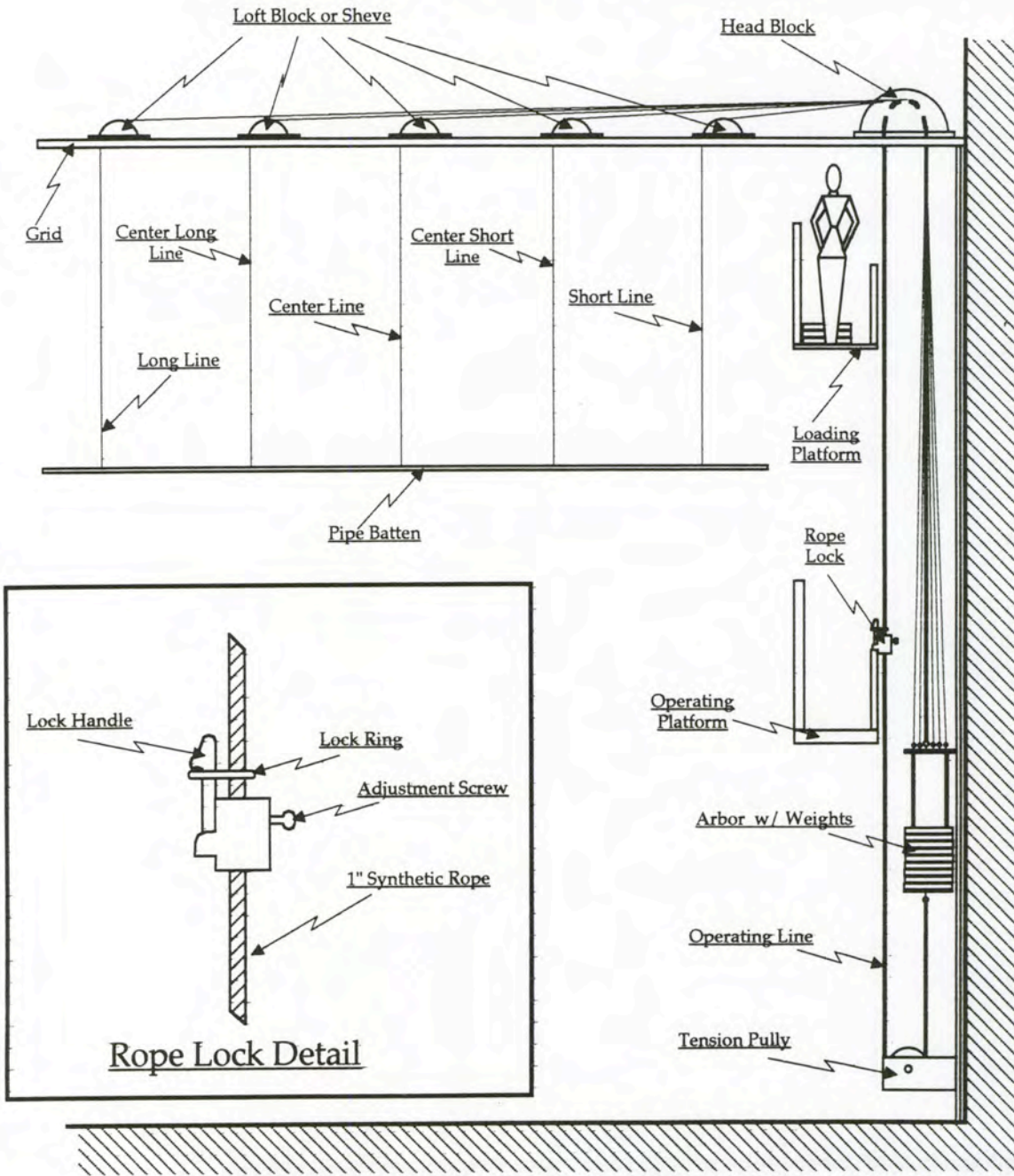
Batten Schedule					
PAC Main Stage, WSU, Winona, MN					
				FrmCL	High
Line #	Fm PL	Length	Rigged With	L / R	Trim
1	0'-6"	52'-6"	Main Curtain		
2	1'-6"	52'-6"	Flat Teaser 12'-0" x 50'-0"		
3	2'-6"	52'-6"	Hard Legs (Opening adjusts 24' to 38')		
4	3'-6"	52'-6"	#1 Electric		
5	4'-6"	52'-6"			
6	5'-6"	52'-6"			
7	6'-6"	52'-6"	Shell 1 (Removable)		
8	7'-6"	52'-6"			
9	8'-6"	52'-6"			
10	9'-6"	52'-6"	#2 Electric		
11	10'-6"	52'-6"			
12	11'-6"	52'-6"			
13	12'-6"	52'-6"	Shell 2 (Removable)		
14	13'-6"	52'-6"			
15	14'-6"	52'-6"			
16	15'-6"	52'-6"	#3 Electric		
17	16'-6"	52'-6"			
18	17'-6"	52'-6"	Shell 3 (Removable)		
19	18'-6"	52'-6"			
20	19'-6"	52'-6"			
21	20'-6"	52'-6"			
22	21'-6"	52'-6"	#4 Electric		
23	22'-6"	52'-6"	Shell 4 (Removable)		
24	23'-6"	52'-6"			
25	24'-6"	52'-6"			
26	25'-6"	52'-6"			
27	26'-6"	52'-6"			
28	27'-6"	52'-6"			
29	28'-6"	52'-6"			
30	29'-6"	52'-6"			

5th Electric Movable from Line 24 to Line 30 @2 drop Boxes w/ 4 Circuits each

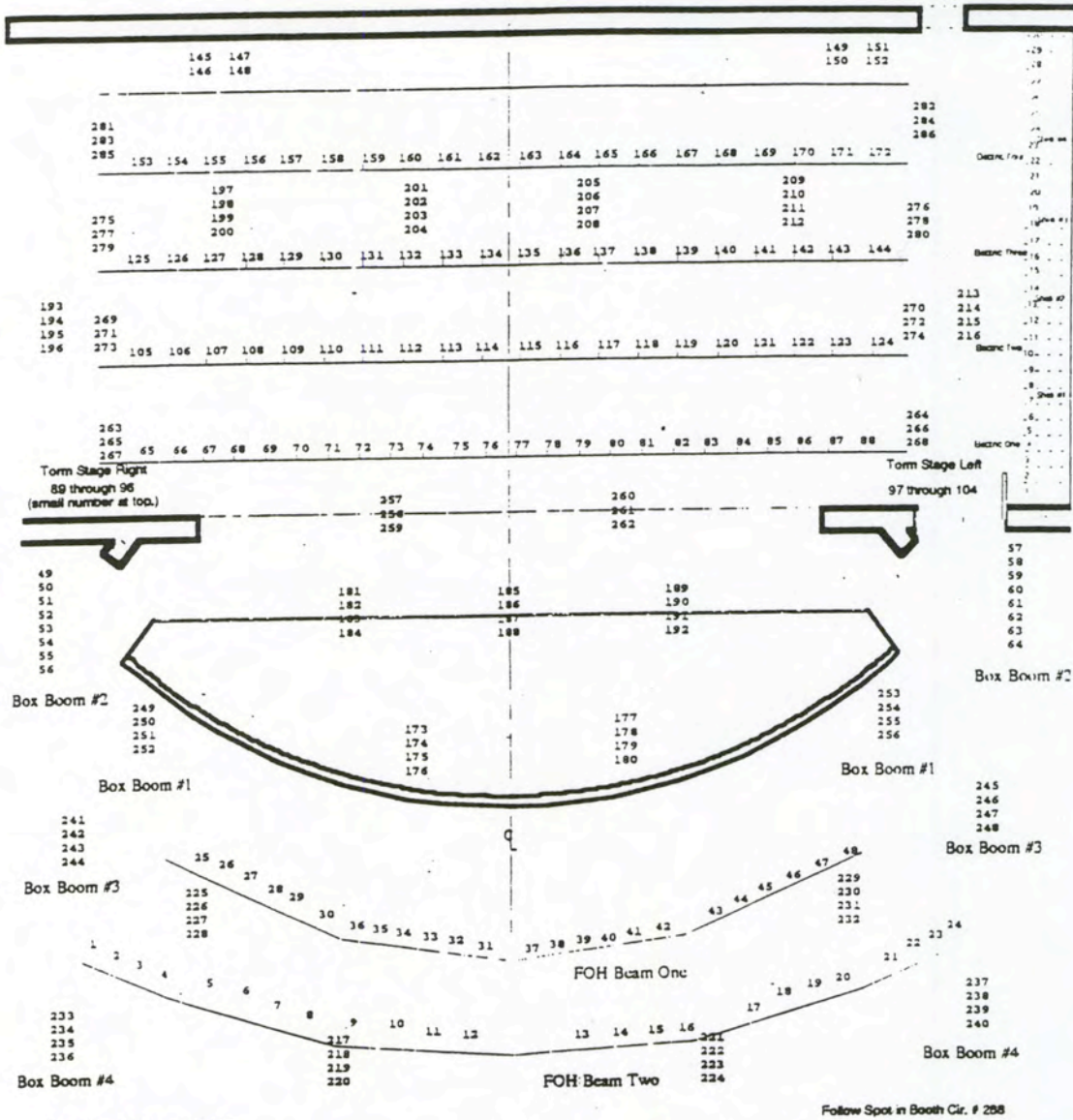
Sand Bag / Hemp Rigging System
Winona State University PAC Main Stage



Single Purchase Counter Weight Rigging System
 Winona State University - PAC Main Stage

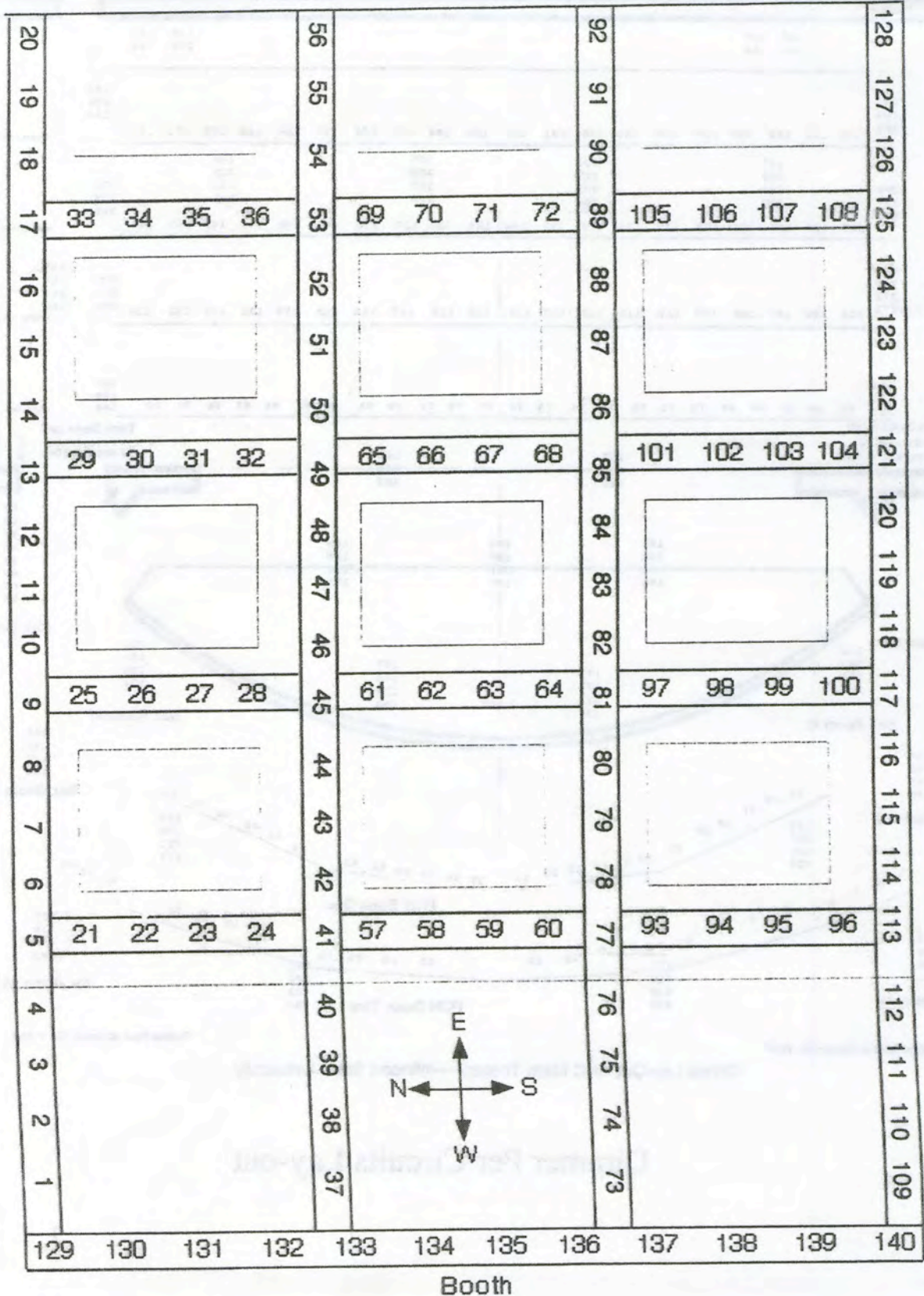


WSU -Performing Arts Center - Main Stage



Circuit Lay-Out PAC Main Theatre—Winona State University

Dorothy B. Magnus Open Stage Theatre Circuit Lay-out



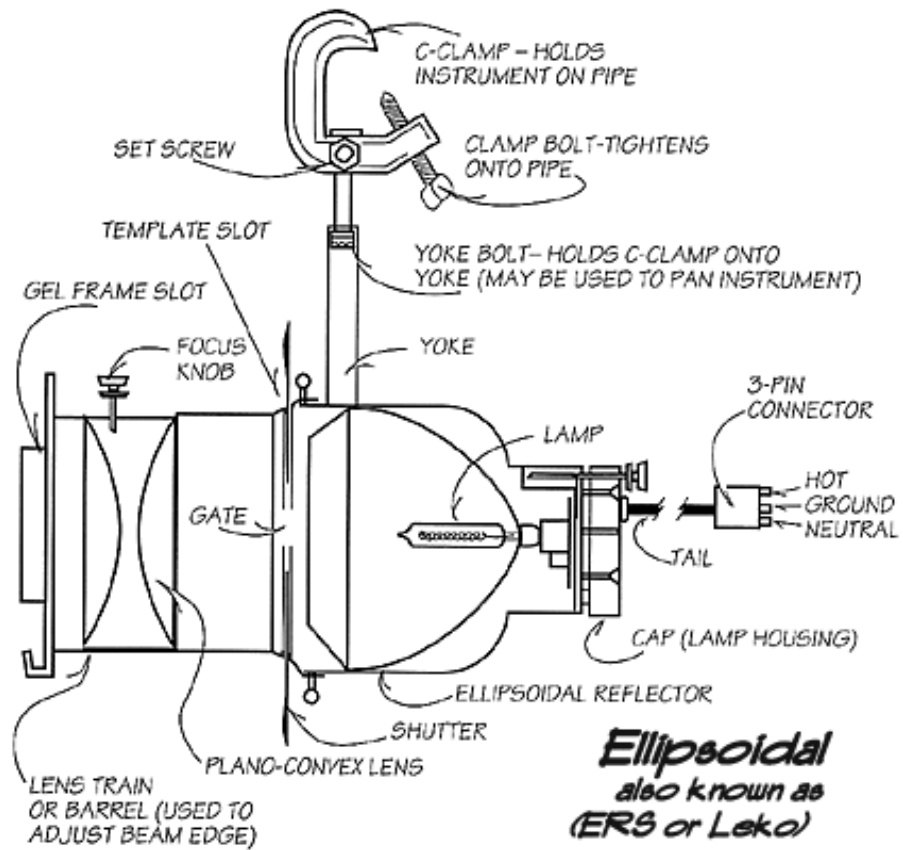
Lighting Equipment Inventory

Inst Type	Watts	Lamp	Frame	Qty	Notes
Source Four 19°	750	HPL	6.25"	2	New 2012 – set as followspots
Source Four 19°	575	HPL	6.25"	10	New 2012
12° Shakespeare	575	FLK	6.25"	20	New 2001
20° Shakespeare	575	FLK	6.25"	30	New 1998 & 2001
30° Shakespeare	575	FLK	6.25"	30	New 1998 & 2001
3" Fresnel	150	ETC	3.5"	8	New 1998
6" Fresnel - Kliegl	750	EHG	7"	30	New 1970
6" Fresnel - Colortran	750		7"	30	New 2008
3.5 x 45°	650	FAD	4.25"	9	New 1970
3.5 x 36°	650	FAD	4.25"	12	New 1970
3.5 x 26°	650	FAD	4.25"	12	New 1970
3.5 x 18°	650	FAD	4.25"	8	New 1970
3.4 Colortran ERS	500	EVR	5.5	7	Used 1990
6 x 9 Altman 360Q Axial	750	EHG	7"	80	New 1993 & 1998
20/40 Altman ERS	1000	FEL	7"	4	New 1989
PAR 64	1000	FFR	10"	20	New 1993
PAR 16	100		3"	8	New 2007
Scoop	500	FDN	12"	7	New 1970
10" Beam Projector	1000	DWT	14"	8	New 1970
8' x 4 Cir Strip L/X	900	3@EH	Rndls	6	Best Used Hanging
6' x 4 Cir Strip L/X	600	2@EH	Glass	16	8 Hanging / 8 Floor
Elation Color Spot				2	2008

Other Lighting Equipment:

ETC Expression 250				2	2000, 2003
Remote Focus Units				2	2000, 2003
Elation Control Console				1	2008
Wybron Forerunner scrollers				16	2007
'Eliminator' Strobe	700			1	New 2005
'Spencer' Strobe	500			1	New 2007
Mini Strobe	100			1	
LED TechnoStrobe panel				2	New 2007
Gamspin motor				1	
Rosco ImagePro				2	New 2010
Apollo Gobo Rotator				1	2008
Barndoors, 7.5"				4	
Top Hats, 7.5"				12	2011
Top Hats, 6.25"				12	2011
Le Maitre LSX Fogger				1	
Chauvet Hurricane Haze 2D				1	2010
Mister Kool Low Fogger				1	2007
Bubble Machine				1	2005

The Ellipsoidal Reflector Spotlight (ERS)



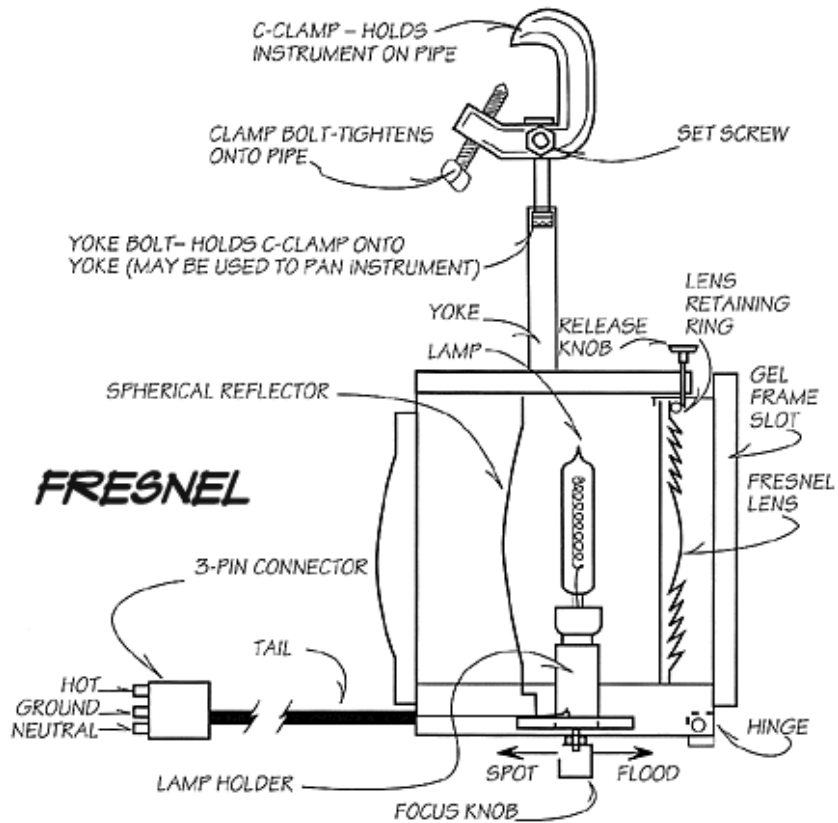
The Fresnel Spotlight



Altman



Colortran



Sound Glossary

ABSORPTION: The ability of a room to take up or absorb the acoustic energy radiated within it.

AMP: A unit of measurement of electrical current.

AMPLIFIER: A device in a sound system that takes a weak input signal, from a microphone or CD player for example, and strengthens it to the necessary power level to operate the loudspeakers with minimal distortion.

ATTENUATION: The reduction in level of a signal, resulting in lower volume.

AUDIO RANGE: 20 Hz to 20,000 Hz. (Twenty cycles/second to twenty thousand cycles/second.) The frequency response spectrum of human auditory perception.

BALANCED CABLE: A pair of wires surrounded by a braided shield.

BALANCED LINE: A transmission line consisting of two conductors plus a braided shield, capable of being operated so that the voltages of the two conductors are equal in magnitude (voltage) and opposite in polarity with respect to ground.

BUS: A conductor that serves as a common connector to several signal sources. Found commonly in mixer boards.

CLIPPING: Amplifier overload causing a squaring off of undesirable change in the wave form, resulting in distortion or perceptible mutilation of audio signals.

dB: (Decibel): A unit for describing the ratio of two voltages, currents, or powers. The decibel is based on a logarithmic scale; when measuring differences in sound pressure level (SPL), the amount of change in sound pressure level perceivable is directly proportional to the amount of stimulus. The more sound present, the greater the change must be, to be perceived.

DISTORTION: Deviation from the original sound.

DYNAMIC RANGE: The difference in decibels between the highest (overload level) and lowest (minimum acceptable) level compatible with that signal system or transducer.

EQUALIZATION: The act of obtaining a desired overall frequency response through the implementation of graphic equalizers or tone controls to strengthen or weaken specific frequencies.

FEEDBACK: *Electronic:* The return of a portion of the output of a circuit to its input. *Acoustic:* The regeneration of a signal from the output of a sound system into a microphone input. Results in a squeal at specific wavelengths.

FREQUENCY: The number of vibrations or oscillations in units per second. Measured in cycles per second or hertz. Higher frequency results in higher pitch.

FULL RANGE: The entire audio spectrum, 20 Hz to 20 kHz.

GAIN: An increase in strength or amplitude of a signal. Expressed as volume, in decibels.

HERTZ (Hz): The frequency of a vibration or oscillation in units of per second.

IMPEDANCE: The total opposition to alternating current flow presented by a circuit. The resistance to the flow of alternating current in an electrical circuit, generally categorized as either 'high' or 'low.' but always expressed in ohms. Commonly used to rate electrical input and output characteristics of components so that a proper 'match' can be made when interconnecting two or more devices, such as microphones, loudspeakers and amplifiers.

INFINITE Baffle: A baffle that effectively prevents all of the loudspeaker's rear sound waves from interfering with its front waves.

JACK: A receptacle on a receiver, tape recorder, amplifier or other component into which a mating connector can be plugged.

LIMITER: An electronic circuit used to prevent the amplitude of an electronic wave form from exceeding a specified preset level while maintaining the shape of the wave form at amplitudes less than the preset level.

NOISE: Any extraneous sound or signal that intrudes into the original as a result of environmental noise, distortion, hum, or defective parts in the equipment. Noise is simply undesired sound.

OCTAVE: If one tone has twice or half the number of vibrations per second as another tone, the two tones are one octave apart.

OHM: The unit of electrical resistance, equal to the resistance through which a current of one ampere will flow when there is a potential difference of one volt across it. Every wire or part through which electricity passes has some resistance to that passage.

PHASE: Phase is the time interval between two related events. Two signals are in phase when they reproduce the same sound or signal simultaneously; they are out of phase to the extent that one leads or lags behind the other in time. A signal is said to be in phase with another when the voltage and current amplitudes begin at the same time and move in the same direction.

PHASE CANCELLATION: Signals that are out of phase will cancel one another according to the difference in phase. A transducer (speaker or microphone) wired out of phase with another will result in reduced output from both: instead of their combined outputs adding, they will subtract due to phase cancellation. (Note that phase cancellation can also occur because of reflected acoustical sound.)

REVERB: Reverberation. *Acoustic:* The prolongation of sound at a given point after direct sound from the source has ceased, due to such causes as reflection from physical boundaries. *Electro-mechanical:* An electro-mechanical device, usually employing springs, which randomly reflects as great an amount of sound as possible; therefore, simulating natural reverberation.

SIGNAL-TO-NOISE RATIO (S/N): The ratio of the amplitude or level of a desired signal at any point to the amplitude or level of noise at the same point.

TRANSDUCER: Any device or element which converts an input signal into an output signal of a different form. A transducer changes energy from one form to another.

TRANSFORMER: An electrical component consisting of multi-turn coils of wire placed in a common magnetic field (medium) which will transfer and 'transform' electrical energy from one circuit to another through the use of induction.

UNBALANCED CABLE OR LINE: A single conductor cable with a surrounding shield that connects to a ground.

VOLTS: (voltage): Potential difference between two points in a circuit; also known as electromotive force.

VU METER: A meter that indicates the audio frequency power level or volume units of a complex electronic wave form.

WATT: A unit or measure of power. The electrical wattage of an amplifier describes the power it can develop to drive a speaker.

WOOFER: A low frequency speaker specializing in bass reproduction.

XLR: A connector (sometimes called a cannon jack) used in interfacing audio components. The connector on a low impedance microphone is an XLR connector

General Emergency Procedures

CALLING 911

When you call 911, tell the dispatcher:

1. You are at the Performing Arts Center at Winona State University.
2. There is an emergency (provide details and description of the type of emergency).
3. You are capable of communicating with backstage personnel via headset and with the audience via public address system.

MAJOR FIRES

Any fire that cannot be quickly and completely extinguished with a handheld fire extinguisher is a major fire. If you are unsure about putting out fires, do not try. GET HELP!

Whoever first discovers the fire will

1. Pull one of the red fire alarm levers located throughout the building
2. Go to the nearest headset location and describe the problem to the SM.

The SM will then begin the Emergency Evacuation Procedure.

EMERGENCY EVACUATION PROCEDURE

The SM is in charge of the evacuation process.

1. Inform the HM, BOM and ASMs of the plan to evacuate the building.
2. Instruct the LBO to bring the house and aisle lights to full.
3. Instruct the HM to turn the lobby lights on.
4. Instruct the ASM to turn the stage worklights on.
5. **The HM or ASM** will go to the apron to announce the evacuation to the audience.
6. **The ASM** will then cut the rope that anchors the fire curtain.

Company members who are in the booth or lobby will:

1. Help patrons go out to the Mall in front of the PAC;
2. Check lobby rest rooms;
3. Report to the SM on the Mall in front of the PAC.

Company members who are onstage, backstage, or in the Green Room, scene studio, or dressing rooms will:

1. Walk quickly to the nearest exit from the PAC.
2. Do not take any detours to retrieve personal belongings.
3. Report immediately to the ASM in the parking lot in front of Memorial Gym.

The ASM sends a company member to report to the SM on the Mall in front of the PAC.

When emergency officials arrive, the SM, ASM, and HM will:

1. Report the nature of the emergency.
2. Report the status of the evacuation.
3. Report any injuries that have occurred.

Safety in the Theatre

Safety in the theatre means safeguarding the company and audience from all foreseeable hazards and emergencies. Learning to work safely is a vital aspect of educational and professional theatre. Most accidents can be avoided by replacing unsafe activities with safe habits. *The main causes of accidents are:*

- insufficient knowledge or experience
- improper use of tools or equipment
- failure to follow safety procedures when working with hazardous equipment
- continued use of equipment in need of repair or replacement
- carelessness or negligence when working
- unnecessary risk-taking
- rushing to get a task done due to poor planning
- poor physical condition

General Safety Guidelines

- Never do anything until you have received proper training from the TD, PM, staff supervisor or qualified student crew head. If you don't know how to do what you are asked, don't do it! Tell those you are working with you need instruction.
- Avoid dangerous activities such as playing practical jokes, throwing tools and materials, running, or jumping from one level to another.
- Get help when lifting or carrying heavy objects. Use the proper method to lift:
 - Bend your knees.
 - Keep your body erect.
 - Push upward with your legs.

- Keep work areas clean and in orderly condition. Return all tools to their proper storage spaces; keep floors cleaned, trash emptied, and walkways and exits clear and unobstructed.
- Fence or rope off open traps and unusable platforms or step units. Mark them with large signs between work periods and/or performances.
- Immediately report any accident or injury, no matter how small, to the faculty or staff supervisor so that first aid can be administered without delay.
- Turn on all the lights necessary to provide good visibility. Good lighting prevents accidents and creates safer working conditions.
- If you are tired, upset, or sick, do not operate power tools. Mental lapses or inattention can easily cause accidents.
- If you are taking any kind of medication that causes drowsiness or impairs motor function, do not operate tools or equipment.
- The ingestion of alcohol or other mind-altering substances before or during work hours will not be tolerated.

Makeup Safety Guidelines

- It is the policy of the company for performers to supply their own makeup. Do not lend makeup to or borrow it from someone else.
- Wash your hands before and after applying makeup. Makeup crew members should wash their hands before moving from one actor to another.
- Wash sponges and brushes with soap and water after use by each individual.
- Avoid aerosol products whenever possible. Use them only in a well-ventilated space, such as the spray hood in the costume shop.
- Replace old makeup on a regular basis.
- Avoid creating clouds of face powder that can be inhaled. Do not use old face powder.
- Moisten brushes or pencils with clean tap water, not saliva.
- Avoid prolonged skin contact with solvents when removing spirit gum or latex. Use a moisturizer to replenish skin oils.

Clothing and Personal Protective Equipment Guidelines

- Wear special work clothes ('grubbies') that you can remove after work. Wash this clothing frequently and separately from regular clothing.
- Wear hard-soled shoes; canvas shoes are not desirable. Sandals, high heels, open toed shoes and bare feet are not permitted in the shop areas or backstage.
- Do not wear loose-fitting clothing, scarves, ties, or jewelry while using power equipment. If you are wearing a long-sleeved shirt, button the cuff or roll the sleeves up above your elbow.
- Long hair must be pulled away from the face and held with barrettes, bobby pins or elastics. Long ponytails, pigtailed and the like should be wrapped around the head or put down the back, under the shirt.
- Wear goggles, face shields, or safety glasses—all rated for impact with side shields—while using power tools and equipment. *Regular eyeglasses do not qualify as safety glasses.* If you need glasses, wear them while working.

- Wear earmuffs or earplugs during prolonged exposure to excessive loud or high-pitched noise.
- Wear a facemask or respirator when working with dust-producing tools or chemicals that give off harmful vapors.
- Wear gloves to protect against abrasion and solvents.
- Wear a hard hat while rigging scenery or lighting equipment.
- Wash your hands with soap and water during work breaks, before eating, and after work.

Strike Safety Guidelines

Strike is a time of exhilaration and exhaustion; therefore, it can be the most dangerous period of a production.

During strike, give all safety concerns the attention they deserve.

- Keep the noise level down so that you and others can hear the instructions or warnings given by the TD and /or PM.
- Keep your sense of humor, and for goodness sake, enjoy yourself...but *don't play around!*
- Wear work clothing and sturdy footwear: there is always a danger of smashing a toe or stepping on a nail.
- Don't stand or work under a moving batten. When you hear “Line moving” (meaning that objects are being moved overhead), listen carefully. The next thing you hear should be a stage location, telling you where this activity is taking place. *If that's where you are, move!*
- If you are working on a board that has nails in it, pull the nails out before you go on to something else.
- **“Heads” or “heads up” means there is real danger from a falling object. Move quickly to the downstage edge of the apron or off into the wing space.**

Ladder Safety Guidelines

- Inspect a ladder or scaffolding before using it to ensure that it is in usable condition.
- Do not use a chair or stool as a small ladder.
- Use guardrails on scaffolding units.
- Be sure there are nonskid safety feet on a straight ladder before using it.
- Rest the base of a straight ladder on a level surface and angle it so that the distance from the surface against which it is leaning is approximately 1/4 the length of the ladder.
- A straight ladder that is to remain in one location for a significant amount of time should be tied off, blocked, or otherwise secured when in use. Alternatively, an assistant should support the ladder to guard against accidental slipping or sliding.
- An A-frame stepladder should always be completely opened and climbed only on the side with the steps. Never stand or work from the top of a stepladder.
- Secure tools or other objects to prevent them from falling while working from a ladder. Never leave such items on a ladder; do not drop or throw them from the ladder.
- Return ladders to proper storage after use.

Fire Safety Guidelines

- Learn to recognize types of fires and fire extinguishers. Learn where the fire alarm switches are located and where the different fire extinguishers are kept. Take a fire safety seminar that will instruct you in the proper use of the different fire extinguishers. If you know the proper use of the extinguishers, it is acceptable to attempt to put out a small fire. If you do not know proper usage, pull the alarm and get out of the building.
 - Class A fire: creates an ash and involves ordinary combustibles such as paper, cloth, cardboard, and wood. Can be put out with water or dry chemical powder extinguishers.
 - Class B fire: involves flammable liquids such as petroleum-based products, alcohol, acetone including paints, solvents, lubricants, and fuels. Can be put out with CO₂ or dry chemical powder extinguishers.
 - Class C fire: involves electricity. Can be put out with CO₂ or dry chemical powder extinguishers.
- Keep access to exits clear and unobstructed at all times. All doors leading towards the exterior of the building must be readily operable from the inside.
- Store flammable materials such as enamel paints, thinners, and spray cans in a special metal storage cabinet. All rags or clothing materials saturated with flammable paints or solvents should be properly discarded outside of the building.
- Avoid using open flames on stage if possible. If they are used, provide adequate enclosures, flameproofing, and safeguards.
- Do not cover or decorate electric lighting units in such a fashion that paper, cloth, or other combustibles can be ignited by the heat of the lamp.
- Flameproof all soft scenery and masking units.

Lighting Safety Guidelines

- All lighting crew members must be instructed in the safe and proper handling of lighting instruments and equipment.
- Only authorized and trained personnel are permitted to work with lighting circuitry and dimmers.
- Know the location of the master electrical switch for the stage lighting equipment.
- Wear rubber-soled shoes while working around electrical equipment.
- Do not bring food or beverages into the lighting booth or anywhere near the dimmer units.
- Immediately report any electrical or mechanical defect or irregularity to the Production Electrician, TD and/or PM. Repairs must be completed before the device in question is put into operation.
- Disconnect a lighting unit, cable, dimmer, etc. from its power source before attempting any repairs.
- Do not test a new lamp outside the enclosure of the lighting unit.
- Use cable of the correct gauge when plugging instruments: learn what $W = VA$ (watts equals volts times amperes) means.

- Double-check the tightness of the C-clamps holding lighting units to electrical battens.
- Use wire-rope safety cables on all lighting units.
- Position color filter frames properly in lighting units so they will not drop out.

Paint Safety Guidelines

- Read handling instructions, warning labels and Material Safety Data Sheets (MSDS) on all paints and other potentially toxic materials, such as
 - powdered pigments
 - aniline dyes
 - fireproofing chemicals
 - spray adhesives and glues
 - solvents
 - enamel oil paints
- Select methods and materials to do the job using the least toxic ingredients or having the least toxic effects. For example:
 - denatured alcohol rather than acetone
 - turpentine rather than mineral spirits
 - premixed paints rather than dry pigments
 - water-based paints rather than oil-based paints
 - brushing or rolling rather than spraying
- When using spray equipment, work in a well-ventilated space, learn the proper use of and wear a respirator. Do not work with unprotected persons in the vicinity.
- Avoid skin contact with pigments, paints and solvents.
- Dispose of solvents and paint-soaked rags in approved self-closing waste disposal cans.
- Store all flammable materials in approved fire-proof cabinets.
- Keep the lids on all paint containers not in use.
- Do not store painting supplies or equipment in locations that are difficult to reach.

Rigging Safety Guidelines

- Only authorized and trained personnel should work with the rigging equipment or enter the fly rail platform, loading platform or the grid area above the stage.
- Explain all safety procedures concerning rigging to the entire crew at the beginning of each work period involving rigging.
- Arrange work schedules so that all rigging and flying are done together, with little or no other work being done on the stage floor.
- When a scenic piece is coming in or an arbor is being loaded or unloaded, there should be complete silence on stage.
- The TD, PM or crew head should be the only person to call instructions to the fly crew.
- The correct call to warn of a batten, scenery, or line coming in under control is “Line # (x) going out” or “Line # (x) coming in.” The emergency call for falling objects is “Heads” or “Heads Up!”

Make arbor loading and unloading calls as follows:

Loading Gallery operator: **Loading line # (x), Clear the rail, clear the floor.**
Flyman (*at rail, after moving away*): **Rail clear.**
Stage Crew Head (*after all crew members have moved away*): **Floor clear.**
(*The loading or unloading proceeds.*)
Loading Gallery operator (*when finished*): **Loading Line # (x) complete.**
Flyman: **Thank you.**
Stage Crew Head: **Thank you.**
(When unloading, replace the word *loading* with *unloading*.)

- Empty your pockets before climbing to the fly rail platform, loading platform or grid. If you bring tools onto the grid, tie them to you. Never leave tools or hardware on the grid.
- Do not drop ropes, electrical lines, or other objects to the stage floor from the grid. Instead, lower them with a rope or carry them down.
- Immediately report any irregularity in cable, rope, or counterweight system to the TD or PM.
- When hanging scenery or lighting equipment, attach the load to the batten before the arbor is loaded. When striking scenery or equipment, unload the arbor before removing the load from the batten.
- Neatly arrange weights not in use on the stage floor, fly rail platform, or loading gallery. Never stack them higher than the toe rail height of the loading gallery.
- Leave each line set in the counterweight system in a balanced position: neither batten-heavy nor arbor-heavy beyond the control of a single operator manipulating the purchase line.
- Except when actually flying a batten, keep every counterweight line set locked off with the locking rings in place.
- Securely tape or lash pipe extensions to battens. There should always be at least three feet of pipe extension inside the batten. Long weight-bearing extensions must be bridled.
- When rigging battens and other flying pieces with a rope, secure the piece with a clove hitch knot, finished with a half hitch; then tape the loose end to a live line.
- Stage house rigging must be checked and approved by the TD or PM before being used.
- When battens are not in use, they should be stripped of hardware, extensions, hemp, and other attachments.
- All battens that are being used for the current production should be clearly labeled.
- All battens that are not being used for the current production should be left unlabeled and flown out completely (“gridded”).

General Tool Safety Guidelines

- Keep your work area free of clutter.
- Return tools to the tool cage or road box immediately after completing work. Do not leave them lying around on the floor or scenery.
- Use safety equipment, such as shields, dust masks, respirators, and ear muffs/plugs, as required by the nature of the work you are doing.
- Keep guards in place and in working order.
- When possible, use clamps or a vise to hold work in place, freeing both hands to operate the tool.
- Remove adjusting keys and wrenches before turning on a tool or machine.
- Know the location of the circuit breaker boxes for the electricity in the shop or studio.
- Do not use any defective or questionable electrical tool, machine, cord, connection, or accessory. Do not use a tool with a frayed cord or broken connection. Report any defective equipment to the TD, PM or qualified student staff member.
- Use only heavy-duty UL-listed extension cords of proper gauge and length.
- Tape or otherwise secure electrical lines running along the stage floor to prevent tripping.
- Avoid accidental start-up. Make sure the tool's power switch is off before plugging in the cord; turn the tool off when power is interrupted.
- Do not carry a power tool with your finger on the switch.
- Ground all power tools. If a tool is equipped with a three-prong plug, plug it into a grounded electrical outlet.
- Never adjust or change bits, blades, or belts with the power tool or machine connected to an electrical outlet.
- Never leave tools or equipment running unattended.
- Understand the application, limitations, and potential hazards of any tool or machine you are using.
- Select the proper tool for the job to be done. Don't improvise.
- Use only recommended accessories.
- Do not force tools to work faster than they were designed to or do a job larger than they were designed to.
- Do not over-reach. Maintain proper footing, balance, and a secure grip on the tool you are using.
- Make sure saw blades, drill bits, etc., are sharp, clean, and regularly maintained.
- Adjust saws before using them to expose only the minimum amount of blade necessary to do the job.
- Keep your fingers, hands, and other body parts clear of saw blades at all times.
- Never surprise, touch, or talk to anyone operating a power tool or machinery.

The Radial Arm Saw

- Do not adjust any of the controls on this machine. If adjustments are needed, get help from the TD, PM or qualified student staff member.
- Be sure that the saw head travels easily on the arm.
- Be sure that the guard telescopes properly.
- Wear eye and ear protection while operating this machine.
- When selecting and cutting lumber:
 - Make sure the wood is free of nails, screws, staples, etc.
 - Select the shortest piece of wood possible.
 - When working from a cut list, make long cuts first.
 - If you are cutting several pieces at the same length, set up a jig.
- Hold the piece you are cutting *firmly* against the fence. Keep your hand at least six inches away from the path of the blade.
- Push the head of the machine all the way back before turning the saw on.
- Pull the saw *slowly* across the board you are cutting. Remember that the blade is rotating towards you, so the head will want to 'walk' forward.
- Do not reach in front of the blade to remove a cut piece; instead, use a block of wood to knock it out of the way of the blade.
- If the blade binds, shut off the machine immediately.
- Sweep all sawdust and chips away from the fence.
- Turn the saw off between each cut.
- Do not leave the saw until the blade has stopped turning.

The Drill Press

- Wear eye protection when using this machine.
- Be sure the base of the drill press is resting firmly on the floor.
- Be sure that the drill bit is fastened in the chuck and that the chuck key is removed before you turn on the power.
- Do not drill into the table. Use a scrap piece of lumber under the work to protect the table, and always position the hole in the table directly under the path of the bit.
- Be sure that the work is secured on the bed before beginning to drill.
- Do not remove sawdust or chips from the work or the drill while it is running.
- Shut off the power before attempting to remove material that has been seized by the drill bit.
- Do not try to stop the drill chuck in a hurry by grasping it with your hand.
- Do not adjust the pulley belt or speed belt while the drill is running.
- When drilling into metal, use oil, twist-type bits, and a slow speed.

The Table Saw

- Wear eye and ear protection when operating this machine.
- Do not operate this machine unless the guard is in place.
- Use the fence when ripping lumber; use the miter gauge when cross-cutting lumber; don't use the miter gauge and fence at the same time.
- Be sure that the saw blade is set at the proper angle.
- Adjust the height of the blade to come through the piece being cut no more than half an inch.
- Be sure the base of the machine rests firmly on the floor.
- Make sure there is adequate room around the saw for the piece being cut.
- If the saw must be moved, do not lift on the uni-fence. Use the rolling base.

- When selecting and cutting lumber:
- Make sure the wood is free of nails, screws, staples, etc.
- Select the shortest piece of wood possible.
- When working from a cut list, make your long cuts first.
- Get assistance when cutting large pieces of wood. The person feeding the lumber into the blade should do all the pushing; the person receiving the lumber simply helps to support and guide the lumber.
- Hold the wood *firmly* against the fence or miter gauge. Do not try to twist the wood while it is being cut (remember: curved blades for straight cuts and straight blades for curved cuts).
- Never get your fingers closer than six inches to the blade. Never push the lumber when your hand is directly in line with the blade. Always use a push stick for rips smaller than 6 inches.
- If the blade binds in the work, shut off the machine immediately.
- Hold the work as long as the machine is running and the wood is next to the blade. Remember the blade is attempting to throw the wood back toward you.
- The blade in the table saw should be recessed and the saw unplugged when the saw is not in use.