



## **MISSION STATEMENT**

The mission of the Midwestern State University Theatre is to advance the study and presentation of live theatre, with an emphasis on creative process. In the classroom, on the stage, or behind the scenes, we will do our best to bring credit to our art form and to enlighten ourselves and those we entertain. To succeed, we must reject the gratification of ego and embrace unselfish cooperation, for ours is a collaborative art form. We must also take risks by allowing theatre to open our minds or disturb our audiences when such risks can promote a more tolerant, inclusive society.

## **TABLE OF CONTENTS**

Theatrician's Code of Ethics	2
Duties of the:	
Production Company	4
Actor	5
Stage Manager	6
Assistant Stage Manager	8
House Manager	9
Publicity Manager	10
Box Office Manager	11
Scenic Designer/Assistant	12
Technical Director	13
Master Carpenter/Assistant TD	14
Paint Charge	15
Properties Designer/Manager	16
Lighting Designer/Assistant	17
Master Electrician/Electrician	18
Sound Designer	19
Costume Designer/Assistant	20
Costume Construction Crew	21
Wardrobe Supervisor	22
Makeup	23
Hair Designer	24
Scholarship Recipients	25
Design Meetings and Production Meetings	27
Alpha Psi Omega	28
Safety Manual	30



## **THEATRICIAN'S CODE OF ETHICS**

In response to the “aesthetic sensibility, cultural awareness, and social responsibility” components of the mission statement, the following Code of Ethics is reviewed annually in theatre classes and in connection with the productions being mounted as part of the MSU Theatre offerings:

1. The show must go on! I will never miss a performance.
2. I will play every performance and meet all backstage responsibilities to the best of my ability, regardless of how small my role or assignment, or how large my personal problems.
3. I will respect my audience regardless of size or station.
4. I will never miss an entrance or cue, or cause a curtain to be late by failing to be ready.
5. I will forego all social activities which interfere with rehearsals and will always be on time.
6. I will never leave the theatre building or stage area until I have completed my performance or other responsibilities.
7. I will remember that my aim is to create illusion; therefore, I will never break character during a performance. Nor will I appear in costume and makeup off stage or outside the theatre. Nor will I alter lines, business, lights, properties, settings, costumes, makeup, sound, or any phase of the production without consultation with, and permission from, the director.
8. I will not allow the comments of friends, relatives, or critics to change any phase of my work without proper authorization. I will accept the director’s advice in the spirit in which it is given, for the director sees the production as a whole and my role or other responsibilities as a portion thereof.
9. I will never blame my coworkers for my own failure.
10. I will look upon the production as a collective effort demanding my utmost cooperation; hence, I will forego the gratification of ego for the demands of the play.



11. I will be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose.
12. I will respect the play and the playwright, remembering that “a work of art is not a work of art until it is finished.”
13. I will never engage in caustic criticism of another artist’s work from jealousy or an urge to increase my own prestige.
14. I will inspire the public to respect me and my craft through graciousness in accepting both praise and constructive criticism.
15. I will construct, handle, and use stage properties and costumes with care, knowing that they are the actors’ tools and a vital part of the production.
16. I will honor the theatre plant as the temple for my art that it truly is by carefully maintaining all theatrical equipment and facilities with the utmost pride, care, and respect. Recognizing that resources for repairs, replacement, and refurbishment are becoming increasingly scarce, I will do my best to ensure that wear and tear on equipment and facilities results from legitimate use rather than unjustifiable misuse or abuse.
17. I will observe backstage courtesy and will comport myself in strict compliance with the rules of the theatre in which I work.
18. I will never lose my enthusiasm for the theatre because of disappointment or failure, for they are the lessons by which I learn.
19. I will direct my efforts in such a manner that when I leave the theatre, it will stand as a greater institution for my having labored there.



## **PRODUCTION COMPANY**

- o When a company member accepts a role or crew assignment by initialing the cast list or crew list, the company and the faculty consider it a binding contract.
- o The crew heads and Stage Manager, as well as the faculty, evaluate the students they supervise for each production
- o Check the callboard daily.
- o Be on time for calls.
- o No drug or alcohol usage is permitted.
- o Non-company members are admitted to rehearsals only by authority of the Stage Manager.
- o No visitors are to be backstage or in control areas during rehearsals or performances.
- o You should stay backstage or in the control booth when patrons are in the building.
- o No company member may leave the theater until authorized to do so by the Stage Manager or Director.
- o Do not attempt to operate any equipment without authorization and instruction from a faculty member.
- o Return all borrowed items to their respective shops.
- o No smoking, eating, or drinking (except water) will take place in the main stage theatre or in the studio theatre at any time. You will be asked to dispose of unsanctioned items.
- o Any items left lying around the greenroom will be removed
- o The theatre wing is open from 7:00am-10:00pm Monday through Friday. Additionally, those with pass cards can access the building additional weekend hours.
- o If you are asked to leave the building by a faculty member or custodial/security staff, do so quickly and without complaint.
- o Propping doors open after they have been locked for the evening is not permitted.
- o The theatre department is not responsible for theft or loss of personal property.
- o All performance and theatre certification majors are required to audition for all productions each year.



## **ACTOR**

### Expectations

- o Any actor may be cast in any part for any show.
- o Arrive at least ten minutes early for rehearsal so you can be ready to work on stage by the time you are called.
- o Arrive early enough to accommodate for special preparations, such as costumes, properties, and makeup.
- o Do not handle properties, costumes, set pieces, or tools unless required by role.
- o After the use of a costume or prop, return them to the proper table or hanger.
- o Remain backstage or in the theatre until called to the stage by the Stage Manager or Director.
- o Cell phones and other electronic devices are not allowed on stage, or backstage.
- o Do not eat, drink (except water in a sports top bottle) or smoke when in costume.
- o Food and drinks (except water in a sports top bottle) are not allowed in the makeup area.
- o Each actor assumes responsibility for his or her own valuables.
- o Actors take pride in developing their own makeup kits.
- o Students not owning basic makeup or needing special makeup may borrow small quantities.
- o Any makeup supplies lost, stolen or damaged will be paid for by the actors whom they were loaned to originally.
- o Each actor is responsible for returning all costumes, costume pieces, accessories before leaving the theatre after rehearsal or performance.

### Basic Rights

- o Breaks will be had several times throughout rehearsals, following Actors Equity rules.
- o Rehearsal calls will be available weekly or daily depending on the show.
- o For dress rehearsal and show days you will be given 30, 20, 10, and 5-minute calls to places.



## **STAGE MANAGER**

### Responsibilities

- o Making the entire production run smoothly during pre-production, rehearsal, performance, on stage, backstage, and post production.
- o Maintaining communication with all members of the company.
- o Maintaining discipline and morale within the company from first rehearsal to strike.

### Pre-Production

- o Create a production calendar by collaborating with the Director, Technical Director, and designers.
- o Create a company contact sheet with names, phone numbers, emails, emergency contacts, allergies/special needs for cast and crew.
- o Know the location and operation of all safety equipment and exits in theatre.
- o Make company rules by collaborating with the director.
- o Create an emergency evacuation announcement.
- o Maintain a callboard throughout the whole process.
  - o Includes: rehearsal schedule, production calendar, company rules, cast and crew calls, fire and police emergency numbers, fire and tornado emergency procedures, etc.
- o Create and maintain a promptbook.
  - o Includes: script, contact sheet, calendars, schedules, floor plans, blocking, light/sound/property/costume plots, cue sheets, etc.
- o Collect rehearsal props, furniture, and costumes with the assistance of the appropriate crew heads.

### Rehearsal

- o Arrive 30-40 minutes before the rehearsal call to prepare the space.
- o Inspect the rehearsal space for safety hazards.
- o Sweep the rehearsal space.
- o Set rehearsal props and furniture.
- o Have an attendance sheet ready for actors when they arrive.
- o Call tardy actors or technicians and notify the Director if they can't be reached.
- o A rehearsal report must be sent immediately following rehearsal to the design team, crew heads and Director which includes production notes and rehearsal minutes.
- o Report any safety violations and/or hazards in the rehearsal report.



- o Notify the design team and the director of any needs or changes during the rehearsal in the rehearsal report.
- o Keep track of what happens during the rehearsal and when breaks are called with rehearsal minutes.
- o Record all blocking notes.
- o Be on book for all rehearsals.
- o Spike the rehearsal space when needed.
- o Ensure that a ghost-light is on and turn off all work lights at the end of rehearsal.

#### Technical Rehearsal

- o Create a workspace for you, the Director, Assistant Stage Manager, and technicians before the start time.
- o Ensure the headset system is working properly.
- o Ensure that backstage work lights have been installed and working properly.
- o Ensure that all of the stage management staff has a working flashlight.
- o Inspect the backstage for hazards, such as: loose screws, loose cables, unsecured set pieces.
- o Put glow tape where needed.
- o Ensure work lights for you, the sound board operator, light board operator, assistant stage manager, dressers, deck crew, and properties crew.
- o Call all technicians 30-40 minutes before start time to set stage appropriately.
- o Before starting, check the readiness of lights, sound, curtains, actors, and technicians.
- o During technical rehearsals, dress rehearsals, and performances, follow your promptbook for cueing.
- o Only the Stage Manager is allowed to have a cell phone backstage for emergencies and communication purposes with the House Manager.
- o Work with the Costume Studio Manager to set up appropriate change areas, including needed lighting.

#### Dress Rehearsals/Show

- o Create an order of operations to keep everyone on track.
  - o Includes: call times and what everyone needs to do to prepare for the show.
- o Have checklists for set pieces, props and costumes.
- o Make sure set, props, and costumes are set for top of show.
- o Complete an instrument check an hour before house opens.
- o Complete a cue-to-cue to check all sound and lights cues.
- o Perform a blackout check to ensure all work lights are off /not seen.



- o If needed, run a fight call with actors to run all stage combat.
- o Make calls of the time until the curtain opens.
  - o Includes: thirty to house, five to house, house open, thirty to places, ten to places, five to places, places.
- o Coordinate with house manager when the house is opening and when the audience is fully seated.
- o Time acts and intermission.
- o When the show is over, make sure that all doors are locked, the lights are off, and the boards have been shut down and covered.
- o A production report must be sent immediately following rehearsal to the design team, crew heads and Director which includes production notes and rehearsal minutes.

### **ASSISTANT STAGE MANAGER**

#### Responsibilities

- o Assist the Stage Manager in any and all duties as assigned.

#### Pre-Production

- o Assist the Stage Manager in collecting rehearsal props, costumes, and furniture.

#### Rehearsal

- o Maintain a promptbook with the assistance of the Stage Manager.
- o Sweep/mop the stage before every rehearsal.
- o Set props and furniture before every rehearsal.
- o Stays on book during rehearsal.
- o Prompt the actors when they start asking for line.
- o Track properties.

#### Dress Rehearsals/Show

- o Help the Stage Manager with check lists.
- o Be on headset during cue-to-cue and the show.
- o Help the Stage Manager call times.
- o Be at your designated post at all times during show unless prompted otherwise.
- o When the show is over, ensure that all doors are locked, the lights are off, and the boards have been shut down and covered.





## **HOUSE MANAGER**

### Pre-Production

- o Complete lobby display by the first dress rehearsal.
- o Know the company's evacuation process.
- o Check the box office voicemails/reservations every day during the ticket selling weeks.

### Production

- o Call for House Manager is 2 hours before curtain.
- o Before audience arrives, check trash inside and outside of the theater and empty if needed.
- o Before audience arrives, sweep the house and clear it of all trash.
- o Before audience arrives, make sure the bathrooms are clean and tidy.
- o Before audience arrives, make sure the lobby is clean and tidy.
- o Give the audience members the "royal treatment."
- o House Manager and ushers must dress in black bottoms and a white button-up shirt. Wear shoes you can walk in.
- o When audience starts arriving stand with a neutral alignment and be open to questions and answer questions with a smile.
- o The focus should be on helping and informing the audience.
- o Chewing gum and use of cell phones is not allowed.
- o Give special attention to handicapped patrons.
- o The house manager or one of the ushers must be in the lobby at all times.
- o No children under the age of six are admitted.
- o Check the lobby, restrooms, and outside the lobby doors before closing house to allow all patrons to enter.
- o Close all doors to the house and notify the stage manager to "take the show".
- o No latecomers will be allowed entry into the theatre after fifteen minutes into the performance.
- o Keep the audience informed of when the house is closing.
- o Prevent the audience from taking food and drinks into the theatre.
- o If an audience member is taking pictures or recording during the performance, quietly and politely tell them to stop.
- o Time intermissions to help keep the audience aware of the intended length.
- o Check the lobby, restrooms, and outside the lobby doors before intermission and end of show to ensure they are clean for the audience.



## **PUBLICITY MANAGER**

- o Coordinate with the responsible faculty member for the design and creation of the season brochure.
- o Coordinate with director for publicity arrangements for the upcoming production.
  - o Includes the creation of: posters, mailers, newspaper advertisements/stories, MSU group emails, letters to high schools and television interviews.
- o Maintain social media (Twitter, Facebook, Instagram, etc.).
- o Work with Box Office Manager on recording a voicemail message for the phone in the box office and publicity office.
- o Design and build programs for each show.
- o Develop a campus wide email with Office of Marketing and Public Information for each production.
- o Send emails to news outlets on campus, local newspaper, and television stations.



## **BOX OFFICE MANAGER**

- o Work with Publicity Manager on recording a voicemail message for the phone in the box and publicity offices.
- o Check the publicity and box offices' voicemails daily and return calls promptly.
- o Develop and maintain necessary seating charts on the box office computer for each production.
- o Use the MSU Business Office to get petty cash.
- o Take charge of season ticket holders and their reservations.
- o Take reservations before and on performance dates.
- o Ensure the box office is staffed continuously until the last patron leaves.
- o File a daily box office report (use template).
- o Secure cash box, tickets, reservations, and file cabinet.
- o The box office is open from 1:00-5:00pm, Monday through Friday, two weeks prior to the production's opening. It is also open every performance night one and half hours before the start of show,
- o Maintain a list of President's Circle attendees (they receive free tickets to each production) and after the final performance, submit it to the President's Office.
- o Ensure that Emeritus Theatre Faculty receive two free tickets to each production.



## **SCENIC DESIGNER**

- o Read the script and take note of the story and specific physical needs.
- o Attend all design and production meetings.
- o Obtain or make a current ground plan of the theater.
- o Research the production needs.
- o Collaborate with the Director and all designers.
- o Make design revisions as necessary.
- o Create sketches, models, renderings, etc. to convey your design approach to the Director and other production team members.
- o Draft all necessary plates to ensure the construction process moves along efficiently.
- o Make a furniture plot.
  - o Identify which pieces we have, what needs to be rented, and what needs to be built.
- o Make a properties package for the Stage Manager and the Properties Manager.
- o Make a paint package for the scenic charge.
- o Revise design as needed to meet budget.

## **ASSISTANT SCENIC DESIGNER**

- o Meet with Scenic Designer and talk about the design.
- o Assist the designer in their research.
- o Assist the designer with anything they may need.
- o Draft and/or make models with the assistance of the designer.
- o Attend all production meetings either with or in place of the designer.
- o Attend all technical and dress rehearsals.



## **TECHNICAL DIRECTOR**

### Responsibilities

- o All technical aspects of a show (except for costumes and makeup).
- o Ensure safety.

### Pre-Production

- o Attend all design meetings.
- o Acquire budget and scheduling information.
- o Make a list of production requirements as the production team has conveyed.
- o Develop material and labor estimates.
- o Ensure budgetary adherence and work with all parties to ensure the best product given monetary constraints.
- o Develop material order.
- o Produce and communicate technical drawings with the Master Carpenter.

### Construction

- o Attend all production meetings.
- o Attend rehearsals to ensure proper safety, especially when integrating new elements.
- o Monitor budgets, schedule, and daily progress of construction.
- o Monitor and respond to rehearsal reports.

### Production

- o Ensure the headset system is working properly.
- o Ensure that backstage work lights have been installed and working properly.
- o Ensure that all of the deck crew has a working flashlight.
- o Attend technical rehearsals and dress rehearsals as needed.
- o Monitor and respond to performance reports.

### Post Production

- o Develop a strike plan.
- o Supervise strike.



## **MASTER CARPENTER/ASSISTANT TECHNICAL DIRECTOR**

### Pre-Production

- o Meet with the technical director to study renderings.
- o Obtain a ground plan from the Technical Director.

### Construction

- o Supervise a set crew in construction and finishing the set.
- o Spike the scenery on the floor before the first rehearsal.
- o Ensure that the stage is clear and rehearsal ready.
  - o All weight bearing surfaces and items hanging overhead must be safe or labeled "not ready for use."
- o Work with the Technical Director to be sure that set pieces are on stage and working by the first technical rehearsal.

### Production

- o Check daily with the Stage Manager and/or director to make any needed repairs or touchups.
- o Report to the Stage Manager and take charge of the scene changes, including flies, if utilized.



## **PAINT CHARGE**

### Pre-Production

- o Meet with the scenic designer to review paint elevations and discuss treatment.
- o Acquire all paint package materials from the Scenic Designer.
- o Meet with Technical Director/Master Carpenter to talk about when set pieces will be ready to paint and schedule shop/stage time for painting
- o Schedule and post paint call times.
- o Inventory materials and order anything that is needed through the technical director.
- o Prepare paint samples for Scenic Designer to approve.
- o Maintain paint and paint room and keep it clean.
- o Label all materials as to content adjustments, mixed materials, and/or use on the given set.
- o Thoroughly clean the paint room and paint sinks during strike.
- o Ensure all brushes are maintained.



## **PROPERTIES DESIGNER**

### Pre-Production

- o Talk to the Director immediately to determine what properties are needed.
- o Collaborate with the Director and all designers.
- o Acquire the paint package from the Scenic Designer.
- o Discuss all requirements with the Scenic Designer.
- o Check with the technical director to determine which props need to be constructed, purchased, borrowed, or pulled from stock.

### Construction

- o Build, paint, and finish properties that require construction.
- o Clear the borrowing, rental, and/or purchasing of any property in advance with the Technical Director.
  - o Don't borrow anything you cannot afford to replace.
- o Talk to the Stage Manager about pulling and using rehearsal props until the final props are ready.

## **PROPERTIES MANAGER**

### Pre-Production

- o Attend as many full run-throughs before the first technical rehearsal as required by the Stage Manager.
- o Provide all final properties by the first technical rehearsal.
- o Provide Stage Manager with a properties plot.
- o Provide property tables backstage that are lit, and labeled so that every prop has a place and can be found and returned easily each night.

### Production

- o Be backstage during all dress rehearsals/shows to manage props.

### Post Production

- o After the last performance; strike will include, cleaning all props, putting all props back where they belong, and returning anything borrowed.





## **LIGHTING DESIGNER**

### Pre-Production

- o Read script and take initial notes.
- o Research the production needs.
- o Collaborate with the Director and all designers.
- o Attend all design meetings.
- o Attend production meetings.
- o Obtain an inventory list of all lighting instruments.
- o Attend rehearsals to observe actors' movement.
- o Make the light plot(s), sections, and details as required.
- o Go over plans with Master Electrician.
- o Work with the lighting crew to focus lights.

### Production

- o Attend technical rehearsals.
- o Make any changes needed after seeing actors on stage.

## **ASSISTANT LIGHTING DESIGNER**

### Pre-Production

- o Assist lighting designer with research.
- o Attend production meetings with or in place of the lighting designer.
- o Assist with any paperwork needed.
- o Assist Master Electrician and lighting crew with hanging and focusing.
- o Ensure a rough focus based upon the designer's intent.
- o Attend technical rehearsals as needed.



## **MASTER ELECTRICIAN**

### Pre-Production

- o Acquire the light plot and determine the number and types of cables, instruments, boards, gobos, gels, etc. necessary for the production.
- o Order materials not in stock through the Technical Director.
- o Organize the lighting crew to repair, check, and clean the needed equipment.
- o Ensure that all crew members' wrenches are attached to a cord that is suspended from their belt or pant loops at all times.
- o Hang, circuit, and focus the show, usually a week before the first technical rehearsal.
- o Ensure that all the lighting cables running on the deck are taped or covered to prevent people from tripping.
- o Attend the technical rehearsals.
- o Familiarize yourself with the light board being used.
- o Be sure the booth, catwalks, storage areas, and backstage areas remain clean and organized at all times.
- o Make sure all lights are hung properly and check plugs to make sure they are screwed in properly.
- o No drinks and food around the light boards.
- o The electrical storage room should be organized, cleaned, swept, and rid of all trash.

### Production

- o Ensure that backstage work lights have been installed and working properly.
- o Be present at technical rehearsals with pencils, cue sheets, pre-set sheets, gloves, and wrenches.
- o Provide the Stage Manager with a complete plot and instrument schedule.
- o At least an hour before the house opens each instrument must be checked to make sure they are in working condition and fix all problems at arise.

## **ELECTRICIAN**

### Pre-Production

- o Check callboard for information about lighting hours.
- o Contact Master Electrician to set up times to come and work.
- o Help Master Electrician install, focus, and circuit instruments.
- o Ask questions so you and others don't get hurt.



## **SOUND DESIGNER**

### Pre-Production

- o Meet with the Director immediately to determine what recorded, electrical, mechanical, computerized, and live sounds or amplifications will be needed for the production.
- o Collaborate with the Director and all designers.
- o Determine the equipment available and its condition.
- o If recorded sound is to be used, gather and present suitable material for the director's consideration.
- o Attend as many full run-throughs before the first technical rehearsal as the stage manager requires.
- o Prepare all of the audio for the production, which will likely be using QLab software.
- o Develop a cue sheet indicating the speakers used, volume levels, tone, timing, and other pertinent information.

### Production

- o Ensure the headset system is working properly.
- o Ensure that all sound cables running on the deck are taped or covered to prevent slips and tripping.
- o Run the production cues before each technical rehearsal, dress rehearsal, and performance, checking the function of the speakers, cables and sound quality.



## **COSTUME DESIGNER**

### Pre-Production

- o Read script and take note of overall story and specific costume needs.
- o Collaborate with the Director and all designers.
- o Research the production requirements.
- o Attend all design meetings.
- o Attend all fittings.
- o Make sure concept is consistent throughout the whole process.
- o Responsible for initial sketches, final sketches, and renderings.
- o Give all sketches and renderings to costume shop so the build can start.
- o Attend at least two dress rehearsals.
- o Work with the Costume Shop Manager to ensure everything is constructed on time.
- o Ensure that the costumes express the concept as well as the clothes the character wears.

## **ASSISTANT COSTUME DESIGNER**

### Pre-Production

- o Meet with the Costume Designer regularly to determine the needs of the production.
- o Attend design meetings as requested.
- o Assist the Costume Designer with research.
- o Supervise the collection and alteration of stock, rental, purchased items, and craft items.
- o Supervise the crafts person on a daily basis, as needed.
- o Attend all fittings.
- o Assist with the preparation of dressing and maintenance notes for dressers.
- o Attend dress rehearsals with the Costume Designer as needed.



## **COSTUME CONSTRUCTION CREW**

### **Costume Studio Manager**

- o Meet with the Costume Designer to establish the studio bible.
- o Prepare the construction calendar for the production, consulting with the costume designer as needed.
- o Prepare daily work lists for the crew (post prior to time needed).
- o Manage the studio during regular working hours.
- o With the Costume Designer, develop the rehearsal costume pull list and supervise the pull, labelling, and distribution.
- o Meet with the Costume Designer weekly to update the designer on the schedule.
- o Attend production meetings.
- o Attend all fittings and ensure that appropriate notes are taken.
- o Supervise all alterations and construction of costumes.
- o In collaboration with the Costume Designer, respond to all rehearsal notes.
- o Assist Wardrobe Supervisor in preparing paperwork for the dressers.
- o Attend dress rehearsal as needed.
- o Develop and supervise strike for the production.

### **First Hand**

- o Meet with the Costume Designer regularly to determine the needs of the production.
- o Assist the Costume Designer in patterning and cutting as needed.
- o Supervise the building of all constructed garments.
- o Supervise the Stitchers on a daily basis.

### **Crafts Person**

- o Work with the Assistant Costume Designer to construct all craft items, such as wigs, hats, masks, etc.
- o Attend fittings of craft items as needed.
- o Do all required maintenance during the run of the show.

### **Stitcher**

- o Work with the First Hand to construct all garments needed.
- o Attend fittings of constructed garments as needed.



## **WARDROBE SUPERVISOR**

- o Attend as many full run-throughs before first dress as the Stage Manager requires.
- o Be familiar with the show, costumes, and costume changes.
- o Prepare a list of costume changes.
- o Make a full costume plot and dressing notes and give a copy to the Stage Manager.
- o Take charge of the dressers from the first rehearsal to final strike.
- o Ensure all dressers have a working flashlight/bite light.
- o Rehearse all quick changes with actors backstage in performance lighting prior to first dress.
- o Make sure all costumes and accessories are properly set at the beginning of the show.
- o See that all actors are checked before each entrance.
- o Responsible for all maintenance of costumes.
- o Make sure all costumes are cleaned and pressed prior to dress rehearsals and performances.
- o After dress rehearsals and performances, wait for all actors to remove their costumes and be sure all costumes and accessories are returned and hung as appropriate.

## **DRESSER**

- o Attend as many full run-throughs before first dress as the Stage Manager requires.
- o Meet with Wardrobe Supervisor prior to first dress rehearsal to cover responsibilities, times needed, etc.
- o Arrive a minimum of 30 minutes prior to first actor call.
- o Check all costume items out to the actors.
- o Place all changes in the appropriate location.
- o Wear and maintain an appropriate dresser's apron.
- o Remain backstage during dress rehearsal/performance unless responsibilities require a different location.
- o At the end of rehearsal/performance, return all costume items from change areas back to dressing rooms. Check all costume items back in from performers.
- o Work with Wardrobe Supervisor to do all laundry and repairs as needed prior to the next rehearsal/performance.
- o Following the final performance, strike and clean dressing rooms.



## **MAKEUP DESIGNER**

### Pre-Production

- o Coordinate with the Director and Costume Designer to design the desired makeup.
- o Develop black/white and color sketches of makeup.
- o Prepare makeup charts for each actor.
- o Check stock makeup to see what can be used and what needs to be purchased.
- o Give needed makeup and sources to costume faculty member to order.
- o If show only calls for straight makeup most performers will do their own and you will be asked to dispense stock makeup as needed and maintain makeup areas.
- o Create/order any prosthetic pieces/facial hair pieces needed and work with actor to comfortably manage the prosthetic.
- o Schedule and hold makeup rehearsal sessions with actors as needed.
- o Pull unusual makeup that a performer won't have from stock makeup.
- o When giving stock makeup to performers, supply it in single use amount for each performance.
- o Attend as many run-throughs before the first dress as the Stage Manager requires.
- o Rehearse all special effects makeup prior to the first dress rehearsal.

### Production

- o At the first dress rehearsal, check the makeup under the performance lighting and consult with the director to make necessary changes.
- o Be available during all dress rehearsals and shows to help actors with makeup.

### Post Production

- o Be sure the makeup, dressing, and shower areas are clean after rehearsals and performances.



## **HAIR DESIGNER**

### Pre-Production

- o Coordinate with the Director and Costume Designer to design the desired hair styles.
- o Check and maintain wigs and hairpieces during dress rehearsals and the run of the show.
- o Attend as many run-throughs before the first dress as the Stage Manager requires.
- o Responsible for holding wig fittings as needed.
- o Responsible for styling and maintenance of all wigs.

### Production

- o At the first dress rehearsal check the hair under the performance lighting and consult with the director and Costume Designer to make necessary changes.
- o Be available during all dress rehearsals and shows to help with the actors with wigs and hair styling.

### Post Production

- o Be sure the makeup, dressing, and shower areas are clean after rehearsals and performances.
- o Ensure the appropriate cleaning and storage of wigs and hairpieces.





### Scholarship Recipients

1. New scholarship recipients are normally selected from incoming Theatre majors. The selections are based on previous theatre experience, auditions, letters of recommendation, academic transcripts, and interviews with members of the Scholarship Committee.
2. Theatre majors who want to be considered for a scholarship should submit the proper application to the Theatre Department Chair.
3. The faculty may award a scholarship to any student solely on the basis of academic and theatrical merit.
4. Scholarship requirements are as follows:
  - a. Demonstrate an “ensemble,” team player attitude and maintain high ethical standards. High ethical standards imply academic honesty (no cheating), avoidance of illicit drugs, honesty in handling MSU Theatre and Alpha Psi Omega funds, and careful use and protection of equipment.
  - b. Enroll as a Theatre major.
  - c. Maintain and successfully complete twelve credits each semester, maintaining a 3.00 G.P.A. in the major and a 2.75 G.P.A. overall. Audition for all regularly scheduled productions or be available for tech assignments. Crew assignments are typically posted following the Majors/Minors meeting.
  - d. Accept any and all roles assigned to you.
  - e. Successfully complete all performance and/or crew assignments through the final performance and strike.
  - f. Perform in, or serve on a crew for, at least two major productions per semester.
  - g. Students with special problems or needs (student teaching, directing, et cetera) may petition for exemption from the above requirements by way of a letter to the Chair of the Theatre department.
  - h. Scholarship recipients should not accept nor agree to any outside technical or performance work (paid or unpaid) without permission from the Theatre Department Chair.
  - i. Correspond with your scholarship donor at least once during the academic year.
  - j. Understand that your attitude and conduct on and off campus reflect on the Theatre company, the department, and the university.



Therefore, make every effort to be worthy of your donor's generosity and the Theatre faculty's confidence.

- k. Failure to fulfill any of the above items can result in the loss of your scholarship and a request for a repayment of your scholarship.



### **Design Meetings and Production Meetings**

1. Design meetings are held to develop designs for the production. Persons in attendance include the Director, the Technical Director, the Stage Manager, and as many designers and assistant designers as are available for the meetings. Regular meetings will be scheduled for each production. The date and time for the meetings will be determined based on schedules. The director or the stage manager will run the meetings.

2. Production meetings are held to keep the lines of communication open between each of the area heads and the management team. Persons in attendance include the director, the stage manager, the assistant stage manager, all crew heads, the costume studio manager, and the technical director. Designers only need to attend if they are the person responsible for their area, i.e., the master electrician who is also the lighting designer. Weekly meetings will be scheduled for each production based on the schedules of the participants. Persons in charge of a specific area of the production should be prepared to discuss the concrete accomplishments met since the last meeting, requests for additional information/changes, assistance from other members of the production team, et cetera. This is NOT the meeting to discuss possible design choices. The Stage Manager is responsible for taking notes and submitting production meeting notes to all those in attendance within twenty-four hours of the meeting. The Stage Manager or Production Manager (Department Chair) will run the meeting.



## Alpha Psi Omega

In 1925, Alpha Psi Omega (APO) was founded as a national honorary dramatic fraternity to recognize and reward all phases of student participation in college theatre. Alpha Psi Omega is now a national theatre honor society, rather than a fraternity. Alpha Psi Omega's sister society is Delta Psi Omega, the junior college division of APO. Alpha Psi Omega and Delta Psi Omega were instrumental in forming the International Thespian Society, the theatre honor society for high school students. MSU Theatre became a member of Alpha Psi Omega in 1955 and was designated the Pi Delta cast.

At Midwestern State University, the Pi Delta cast is very active in all phases of work done by the theatre program. Officers of Alpha Psi Omega serve as a liaison between students and faculty.

It is an honor to be invited to pledge Alpha Psi Omega. Students are recognized for their contributions to MSU Theatre during the Alpha Psi Omega initiation ceremony and at the MSU Theatre banquet at the end of every spring semester. Pi Delta cast members are rewarded for their achievements in both major productions and student productions. For major productions, awards include Best Actress, Best Supporting Actress, Best Actor, Best Supporting Actor, Best Technician, Best Student Design, and a "No Small Parts" Award. In 1999, an Alpha Psi Omega Founder's Award was established by Mr. V.A. Smith, one of the original charter members of the Pi Delta cast. It is an academic award given to a student selected by the Theatre faculty. Total contributions to the theatre are recognized by the Outstanding Theatrician Award. For student productions, awards are presented for Best One-Act Play, Best Actress, Best Supporting Actress, Best Actor, Best Supporting Actor, and Best Rookie Performance. A Best Alpha Psi Omega Initiate Award and Best Alpha Psi Omega Member Award may be presented. The faculty directors make the nominations for each award, and Pi Delta cast members and theatre students vote to determine some of the selection.



A total of sixty-five points is necessary to be eligible to pledge Alpha Psi Omega. All members must earn forty points per academic year to remain in the organization. The point system is as follows:

PERFORMANCE

Main Stage, Major Role	15 to 25 pts
Main Stage, Supporting Role	10 to 20 pts
One-Act Play, Major Role	10 to 15 pts
One-Act Play, Supporting Role	10 to 15 pts

DIRECTING

Student Director, Full-Length Play	25 pts
Student Director, One-Act Play	15 pts
Assistant Director, Full-Length Play	10 to 15 pts
Assistant Director, One-Act Play	7 to 15 pts

PRODUCTION STAFF

Stage Manager	20 to 30 pts
Crew Head Positions	15 to 20 pts
Designers	15 to 20 pts
House Manager	10 to 15 pts
Board Operators/Run Crew	5 to 10 pts

FIELD TRIPS

Professional or Amateur Theatrical Production(s)	2 to 5 pts
Professional Conference(s)	5 pts
Professional Acting/Technical Audition(s)	5 pts

SPECIAL

Author/Producer of a Full-Length/One-Act Play	15 to 30 pts
Officer of Alpha Psi Omega	10 pts
Pledge Delegate of Alpha Psi Omega	5 pts

RADIO/TV DRAMA

Author of a Radio/TV Drama	1 to 15 pts
Actor in a Radio/TV Drama	1 to 5 pts

GENERAL

Volunteer Production Work	1 to 5 pts
---------------------------	------------



## MSU Theatre Safety Manual

### **1. UNIVERSITY POLICIES AND PROCEDURES**

#### **General**

Midwestern State University considers accident prevention to be of prime importance for the conservation and protection of human and material resources and for the maintenance of healthful and controlled environments, which are conducive to effective work accomplishment and goal achievements of the university.

#### **Purpose**

The goal of Midwestern State University's safety policy is to develop positive attitudes regarding accident prevention for all employees and students of the university. Faculty, staff, and students shall continuously be cognizant of the safety needs of colleagues, employees, personnel, and the public. They are charged with the responsibility of initiating necessary preventive measures to control hazards associated with functions under their control. It is essential that all supervisors accept this responsibility for the safety of all personnel coming into their areas of control and for the safety of all personnel under their jurisdiction. Safety shall be incorporated as an integral part of all programs.

#### **Risk Management Committee**

The university has a viable, functioning Risk Management and Safety Committee. The Committee will meet on a quarterly basis or on call of the Chairperson as needed. The Committee is charged with the following responsibilities:

- the detection of unsafe conditions and practices and recommendations for their remedy
  - the observation of unsafe acts and recommendations for their correction
  - the discussion and analysis of accident experiences in order to help avoid reoccurrences
  - the dissemination of the committee minutes to appropriate individuals
- Documentation of all committee meetings, minutes, and recommendations will be maintained on permanent file in the Office of the Environmental Safety Coordinator (ESC).

#### **Responsibility**

The overall responsibility for MSU's safety program lies with the President of the university. The ESC is the university's liaison and correspondent with the Workers' Compensation Division of the Attorney General's Office or any other regulatory agency in matters relating to safety. The ESC is responsible for



detecting unsafe conditions, i.e. hazards, unseen dangers, negligent performance of duties, et cetera and reporting the same to the Risk Management and Safety Committee. The ESC also checks inspection reports from all areas periodically to ensure that provisions of the Occupational Safety and Health Act Standards Part 1910, Occupational Safety and Health Act Standards Part 1926, Safety and Health Regulations for Construction, Occupational Safety and Health Standards of the Texas Department of Health Resources, the National Fire Protection Articles, and the Life Safety Code (NFA) #101 are being complied with. All discrepancies noted or detected will be remedied either by work or by the responsible supervisor.

### **Safety Education Program**

Midwestern State University's safety education program will include, but may not be limited to, new employee orientation, continuing in-service (on-the-job) training by sections and departments, and specialized programs initiated by the Environmental Safety Coordinator, such as supervisor safety training, Red Cross First Aid, and other safety training programs.

## **2. THEATRE DEPARTMENT POLICIES AND PROCEDURES**

It is the desire of the Theatre department of Midwestern State University to protect students and employees from accidental injury and damage to health while working for our organization.

### **Responsibilities of Students and Employees**

You as a student or an employee are responsible for your own safety, and you must make sure your actions do not present a hazard to others. It is your responsibility to obey the rules. A good safety record is a valuable asset to everyone. In the accomplishment of the safety policy, you are expected to:

1. work according to the safety rules set forth under this safety program.
2. refrain from any unsafe act that might endanger yourself or fellow workers.
3. use all safety devices provided for your protection. (eye protection, dust masks, earplugs, et cetera)
4. know the location of fire extinguishers and first aid kits.
5. be alert to possible safety hazards and report them to your supervisor immediately.
6. wear suitable clothing and proper shoes. No open-toe shoes or bare midriffs are allowed. Students inappropriately dressed will not be allowed to work until they are properly dressed.
7. report all injuries or accidents immediately to your supervisor.
8. not report to work under the influence of alcohol or non-prescription drugs. Drinking of alcoholic beverages or taking non-prescription drugs while on the job is strictly forbidden.



9. not engage in “horseplay” in any workspace.
10. know your job and how to do it safely and ask for instruction as required.
11. understand that it is beyond the scope of this plan to cover every operation which may be conducted on a given project and for that reason, you should strive to perform all operations in the safest possible manner.
12. report immediately any unauthorized use of tools or dangerous work areas to your supervisor.
13. be aware of your surroundings and know where and what others are doing around you.

### **3. SHOP AND STAGE SAFETY**

#### **A. Personal Protection Equipment and Proper Attire**

1. Eye and face protective equipment will be worn when nailing, stapling, grinding, chipping, welding, carving, or when machines or operations present a potential eye or face injury.
2. Where it is not feasible to reduce noise levels, ear protective devices must be worn.
3. Proper respiratory protective devices must be used when exposed to harmful dust, gas, vapor, sprays, et cetera.
4. Heavy gloves should be worn when handling wire rope and other rough materials.
5. A hard hat must be worn if someone is working above you.
6. Wear proper work clothes and shoes. Shirts will be worn at all times.
7. No baggy or loose clothing or jewelry should be worn.
8. Long hair must be fully tied back.

#### **B. Housekeeping**

1. Sweep your work surfaces and dispose of all scraps before leaving.
2. Place any tools you have used in their proper locations before leaving.
3. Assist as often as possible in overall shop/hall/stage/house sweeping.
4. Waste materials must be removed from the work area.
5. Used lumber must have all nails and staples pulled before stacking.
6. Hardware should be sorted and stored in its proper place.
7. The stage and shops must be swept at the end of each working day.
8. Do not place anything over five feet in length into the dumpster. Rubbish and debris are not to go above the top of the dumpster or beyond the container sides.
9. Keep the loading dock clear of all debris.
10. When painting outside be certain to have a ground cloth to keep the loading dock free of mess. Be aware of overspray.





11. Spills should be cleaned immediately.

### **C. Fire Protection**

1. Access to all available fire-fighting equipment shall be maintained at all times.
2. Only approved fire extinguishers will be used; they shall be inspected periodically and maintained properly. Job personnel should be instructed in their proper use.
3. Empty or used extinguishers must be removed from service until they are recharged. Replacements should be provided immediately.
4. Smoking shall be prohibited in the theatre, including the scene shop, at or in the vicinity of operations, the booth, and the dressing rooms. The Fain Fine Arts Center is completely smoke-free, as is the entire campus of Midwestern State University.
5. Only approved containers and portable tanks shall be used for the storage and handling of flammable and combustible liquids. These containers shall be properly labeled and stored in the flammable's cabinet.
6. No smoking on the loading dock.
7. Live flame on stage requires an attendant on each side of the stage equipped with a fire extinguisher; at least one attendant must have clear sight of the flame at all times.

### **D. Flammable Liquids**

1. Flammable liquids should be stored in approved containers.
2. Flammable containers must be stored in the flammable storage cabinet located in the paint room of the scene shop.
3. All liquid containers should be labeled accordingly.

### **E. Power Tools and Hand Tools**

1. If you do not know how to operate a power tool, do not use it until you receive instruction.
2. Make sure the tool is free of all chuck keys, Allen wrenches, or foreign materials before operating.
3. Never leave a tool running unattended.
4. When using hand-held power tools make sure they stop moving before placing them on the work surface.
5. When working with wood, be aware of its condition...nails, knots, staples, etc.
6. When cutting or grinding metal be aware of where your sparks are flying.
7. All tool safety guards need to be in place when possible.
8. All defective tools are to be reported to the faculty or staff immediately.



9. When changing blades always unplug the tool first.
10. When preparing to cut/weld, make others around you aware by shouting "Cutting" or "Welding."
11. Never work on stage or in the shop alone.
12. Employees shall not use unsafe hand tools, either personal or university provided.
13. Wooden handles of tools shall be kept free of splinters or cracks and be kept tight in the tool.
14. Electric power tools shall either be of the approved double insulated type or grounded properly.
15. Extension cords used with portable electric tools shall be of three-wire type and should be periodically inspected prior to use.
16. Any defective tool shall be tagged "Unsafe – Do not use."
17. Unplug portable power tools when they are not in use.
18. When you are done using a particular tool, return it to its proper place.
19. Tools are not to be removed from any of the shops.
20. Whenever possible, sand on the sanding table and run the dust collector.

#### **F. Air Tools**

1. Do not load or unload an air tool with fasteners with the airline connected to the tool.
2. Never point the tool toward yourself or anyone else, whether it contains fasteners or not.
3. Operate the tool with the nose squarely against a work piece of proper thickness and away from its edges.
4. Do not remove or tamper with the safety system or cause the safety system to become inoperative.
5. Do not operate a tool with a defective or disconnected safety system.
6. Do not operate a tool with a safety system that sticks or binds.
7. To prevent unintended tool operation and possible resulting injury, always disconnect the tool from the air line when:
  - a. loading and unloading the tool.
  - b. the tool is left unattended.
  - c. clearing a jam.
  - d. moving the tool to another location.

#### **G. Ladders**

1. The use of ladders with broken or missing rungs or steps, broken or split side rails, or other faulty or defective construction is prohibited.
2. Portable ladder feet shall be placed on a substantial base, and the area around the top and bottom of the ladder shall be kept clear.

3. Portable ladders in use shall be tied, blocked, or otherwise secured to prevent their being displaced.
4. Use outriggers on the cherry-picker. Do not set or use the cherry-picker without proper instruction and supervision.
5. Do not set or use the A-frame ladder without proper instruction and supervision.
6. Ladders should never be laid on the floor; they should always be kept standing.

## **H. Lighting and Sound Equipment**

1. The plug of each lighting instrument must be inspected, and any plugs showing signs of damage must be replaced immediately.
2. Lighting cables must be inspected regularly. Any cable showing signs of damage must be repaired or removed immediately.
3. Do not touch the glass envelope of any stage lamp. If touched, clean the lamp with alcohol.
4. Do not exceed the maximum allowable lamp wattage for a lighting instrument. Over-wattage lamps will damage the instrument.
5. Test each lighting instrument and cable before each use.
6. All cables need to be taped and or carpeted if lying on the floor.
7. All cables need to be secured by tie lines if hanging overhead.
8. All overhead lighting or sound equipment must be secured with safety cables.
9. Entry into the catwalks during performances is forbidden.
10. Wrenches used overhead must have a leash attached to your clothing.
11. Never leave loose objects overhead or in the catwalks.
12. If a given task requires loose objects overhead be sure to call "Beware: loose objects overhead."
13. If dropping an item from overhead you must yell "Heads"; onstage persons—protect your head, do not look up.

## **I. Welding**

1. Welding can only take place in the scene shop or on the loading dock.
2. A welding mask and gloves must be worn when welding.
3. If you do not know how to operate the welder, do not use it until you have received proper instruction.
4. Electricity and water do not mix. Stay clear of puddles or wet floors when arc-welding.
5. When you are not welding, switch off the electric power unit.
6. If you are gas-welding, stand to the side of the regulators when cracking the tanks.
7. If you are gas-welding, be sure to drain the hoses at the end of the workday.



8. The exhaust fan in the paint room should be running while you are welding in the scene shop.

#### **J. Manual Lifting**

1. Be close to the load.
2. Keep your back straight.
3. Lift gradually, using your legs.
4. Divide the weight and keep material close to your body.
5. Ask for help with bulky, heavy, or awkward loads.

#### **K. Flying**

1. Give a verbal warning before moving battens. As the fly operator, it is your responsibility to ensure that everyone understands the location of the fly being operated.
2. When loading and unloading arbors, clear the area around the lock rail and tie or immobilize the arbor.
3. Be sure the batten is properly weighted before releasing the brake.
4. If a runaway occurs, USE THE BRAKE. DO NOT GRAB THE ROPE.
5. If you do not know how to operate a line set, do not touch anything until given appropriate instruction.
6. Never stack stage weights above the height of the toe rail on the loading gallery.
7. Always top a stack of arbor half-weights with a full-sized weight and put the keeper plates in place.

#### **L. Stage Usage**

1. Backstage work lights must be left on until proper backstage running lights have been rigged.
2. Use of technical gear by anyone other than the crew member assigned is not permitted.
3. Only persons directly involved with the performance will be allowed backstage.
4. All stage management staff must have a working flashlight when using stage lighting conditions.
5. Bare feet or stocking feet on stage must be approved by the faculty every day of rehearsal until the production has opened; in addition, stage management must sweep every night.
6. Aisles and walkways shall be kept clear of tripping or overhead hazards.
7. Fire exits should never be obstructed.
8. Always be cautious of darkness in the theatre. Never leave the theatre totally dark. While turning off the stage lights, set the ghost light or



work lights for the next person so they are not left to wander in the dark.

### **M. Accidents**

1. Report all injuries or accidents immediately to your supervisor, no matter how slight.
2. In the event of medical attention being needed, call your supervisor. They will make the determination as to what level of medical attention is necessary.
3. If you are an employee of MSU and are injured on the job, you must call the Associate Director of the Physical Plant for Environmental Safety and complete an Employer's First Report Accident form. This report is required by the Texas Workers' Compensation Act.
4. If you are an MSU student but are not a paid employee, you must report for aid to the Vinson Health Center.
5. Anytime there is a life-threatening emergency,
  - a. call an ambulance first by dialing 911. (Dial 9-911 when using a campus phone.)
  - b. After notifying the ambulance, call the University Police at (940) 397-4239 and the Vinson Health Center at (940) 397-4231.

### **Emergency Numbers**

#### City of Wichita Falls, Texas

Ambulance: 911 (Dial 9-911 when using a campus phone.)

Fire: 911 (Dial 9-911 when using a campus phone.)

Police: 911 (Dial 9-911 when using a campus phone.)

#### Midwestern State University

Police: (940) 397-4239

Vinson Health Center: (940) 397-4231

Kell West Regional Hospital: (940) 692-5888

United Regional Health Care System: (940) 764-7000

## **4. COSTUME STUDIO SAFETY RULES AND PROCEDURES**

1. No person may work in the costume studio while under the influence of drugs or alcohol. Any student using prescription or over-the-counter medications that can cause drowsiness, lightheadedness, or disorientation should notify their supervisor and is strictly prohibited from using the rotary cutters.

2. Do not use any tool without first being trained in its use. If you have questions, ask them.
3. Caution must be used at all times. Be aware that the needles, pins, scissors, rotary cutters, and seam rippers are sharp. If you draw blood with needles, pins, seam rippers, or rotary cutters, dispose of the sharp object in the medical waste container.
4. Be aware that the irons and hot glue guns may be hot and can burn you. When operating a hot glue gun, keep a cup of cold water nearby in which to immerse your hand if you burn yourself. Do NOT remove hot glue from your skin until it has set.
5. Be sure you know where the first aid kit is located. If there is an accident requiring medical attention, notify your supervisor immediately.
6. No food or drink is allowed in the Costume Studio beyond the gray shelf unit.
7. Hand sanitizer is provided, so please use it, particularly after eating.
8. Proper hand placement must be used when operating equipment.
9. All persons in the studio should wear closed-toe shoes at all times. It is recommended that you tie your hair off your face and shoulders so it cannot become entangled in the machines.
10. When working with any product (dye, glue, et cetera) that you have not previously used, read the instructions carefully. Ask if you have any questions.
11. If you are using a product that creates fumes or vapors, work under the ventilation hood in the paint room in the scene shop.
12. Personal music devices are allowed in the Costume Studio with the use of one earbud. If the use of the music is detrimental to accomplishing your work, the usage of the device will be prohibited.
13. Occasionally, students will be asked to use fire (i.e., lighters) for short bursts of flame to attach shoelace tips. Students with long hair (below ear length) are required to wear their hair tied off their face and shoulders while using live flame.
14. At the end of the workday, clean your area, even if you plan to return tomorrow. This means that your tools are to be put away or placed in your machine's supply box. The cutting tables are to be straightened, and patterns are to be put away or folded into the correct envelope or fabric. Irons and all lights are to be turned off, including in the dressing rooms.
15. All flammable liquids and solids are to be kept in the flammable cabinet in the women's dressing room.
16. We love our work. We work hard. We do it safely!