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WSU THAD PRODUCTION HANDBOOK

Winona State University | Department of Theatre and Dance (updated 2025)

SECTION 1

The Department of Theatre & Dance

Department Faculty and Staff, Fall, 2024:

- Heather Williams-Williams, Associate Professor & Chair, Acting, Audition Techniques, Play Direction
- Jeffrey Peterson, Assistant Professor, Director of Dance Program, Choreographer, *Dancescape* Director
- Peggy Sannerud, Professor, Theatre Design and Technology, Production Manager and Designer
- Jim Williams, Professor, Dramatic Literature, Theatre History, Play Direction
- Isaac Sawle, Theatre Technician and Scenic Studio Manager
- Tracy Van Voorst, Costume Designer and Costume Shop Manager
- Marybeth Lenhardt, Office Administrative Specialist & 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?

Although a Production Company may be in existence for only a short period of time, the members assemble to produce a show by each fulfilling a specific role. These individuals may be actors, stage managers, designers, technicians, or front-of-house personnel, but all are there to serve the production.

Each company member has individual responsibilities and duties, and each member depends on the commitment of every other member to achieve success, 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 to the end of strike.

Production Meetings

Production meetings are held every Monday of the Production period, from 12:00 – 12:50 pm.

The director, designers, and all company crew supervisors are required to attend these meetings, unless excused by the Production Manager. Actors are generally excused from production meetings.

Our policy is that production meetings are open to all company members.

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. Issues involving multiple production areas are discussed here. Attendance and thorough reporting by all crew heads, staff members, and designers is essential if good communication—and thus good collaboration—is to occur.

A. Acting and Dance Auditions and Casting

1. Auditions are open to campus and community.
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 cast list will be posted on the callboard. All cast 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.

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)

Costume Shop Assistant
 Scenic Studio Assistant
 Production Assistant
 Publicity and Marketing Assistant
 Photographer

THAD 291-REHEARSAL & PERFORMANCE POSITIONS

Assistant Designer	Head Electrician
Assistant Director*	Properties Designer*
Assistant Stage Manager	Properties Supervisor
Assistant Technical Director	Publicity Director
Production Carpenter	Rail Supervisor
Costume Designer*	Scene Designer*
Dresser	Running Crew Member
House Manager	Scenic Artist
Light Board Operator	Sound Board Operator
Lighting Designer*	Sound Designer*
Makeup Designer*	Stage Manager*
Makeup Supervisor	Wardrobe Supervisor

Note: Not every show will require every position to be filled; some shows may require unique crew positions.

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, which means 15 minutes PRIOR to call.* There is no more important rule of the theatre.

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 supervising the activity.

Communication Methods: Check your WSU email daily and the Callboard and other methods as necessary. The Callboard is located on the first floor Performing Arts Center hallway near the Scenic Studio doors. Work calls and sign outs for spaces such as the black box are also posted there. 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: Dress Parade or Costume Parade is typically scheduled the week before first dress rehearsal. All actors and costume crew members will attend dress parades as scheduled.

- For the designers and director, the purpose of the dress parade is to allow them to see the total costume look of the play in front of the set with stage lighting.
- 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.

Archive photos: Company members may be asked to participate in an archive photo shoot sometime between first tech and the final performance. 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.

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 will get out of costume before greeting their guests in the lobby after the performance.*

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.

Strike is supervised by the TD or another qualified faculty member. During strike you will be assigned various tasks, generally in small groups. It is important that you work carefully and calmly to complete your assignments.

Once you have completed your post-show routine, find the TD onstage and wait for instructions. The strike will continue until you are dismissed by the person in charge, and you are expected to stay until it is complete.

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.

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. THAD students and the general WSU student body will be introduced to a representative sample of the historic range of dramatic literature and theatrical styles.

C. 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.

D. 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 and dance program.

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 and university email 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, staging, and/or choreography by designated due date.
- 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.

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.

- 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.
- Never appear in costume or makeup except when performing onstage.
- Immediately follow the instructions of the SM, ASM, PM, or TD.
- Help make new members of the company feel welcome. Show by example the sort of behavior expected of company members.
- Treat all crew members with respect as part of the team.

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 your email daily to see if you are needed for measurements or a fitting and respond in a timely manner. 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, hats, 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. *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 Wardrobe 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 Wardrobe 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/Costume Parade:

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

- Cross-reference those garments listed on the costume plot 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.
- Never comment on the appearance of an actor in costume.

SECTION 4

Guidelines for the Stage Manager

Summary of duties:

Know the show as well as you can
Assist the director with blocking, line notes, and other rehearsal needs
Be ready to call the show by 1st tech

Audition and Planning Period:

- Coordinate auditions with the director, providing all needed materials in advance
- Become thoroughly acquainted with the script.
- Contact properties supervisor and costumer to acquire rehearsal properties and rehearsal costume pieces as needed.
- Schedule the needed rehearsal rooms
- Stock the Audition kit with supplies
- Prepare a camera for headshots
- Get a theatre key from the Production Manager
- Get audition Forms from the Director
- Check to see if the Director has any special requests for the audition

Rehearsal Period:

- Check out a Stage Manager kit and see that it is stocked with supplies.
- Prepare your Prompt Script
- Set up the Callboard with necessary information and maintain it:
 - Rehearsal Schedule
 - Rehearsal/Performance Reports
 - Minutes of Production Meetings
 - Info on the next rehearsal
 - Line Notes
- Tape out the ground plan on the rehearsal floor.
- Unlock necessary doors and turn on lights.
- Set up the stage or rehearsal room ten minutes before rehearsal is to begin.
- Check actors and crewmembers in and out for all rehearsals and performances for which they are called. Keep attendance records.
- Record blocking in the rehearsal prompt book.
- Be prepared to read any role at any time during rehearsals.
- Prompt actors in early off-book rehearsals.
- Relate rehearsal needs to the appropriate people – props, sound, set, costume, etc.
- 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.
- Prepare rehearsal and performance reports nightly and post on the callboard.
- Check with scene and costume shops daily during build period to keep abreast of new developments or changes.

- Produce a Rehearsal Report for every rehearsal. Post a copy on the Callboard, and email to the entire Company.

Production Meetings:

- Set an agenda for the meeting, with the help of the director and department heads.
- Lead the meetings by calling on department heads for reports.
- Take minutes and attendance for each production meeting. Minutes may be disseminated electronically but should be distributed within 24 hours to all cast and crew members. Attendance must be collected and reported to the Production Manager when the show opens.
- Attempt to keep discussions moving forward without bogging down on any one subject.
- Set up outside meetings as necessary to resolve problems brought up in the meeting.

Keep the contact sheet up-to-date and accurate, distributing and posting corrected copies as needed.

Technical and Dress Rehearsals and Performances:

- First one in, last one out.
- Post a sign-in sheet for every tech and performance.
- The SM is responsible for unlocking and relocking all the doors.
- Develop a checklist for getting into and out of shows. See Peggy for a template.
- Be ready to call the show by first tech – cues already in book, etc.
- Once we are in techs, props may remain out on the prop tables..
- During the tech/dress rehearsals, work out the routine of scene shifts with the PM, TD, ASM, and properties supervisor.
- Assign specific duties to your stage crew, with the help of technical staff and faculty.
- Rehearse your stage crew thoroughly in the routine of scene shifts.
- Maintain good headset etiquette.
- At least one hour before curtain, check that all functional parts of the setting – drapery, doors, windows, platforms, and railings—are in order and in preset. Communicate the need for any necessary repairs or adjustments to the PM, TD and the production carpenter.
- 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 Lobby.
- Enforce the smoking, food, and beverage rules.

Strike and Post-Show:

- Check with the TD regarding your duties during the strike.

Miscellaneous Notes:

- 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.
- Inform backstage crew heads and crew members that they are to wear black clothing, including shoes and socks during tech rehearsals and performances. Black clothing may be pulled from costume stock for crew members that do not own any: consult the costumer.
- Maintain discipline within the company and serve as a liaison between them and the director.
- Keep track of which actors are needed for each portion of the rehearsal period. Actors who need to leave the space should inform you where they are going and how long they will be gone. Do not allow actors to leave a rehearsal unless they have checked with you first.
- 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, audience disruption, and severe storms *do* occur, and part of your job is to minimize their effects when they do.

- 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.
- Be familiar with the evacuation procedures posted at the SM station in the booth and see that the house manager and ASM have read theirs. Talk it over with them prior to having an audience in the house.
- Know and follow the procedures outlined in this handbook.
- Keep your cool! Remember: *you are the leader!*

Notes on Rehearsal and Performance Reports:

- Never use the word “need”. It is adversarial and demanding.
- There should be something in every location on the form.
- Remember to record start and stop times.
- Be as descriptive as you can in the items on the report, and follow up in person

SECTION 5

Guidelines for the Assistant Stage Manager

Audition and Planning Period:

- Get a copy of the play and become thoroughly acquainted with the script.
- Assist the SM in setting up and running auditions
- Serve as substitute for the SM when needed
- Be responsible for taking photos and attaching them to the audition forms.

Assist the Stage Manager in:

- Taping out the ground plan on the rehearsal floor.
- Contacting properties supervisor and costumer to acquire rehearsal properties and rehearsal costume pieces as needed. Act as the props assistant if one is not assigned.
- Creating a checklist of all the things you must accomplish prior to each rehearsal and performance.
- Creating props, scenery shift, costumes, and character flow charts for the show.

Rehearsal Period:

- Assist the SM with any duties that are specifically assigned to you. Generally, these are upstage positions such as props crew or scenic shifting.
- **Set up the stage** or rehearsal room ten minutes before rehearsal is to begin.
- Make sure rehearsal props are set out and put away carefully.
- **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.
- **Act as timekeeper** for the length of acts and scenes, scene shifts, and intermissions. There is a stopwatch in the SM kit.
- 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:

- Assist the SM in taking minutes for each production meeting or fill in in the case of the SM's absence. Minutes may be disseminated electronically but should be distributed within 24 hours to all cast and crew members.
- If your schedule does not allow you to attend the Production Meetings, it is your responsibility to read the reports to keep yourself informed.

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. The SM will give you specific assignments, which you usually divide up among the crew.

- During the tech/dress rehearsals, work out the routine of scene shifts with the set designer, the Technical Director, the Stage Manager, 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.

- At least one hour before curtain, check that all functional parts of the setting—doors, windows, platforms, and railings—are in order and in preset. 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 Lobby, after the actors are out of costume.
- Enforce the smoking, food, and beverage rules.
- Keep the company quiet backstage.

Strike and Post-Show:

- Clean your station backstage and put away all your materials.
- Check with the TD regarding your duties during the strike.

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 black clothing with long pants and sleeves.. Black clothing may be pulled from costume stock for crew members that do not own any: consult the costumer prior to tech week.
- Assist in maintaining discipline within the company, and serve as a liaison between them and the SM and director.
- Keep track of which performers are needed for each portion of the rehearsal period. Help the SM keep track of where performers are and when they are needed.
- Make sure that breaks do not run overtime.
- If performers approach you with questions that are directorial in nature, refer them to the director.

Dealing with Emergencies:

Heart failures, strokes, seizures, broken bones, collapsing scenery, fires, bomb threats, and severe storms *do* occur, and part of your job is to minimize their effects when they do.

- Be aware of any potential hazards: from how onstage effects are handled, to weather reports, to getting a general idea of the health of your audience.
- Be familiar with the evacuation procedures posted at the ASM station backstage.
- Know and follow the procedures outlined in this handbook.
- Keep your cool! Remember: *you are the leader!*

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.
- 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 or digital visualization
- 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.
- Read the play over enough to become very familiar with it.
- Observe all pertinent deadlines in the production calendar.
- 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 Stand By and Go locations in the SM's prompt book for all cues: lighting, sound, scenery shifts, performer 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 if desired.

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.

- Practice 'safety first': make certain that a crew member understands how to properly operate a power tool or rigging before you assign them 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.
- 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.
- 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. (Unless you are explicitly dismissed by faculty or staff).

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. What have you completed? What will you be working on next?

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.

Typical Scenic Studio hours for crew work are Monday through Friday from 1 PM to 5 PM but will vary depending on staffing and production demands. Always check with the TD and PM before scheduling a work call.

- 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 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

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

Minimum Work Required of a Student Properties Designer:

- 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:

- 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.

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.

SECTION 10

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*).
- 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 they wish to design.
- Plan to enter their designs in the KC-ACTF Barbizon National Design Competition if desired.

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 Head 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 Head 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, performer 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 adjust 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 head 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 11

Guidelines for the Head Electrician

Minimum Work Required of the Student Head 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 Head 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.
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<i>Consult immediately with the TD, PM, or director if you do not understand any of the following information or responsibilities.</i>
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Work Period:

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

Typical Scenic Studio hours for crew work are Monday - Friday from 1 PM - 5 PM but will vary depending on staffing and production demands. Always 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 Head 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 written, make sure that the show has been recorded in the lighting console.
- 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 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 or dimmer
- an incorrect patch or channel assignment

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 base. 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 label 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 12

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 Head 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 head 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 13

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*.
- 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
- Generate or record all required cues, program and balance those cues in the theatre

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, describing when sound cues are necessary and from what source.
- 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.

- 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 and Sound Engineer.
- 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 adjust 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.
- During strike: clean, restore, or reset any sound or communications equipment used in the production.
- Back up any files needed for future use.
- Shut down and cover any equipment as appropriate.

SECTION 14

Guidelines for the Sound Board Operator

Minimum Work Required of a Sound Board Operator

- Assist Sound Designer in sourcing or recording any necessary sounds as needed.
- 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
- Operate the mixer and computer (or alternative sound source)

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, playback devices, effects machines, mixers, amplifiers, and speakers.
- Check all equipment used in the communication system before load-in: cables, belt packs, and headsets.

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!
- 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 15

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*).
- 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
- 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 Design Expo if desired

The Student Costume Designer is expected to attend:

- All production meetings
- Selected rehearsals and run-throughs as determined by the director and the PM
- Fittings when possible
- 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. Discuss what you have completed and what you are doing next. Ask questions as needed.

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. Contact the performers to schedule individual or group fittings and send reminders as necessary.

You or the SM should post costume fitting calls in the rehearsal report and performers need to be reminded to check the rehearsal report 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 a costume plot and/or running plot that lists each article of clothing worn by each performer and when. Provide copies of the costume plot to the Wardrobe Supervisor to post backstage for performer and dresser reference.
- 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 16

Guidelines for the Wardrobe Supervisor

Minimum Work required of a Wardrobe Supervisor:

- Create a costume plot 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 11 AM - 4PM. 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 a costume plot, which lists each article of clothing worn by each performer and when. Provide the costume plot backstage for performer and dresser reference.
- 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, performers 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 costume plot 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.
- Check the repair sheets daily for any new repairs, alterations, and laundering, and ensure that they are completed prior to each performance.
- 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.)
- 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 17

Guidelines for the Makeup Designer

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 makeup tutorials with performers and all pertinent crew members.

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 performers 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 18

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.
- Working with the Costume Designer and the PM, create a makeup chart for each character. 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 performers will practice the application of elaborate or specialty makeup.
- Make sure there is plenty of soap, cold cream, etc., available for removal of makeup. Arrange with the Wardrobe Supervisor to wash and dry 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 performers' use before each rehearsal or performance. Assign a makeup crew member to any performer who requires a quick makeup change.
- Check in with the SM at least 90 minutes before curtain time.
- Check each performer's makeup 30 minutes before curtain.
- Take notes from the Makeup Designer, Costume Designer and director regarding needed changes. Communicate these changes to the performers 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 performers take home all personal makeup kits and supplies.

SECTION 19

Guidelines for the Publicity Director

Minimum Work Required of the Publicity Supervisor:

- Distribute posters
- Work on advertising campaign with the department Publicity and Marketing staff
- Write news release
- Organize radio interviews
- Organize all publicity photo calls

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

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, Marcomm 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. 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.
- Arrange for the posters to be distributed according to published deadlines.
- **All written documents must be proofed and approved by the department Chair.**

SECTION 20

Guidelines for the House Manager and Ushers

Planning Period:

- Become thoroughly acquainted with the play.
- Discuss a concept for lobby displays 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.

Biographies:

- 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.

Coordinating Ushers:

- Determine how many ushers you will need for each performance by consulting the PM.
- Ushers are requested to wear black and white, preferably dress clothes for a professional appearance.
- 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.

Ushers will:

- Guide patrons to exactly where their seats are located, if reserved seating is being used.
- 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 food and/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.

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
 - “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.

- 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.

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.
- 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
 - 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 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. Working with the SM, signal the ushers to close the house.

During the Performance

- 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.
- Prepare 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 lights or ring the bell 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.

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.

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: _____

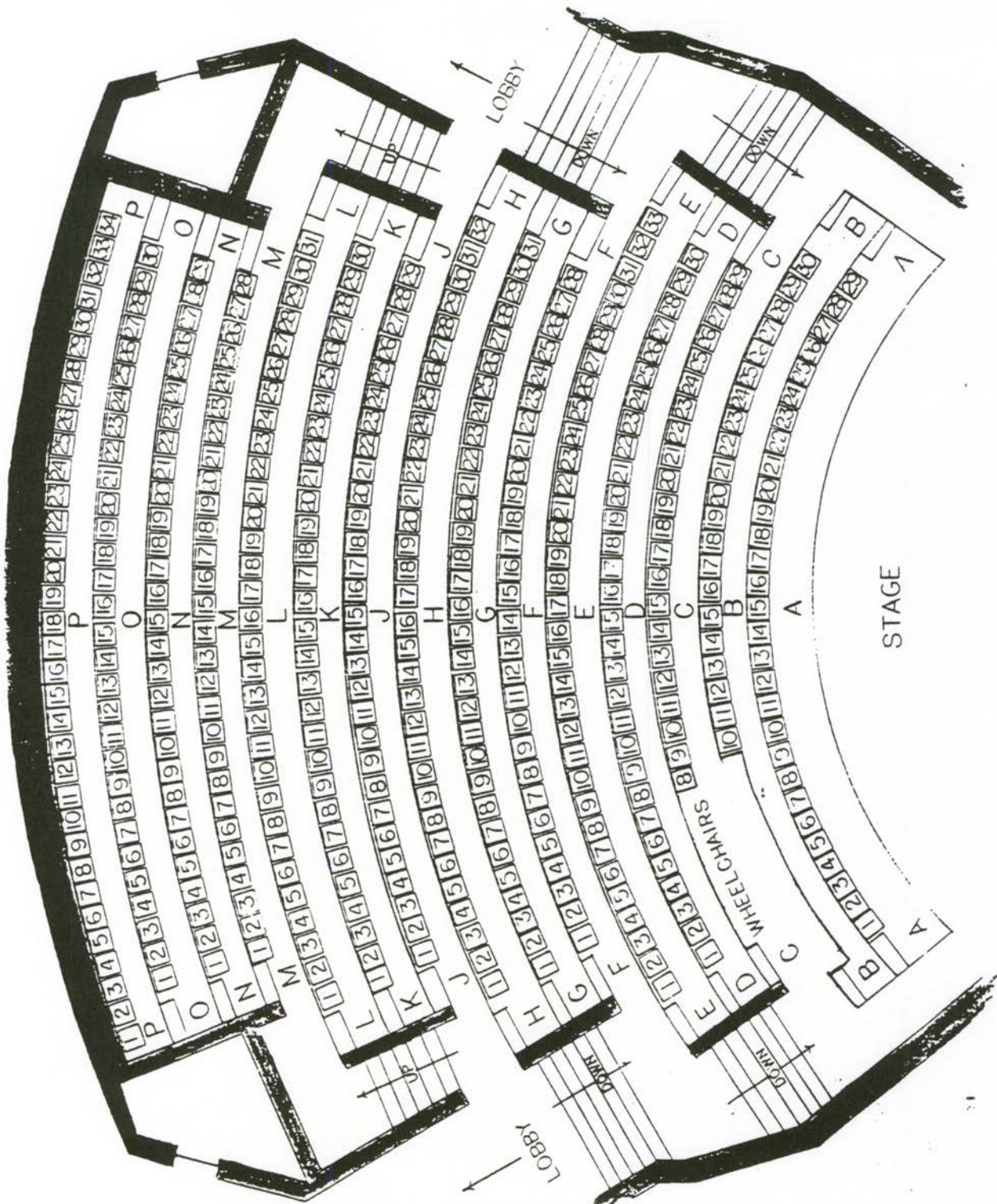
Curtain Act 2: _____

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 _____

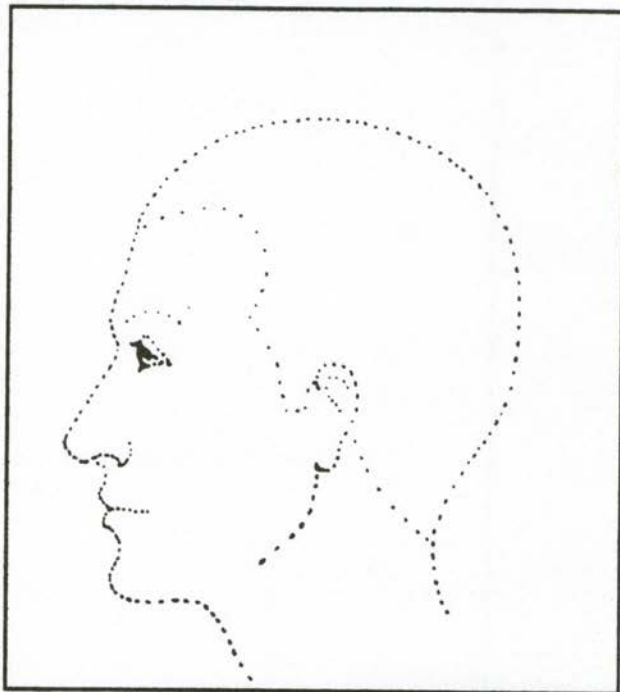
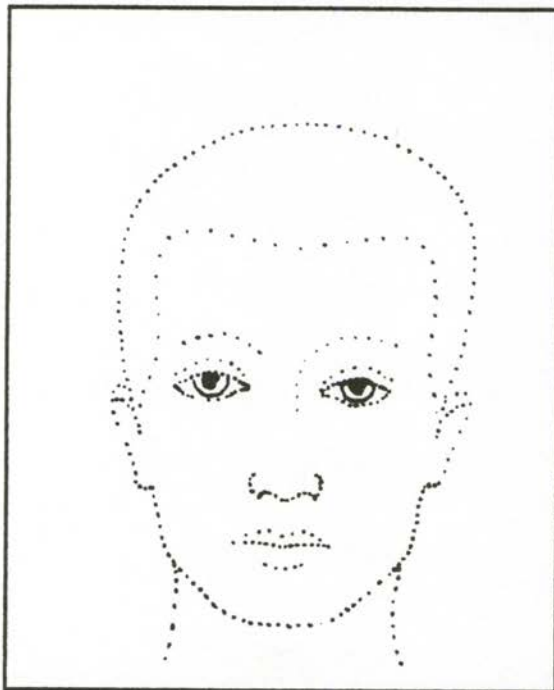
Notes:

Taken by: _____ Written by: _____

MakeUp Work Sheet

Production _____ Character _____

Performer _____



Bases

Linework

Highlights

Eye Shadow

Rouges

Lips

Textures

Powder

Hair

Special Effects

Notes

145 147 149 151
146 148 150 152

281
283
285

153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172

197 198 199 200

201 202 203 204

205 206 207 208

209 210 211 212

275 276 277 278 279

125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144

193 194 195 196

269 271 273

105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124

263 265 267

65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88

Torm Stage Right
89 through 96
(small number at top.)

357 358 359

260 261 262

Torm Stage Left
97 through 104

49 50 51 52 53 54 55 56

181 182 183 184

185 186 187 188

189 190 191 192

Box Boom #2

249 250 251 252

173 174 175 176

177 178 179 180

Box Boom #1

253 254 255 256

Box Boom #3

241 242 243 244

25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

225 226 227 228

229 230 231 232

Box Boom #4

233 234 235 236

217 218 219 220

221 222 223 224

FOH Boom One

FOH Boom Two

Box Boom #1

245 246 247 248

Box Boom #3

237 238 239 240

Box Boom #4

Follow Spot in Booth Cir. # 258

Follow Spot in Booth—Cir. #287

Follow Spot in Booth Cir. # 258

Circuit Lay-Out PAC Main Theatre—Winona State University

Dorothy B. Magnus Open Stage Theatre Circuit Lay-out

128	127	126	125	124	123	122	121	120	119	118	117	116	115	114	113	112	111	110	109
92	91	90	89	88	87	86	85	84	83	82	81	80	79	78	77	76	75	74	73
105 106 107 108				101 102 103 104				97 98 99 100				93 94 95 96							
69 70 71 72				65 66 67 68				61 62 63 64				57 58 59 60							
56	55	54	53	52	51	50	49	48	47	46	45	44	43	42	41	40	39	38	37
33 34 35 36				29 30 31 32				25 26 27 28				21 22 23 24							
20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
129 130 131 132				133 134 135 136				137 138 139 140											

Booth

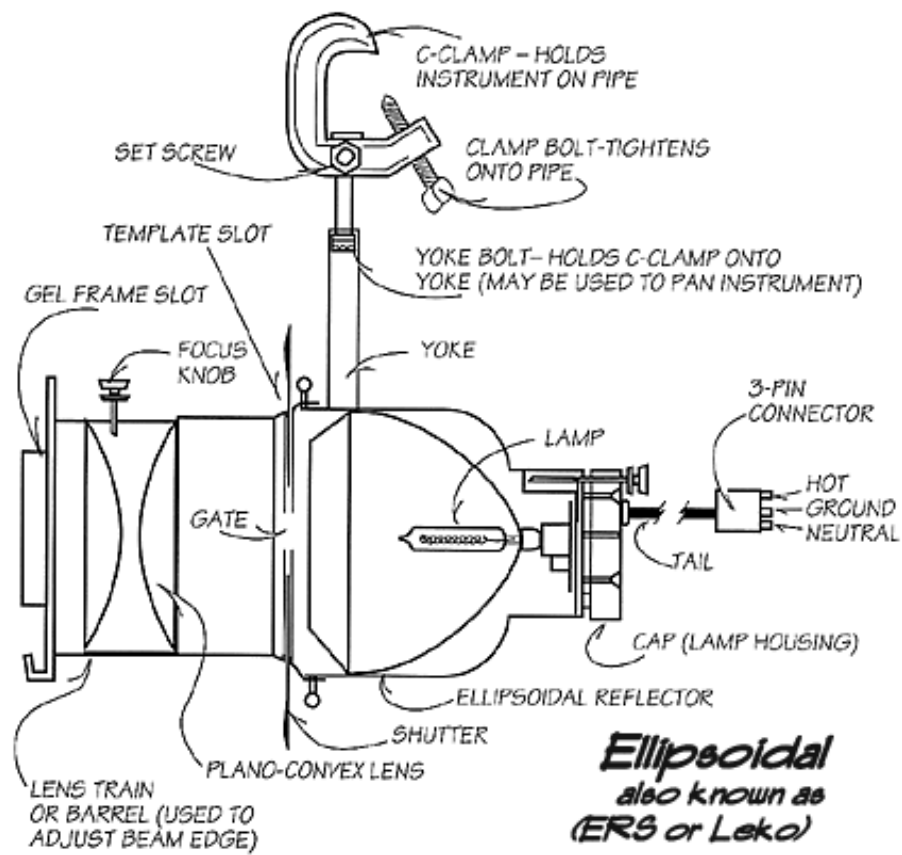
Lighting Equipment Inventory

	<u>Total Qty</u>	<u>QTY</u>	<u>Location</u>	<u>Frame</u>	<u>Lamp</u>	<u>Watts</u>	<u>Notes</u>
Conventional ERS Instruments	-	-		-	-	-	-
12° Altman Shakespeare	<u>26</u>	<u>26</u>	BOH storage rail	7 1/2"	FLK / HX-601	575	-
new 2001	-	-		-	-	-	-
20° Altman Shakespeare	<u>30</u>	<u>20</u>	MS Catwalk	6 1/4"	FLK / HX-601	575	-
new 1998, 2001	-	<u>7</u>	Blue Rack	-	-	-	-
	-	<u>3</u>	White Rack	-	-	-	-
	-	-		-	-	-	-
30° Altman Shakespeare	<u>30</u>	<u>4</u>	FOH storage rail	6 1/4"	FLK / HX-601	575	-
new 1998, 2001	-	<u>24</u>	Blue Rack	-	-	-	-
	-	<u>2</u>	White Rack	-	-	-	-
	-	-		-	-	-	-
6x9 Altman 360 Q	<u>80</u>	<u>8</u>	HR Window	7 1/2"	EHG 750	750	-
new 1993, 1998	-	<u>8</u>	HL Window	-	-	-	-
	-	<u>54</u>	Red Rack	-	-	-	-
	-	<u>9</u>	White Rack	-	-	-	-
	-	-		-	-	-	-
19° ETC Source Four	<u>24</u>	<u>4</u>	DBM Rail	6 1/4"	HPL	750	All 19° are 750
new 2012, 2022	-	<u>2</u>	MS Booth	-	-	-	Followspot Mount
	-	<u>18</u>	MS Catwalk	-	-	-	-
	-	-		-	-	-	-
26° ETC Source Four	<u>12</u>	<u>8</u>	MS Catwalk	6 1/4"	HPL	575	-
	-	<u>4</u>	DBM Rail	-	-	-	-
	-	-		-	-	-	-
36° ETC Source Four	<u>1</u>	-	DBM Rail	6 1/4"	HPL	575	-
	-	-		-	-	-	-
Spare Lenses	<u>2</u>	<u>50° S4</u>	MS Booth	-	-	-	-
	<u>1</u>	<u>19° S4</u>	MS Booth	-	-	-	-
	-	-		-	-	-	-
Iris Kits	<u>3</u>	-	MS Booth	-	-	-	-
	-	-		-	-	-	-
Conventional Wash Instruments	-	-		-	-	-	-
6" Fresnel - Colortran	<u>30</u>	<u>28</u>	Green Rack	7 1/2"	BTN	750	-
new 2008	-	<u>2</u>	White Rack	-	-	-	-
	-	-		-	-	-	-
3" Fresnel - Altman (Inky)	<u>6</u>	-	MS Booth	3 1/2"	ETC	150	-
new 1998	-	-		-	-	-	-

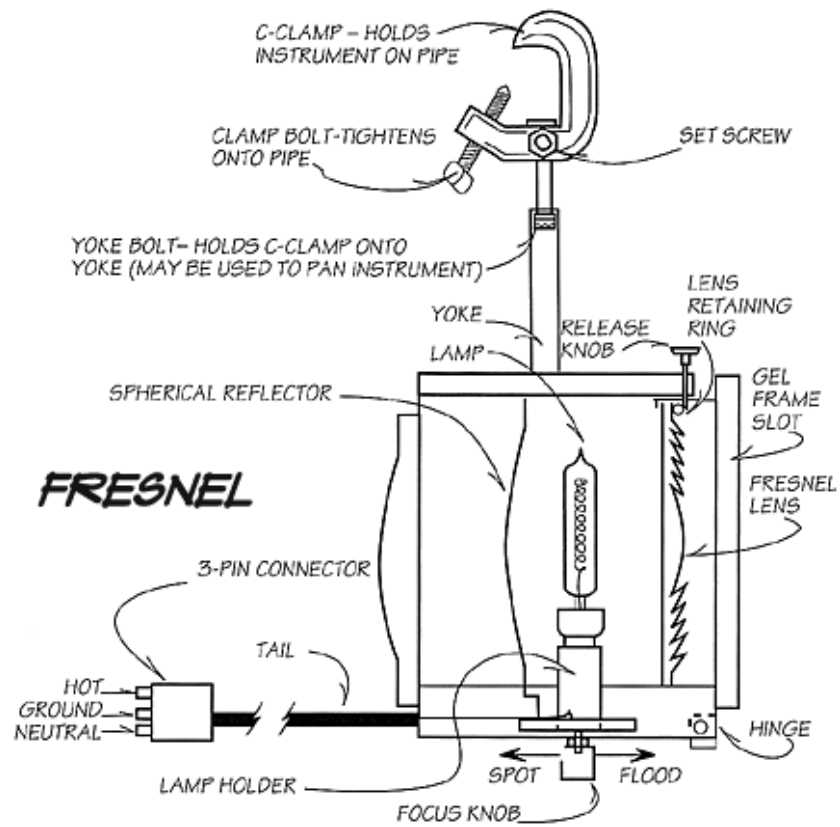
ETC Source Four PAR	<u>12</u>	-	<u>DBM Rail</u>	<u>7 1/2"</u>	<u>HPL</u>	<u>750w</u>	-
used 2023	-	-	-	-	-	-	-
Altman PAR 64	<u>16</u>	-	<u>Yellow Rack</u>	<u>10"</u>	<u>Asst</u>	<u>1K</u>	<u>WFL, MFL</u>
new 1993	-	-	-	-	-	-	-
Altman PAR 16 (Birdy)	<u>6</u>	-	<u>MS Booth</u>	<u>3"</u>	<u>MR16</u>	-	-
new 2007	-	-	-	-	-	-	-
10" Scoop - Kliegl	<u>7</u>	-	<u>MS Backstage</u>	-	-	-	<u>2 are hung as work lights</u>
new 1970	-	-	-	-	-	-	-
10" Beam Projector	<u>2</u>	-	<u>Yellow Rack</u>	<u>14"</u>	<u>DWT</u>	-	-
new 1970	-	-	-	-	-	-	-
Conventional Cyc / Strip Fixtures	-	-	-	-	-	-	-
4 Ckt/8 cell Cyc lights	<u>6</u>	-	<u>5th Electric</u>	-	<u>EHM</u>	-	<u>Do not strike</u>
-	-	-	-	-	-	-	-
4 Ckt 8 cell Strip lights	<u>6</u>	<u>3</u>	<u>Red Rack</u>	-	<u>EHM</u>	-	-
-	-	<u>3</u>	<u>Green Rack</u>	-	-	-	-
-	-	-	-	-	-	-	-
Computer Controlled Fixtures	-	-	-	-	-	-	-
Martin Mac Quantum Pro	<u>2</u>	-	<u>Main Stage House</u>	-	-	-	<u>Do not Strike</u>
-	-	-	-	-	-	-	-
ETC Color Source PAR	<u>20</u>	-	<u>Green Rack</u>	-	-	-	-
-	-	-	-	-	-	-	-
ADJ MegaBar RGBA strips	<u>2</u>	-	<u>Blue Rack</u>	-	-	-	-
-	-	-	-	-	-	-	-
Control Equipment	-	-	-	-	-	-	-
ION Lighting Console w/ fader wing	<u>2</u>	-	<u>Booths</u>	-	-	-	<u>One each Main stage, DBM</u>
-	-	-	-	-	-	-	<u>2 monitors each</u>
FX Equipment	-	-	-	-	-	-	-
LE Maitre Show Mist Fogger	<u>1</u>	-	<u>MS Booth</u>	-	-	-	<u>fluid is stored in MS Booth</u>
ADJ Kool Mist Fogger	<u>1</u>	-	<u>MS Booth</u>	-	-	-	-
Theefun TFM01 Fogger	<u>1</u>	-	<u>MS Booth</u>	-	-	-	-
Rotatung Bubble machine	<u>1</u>	-	<u>MS Booth</u>	-	-	-	<u>with fan</u>
GAM Spin motor	<u>1</u>	-	<u>MS Booth</u>	-	-	-	-
GAM Twin Spin	<u>1</u>	-	<u>MS Booth</u>	-	-	-	-
Fleenor DMX Projector Dowser	<u>1</u>	-	<u>MS Booth</u>	-	-	-	-
Rosco Image Pro	<u>6</u>	-	<u>MS Booth</u>	-	-	-	-
Wybron Scrollers	<u>16</u>	-	<u>MS Booth</u>	-	-	-	-
Wybrin Scroller power supply	<u>1</u>	-	<u>MS Booth</u>	-	-	-	<u>Need new scrolls</u>
UV Oppsk Black Light Projector	<u>2</u>	-	<u>MS Booth</u>	-	-	-	-

Dynoflash Strobe	1		DBM Booth				
Spencer Pro Strobe	1		DBM Booth				
Chauvet Mini Strobe	1		DBM Booth				
Radio Shack Strobe flasher	1		DBM Booth				
Chauvet 12" Mirror Ball	1		DBM Booth				
Chauvet Mirror Ball rotator	2		DBM Booth				
Lava Disco Ball Rainbow Light	1		DBM Booth				
Police type rotating cherry light	1		DBM Booth				

The Ellipsoidal Reflector Spotlight (ERS)



The Fresnel Spotlight



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 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 work lights 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.
- 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 kits. 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 performer 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 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, pigtails 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 Safely 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
 - 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
 - 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 (<i>at rail, after moving away</i>):	Rail clear.
Stage Crew Head (<i>after all crew members have moved away</i>):	Floor clear.
<i>(The loading or unloading proceeds.)</i>	
Loading Gallery operator (<i>when finished</i>):	Loading Line # (x) complete.
Flyman:	Thank you.
Stage Crew Head:	Thank you.
<i>(When unloading, replace the word loading with unloading.)</i>	

- 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.

**THIS IS THE END OF THE PRODUCTION HANDBOOK, THANK YOU
FOR YOUR ATTENTION. NOW, GO MAKE ART!**