



## Theatre Department Student Handbook 12th Edition

### - 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.

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- 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.

- THE PRODUCTION COMPANY -

1. The failure of an unchecked lamp, an actor late for makeup, or a misplaced hand property can cause unneeded company alarm and a delayed opening for our audience. There are no small production responsibilities. The company and the audience are depending on *you*.

2. The manner in which responsibilities are fulfilled reflects your professionalism or lack of it. A kind word, a reassuring pat on the back, and the patience to wait calmly and silently while another company member perfects a cue builds morale and quality productions.

3. 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.

4. The crew heads and stage manager, as well as the faculty, evaluate the students they supervise for each production. Grades for Rehearsal and Production and Advanced Rehearsal and Production will be based on these evaluations.

5. When engaged in producing a show, check the callboard daily. Be on time for all calls; someone is waiting for you.

6. Any company member who reports for a call under the influence of alcohol or drugs or who is otherwise personally indisposed is unlikely to remain with the company and less likely to receive a degree.

7. Non-company members are admitted to rehearsals only by authority of the director. No visitors are ever allowed to be backstage or in control areas during rehearsals or performances.

8. Unless you are performing on stage or are a member of the front-of-house staff, you should stay backstage or in the control booth when patrons are in the building.

9. From the first rehearsal to final strike, no company member may leave the theatre until authorized to do so by the stage manager or director.

10. Do not attempt to operate any equipment (sewing machines, shop tools, the sound system, et cetera) without authorization and instruction from a faculty member. Most equipment we simply cannot afford to replace. Moreover, attempting to use equipment without knowledge of its operation can lead to injury.

11. Any item (scissors, flats, costumes, et cetera) removed from a shop or storage area must be returned to its proper place. Do not expect someone to return it for you.

12. Costume crew members report to the costume designer/assistant costume designer or costume shop manager, set crew to the master carpenter, sound crew to the sound designer, properties crew to the properties designer/supervisor, lighting crew to the master electrician, and publicity/box office crew to the publicity/box office managers.

13. No smoking, eating, or drinking will take place in the main theatre auditorium or in the studio theatre at any time.

14. The Theatre portion of the Lamar D. Fain Fine Arts Center is without doubt one of the most beautiful, functional, and well-equipped theatre facilities in the world. We maintain the building by cleaning after ourselves and by using the facilities and equipment carefully.
15. The green room is checked continually; any and all items (shoes, coats, purses, books, et cetera) left lying around the green room will be disposed of.
16. The Theatre and Mass Communication wing of the Lamar D. Fain College of Fine Arts is open from 7:00 a.m. to 10:00 p.m. Monday through Friday. If you are asked to leave the building by a member of the faculty or custodial/security staff, do so quickly and without complaint. Any student found in the building without faculty permission outside of official hours faces possible loss of scholarship and prosecution for trespassing. Any student found propping doors open after they have been locked will immediately forfeit his or her scholarship and face possible suspension from school.
17. An ensemble feeling and genuine *esprit de corps* are essential for theatre as an art form. While differences of opinion and open-minded discussion can lead to better solutions and better productions, bickering, bossing, blaming, complaining, and name-calling are always counterproductive. We must work together, for none of us can do it alone.
18. The department of Theatre will in no way be responsible for theft or loss of personal property. There are small lockers available for use underneath the large worktables in the scene shop. If you intend to use a locker, you will need to supply your own lock.
19. All performance and teacher certification majors are expected to audition for all major productions each semester.
20. Each major must complete their required Rehearsal and Production hours as a crew member and/or actor in two major productions each semester and in the student-produced one-act plays in the spring semester. Exceptions will be made in extenuating circumstances, such as student teaching or illness.
21. Any properties, furniture, costumes, or sound equipment used for classroom work must be returned to their proper areas, or a hold will be placed on the borrower's grades, and an "F" will be assigned for Rehearsal and Production.
22. Cell phones and other electronic devices are not allowed on stage, backstage, or in the dressing rooms during rehearsals or performances without express permission from the director.

- THE ACTOR -

1. Any actor may be cast in any part for any show. Good actors welcome any role as a challenge and realize that "there are no small parts, only small actors."
2. Arrive at least ten minutes early for rehearsal so you can be ready to work on stage by the time scheduled for your call. Arrive early enough to accommodate for special preparations, such as costumes, properties, and makeup.
3. Do not handle properties, costumes, set pieces, or tools unless required by a role. After use, return properties and costumes to the proper table or hanger. Costumes should never be placed on makeup counters, where there is danger of soiling or combustion (from the lights).
4. Remain backstage or in the theatre until called to the stage by the stage manager or director.

5. Cell phones and other electronic devices are not allowed on stage, backstage, or in the dressing rooms during rehearsals or performances without express permission from the director.
6. Good actors respect the work of the costume crew. Do not eat, drink, or smoke when in costume. This includes electronic cigarettes. The damage risked could be irreparable or uncorrectable before the actor is called to the stage.
7. Food and drinks are not allowed in the makeup area. Actors may have water in a covered container or capped bottle.
8. Each actor assumes responsibility for his or her own valuables. (See *The Production Company*, number 18.)
9. Theatre majors take pride in developing and using their own makeup kits. Students not owning basic makeup or needing special makeup (prosthetics, body makeup, unusual colors, et cetera) may borrow small quantities of departmental stock. Before each rehearsal and performance, the makeup head will loan necessary makeup. Any makeup supplies lost, stolen, or damaged, including sponges, brushes, wigs, et cetera, will be paid for by the actor to whom they were loaned originally.
10. Each actor is responsible for returning all costumes, costume pieces, accessories, et cetera after the show every night from the first dress rehearsal to the final performance. Each actor is responsible for hanging their costumes unless told otherwise by the head dresser.
11. All actors will help with final strike until it is completed and the stage manager dismisses the company.

- THE STAGE MANAGER -

1. As the stage manager, you are responsible for making the entire production run smoothly, on stage and backstage, in the pre-rehearsal, rehearsal, performance, and post-performance phases. *The size of the production may call for assistants to whom authority may be delegated; responsibility, however, may never be delegated.*

CELL PHONE USAGE: Since the stage manager is responsible for the smooth running of the production in all its phases, they are the only person allowed to have a cell phone backstage or in the booth, as they may need to use a phone for communication purposes with the house manager or a crew member backstage (usually the assistant stage manager).

2. In collaboration with the director, technical director, and designers, create a production calendar.
3. Create and keep a company contact sheet that includes:
  - each company member's name and phone number. (Include designers, the running crew, and crew heads.)
  - each company member's emergency contact, their relationship, and their phone number.
  - allergies, illnesses, and/or special needs of company members.
  - fire and police emergency numbers.
4. Before rehearsals begin, have on hand a first aid kit and know the location and operation of all safety equipment and exits in the theatre.
5. Arrive 30 to 40 minutes before the first company call.
6. Maintain a copy of Company Rules for quick reference and post a copy on the callboard.

7. Maintain communication with all production areas (properties, lighting, sound, costumes, scenery, publicity, and house management) from the first rehearsal to final strike by use of production notes and a rehearsal report emailed to all areas the day of the rehearsal or no later than the following morning.
8. Report any safety violations and/or hazards in the rehearsal reports.
9. Inspect the rehearsal space and scenery for safety hazards before every rehearsal and performance.
10. Maintain discipline and morale within the company from the first rehearsal to final strike. If a serious problem arises with an actor, see the director; if a serious problem arises with a crew member, see the technical director.
11. You are responsible for the attendance of the actors and technicians. Call tardy actors or technicians and notify the director immediately if they cannot be reached.
12. Procure rehearsal furniture and properties for all blocking rehearsals. Maintain a properties plot in collaboration with the properties designer/supervisor. Coordinate the procurement of rehearsal costumes with the costume designer.
13. Record rehearsal reports and production notes, write actor and properties blocking notes, and be on book for all rehearsals through the final dress rehearsal if no assistant stage manager is assigned. Sweep the stage floor and set rehearsal furniture and properties for each scene in time to start rehearsal as scheduled. Spike all furniture, set pieces, large properties, et cetera.
14. Call all light, sound, and special effect cues, pinpointing the cues. Once run-throughs begin, time all acts and scenes and any other units of action as requested by the director.
15. Create and maintain a pre-performance checklist for every performance of the production so as to be certain that everything will be precisely correct when the show begins.
16. Create and maintain a promptbook that includes a contact sheet; production calendar; rehearsal schedule; checklists; to-do lists; the script; floor plans; a blocking key and blocking notes; light, sound, property, and costume plots; light, sound, rail, and special effect cues; a master cue sheet; an instrument schedule; and back-up copies of the sound design and lighting design.
17. Maintain the callboard from the first read-through to final strike. The callboard should include:
  - the current rehearsal schedule.
  - the production calendar.
  - a company contact sheet.
  - special cast and crew calls.
  - announcements, letters, emails, et cetera.
  - fire and police emergency numbers.
  - fire and tornado emergency procedures.
18. Create an emergency evacuation announcement and post it in the booth and backstage.
19. From call to final curtain, no unauthorized people should be allowed backstage, and there should be no loitering in the dressing rooms or in the green room. This includes Theatre majors. The stage manager or the house manager may deliver flowers or communications upstairs to the actors.
20. Sweep and mop the stage before each technical rehearsal, dress rehearsal, and performance.

21. For the first technical rehearsal, create a work area and a means of communication from the director to the stage manager and from the stage manager to the board operators and assistant stage manager before start time.
22. For the first technical rehearsal, call all technicians 30 to 40 minutes before start time to set the stage appropriately.
23. For all rehearsals, inspect for hazards on the set and backstage, such as loose nails and screws, loose cables, unsecured platforms or step units, et cetera. Walk the set with stage lighting and check that an actor can enter the stage safely in a blackout. Check that glow tape has been properly placed where it is needed. Charge the glow tape before each dress rehearsal and performance or as needed.
24. Before the first technical rehearsal, check work lights and curtains and the readiness of lights, sound, properties, actors, technicians, and the running crew. Coordinate with the head dresser to create backstage dressing areas with appropriate lighting before the first dress rehearsal. Often, quick changes can be rehearsed in the technical rehearsal with actors or before the first dress rehearsal begins.
25. All light cues should be labeled using numbers, and all sound cues should be labeled using letters. During technical rehearsal(s), dress rehearsals, and performances, follow your promptbook for warning and cueing lights, sound, set changes, property changes, rail cues, and special effect cues.
26. Complete an instrument check at least an hour before the house opens.
27. Run light and sound cues before the house opens.
28. Accommodate actors who need to run stage combat sequences with appropriate performance lighting and sound.
29. From the first dress rehearsal to the final performance, make calls of the time until curtain to alert cast members. Keep actors informed of the time, of any delays or "holding" before the show or act begins, and of the opening of the house. Call for property check and places. If an actor is upstairs during the show for a costume and/or makeup change, call them to places via the intercom.
30. Coordinate with the house manager to know when to begin the show and each act.
31. Coordinate any scenery, costume, property, light, or sound changes during intermission.
32. Time every act and intermission.
33. You and the director should be the last people to leave the theatre after rehearsals and performances. Check to make sure that all doors are locked, that all lights are off downstairs and upstairs, and that the control boards are off.
34. In collaboration with the technical director, create a strike plan. Before strike begins, distribute the strike plan and post a copy on the callboard. Before strike begins, make sure all participants are dressed appropriately and have proper head gear if they are working in the beams.
35. Conclude final strike with one last inspection of all the theatre spaces, including the lobby, the green room, the dressing rooms, the stage wings, the stage, the scene shop, and the control booth.
36. After inspecting all areas for order, safety, and cleanliness, call the company roll and make the final dismissal.

### - THE ASSISTANT STAGE MANAGER -

1. Assist the stage manager in procuring rehearsal properties, costumes, and furniture for blocking rehearsals. Coordinate the procurement of rehearsal costumes with the costume designer.
2. Assist the stage manager in setting all rehearsal properties and furniture for blocking rehearsals.
3. Create and maintain a promptbook that includes a contact sheet; production calendar; rehearsal schedule; checklists; to-do lists; the script; floor plans; a blocking key and blocking notes; light, sound, property, and costume plots; light, sound, rail, and special effect cue sheets; a master cue sheet; an instrument schedule; and back-up copies of the sound design and lighting design.
4. Typically, the stage manager keeps the blocking notes, and the assistant stage manager prompts the actors and tracks properties. However, you may be assigned additional duties by the stage manager, director, or technical director.
5. Assist the stage manager in sweeping and mopping the stage floor before every technical rehearsal, dress rehearsal, and performance.
6. Assist the stage manager in any and all duties as assigned.

### - THE HOUSE MANAGER -

1. Complete the lobby display by the first dress rehearsal.
2. Ready the house for the public by the final dress rehearsal. The house, lobby, and restrooms should be neat and clean. Trash cans should be empty and clean.
3. Check outside the building for trash. Check that the outside trash cans are empty. Clean the glass doors and the box office window.
4. Arrange for ushers and instruct them in their responsibilities:
  - Give each audience member the royal treatment. After weeks of company blood, sweat, and tears, one hasty, unkind word by a single usher can cause us to lose a patron or group of patrons forever. Theatre equals actors *plus* an audience; if you lose the audience, you have no theatre.
  - Appropriate dress is black or tan slacks and a white button-down shirt. Professional attire is required. No flip-flops, shorts, t-shirts, low-cut or revealing blouses, or mini dresses or skirts. Wear shoes in which you can actually walk; leave the tall high heels at home.
  - Stand with a neutral alignment and be open to questions; answer questions with a smile.
  - Chewing gum, texting, and talking on cell phones is not allowed; there should be no eating or drinking in the lobby or in the box office.
  - Your focus should be on helping and informing the audience, not on socializing with your peers.
  - Know the company's evacuation policies for fire and for taking shelter in case of a tornado warning. Know emergency phone numbers. Know that in case of an on-site accident, the appropriate emergency agency (911) should be called before campus police should be called. The phone number for campus police is (940) 397-4239.
  - The call for ushers is one and a half hours before curtain.
5. The call for the house manager is two hours before curtain.



6. Attend as many full run-throughs before the first technical rehearsal as the director requires. Attend as many dress rehearsals as the director requires.
7. Prevent the audience from taking food and drinks into the theatre.
8. If you believe an audience member might be recording a performance or taking pictures, tell them quietly and politely to stop.
9. Give special assistance to handicapped patrons.
10. During production week, check the box office phone for voicemails and reservations that may not have been received during regular box office hours.
11. Keep the audience informed of the house closing so the show and acts start on time.
12. When the audience is seated, close all doors to the house and notify the stage manager to "take the show." You or one of your ushers must be in the lobby at all times.
13. Ask latecomers to enter the theatre at the rear through the third-level doors, or as individual productions allow. No latecomers will be allowed entry into the theatre after fifteen minutes into the performance.
14. Check the lobby, restrooms, sidewalks, and lobby steps before intermission and curtain call to be sure the audience will find those areas clean upon emerging from the theatre. After each performance, the house manager must remain in the lobby until the last patron leaves.
15. Know with certainty that the audience is comfortable. Eliminate any audience distraction. (Outside distractions are more likely to occur with the Bea Wood Studio Theatre.)
16. Check the temperature in the house and lobby. If there are problems, inform the director of the play.
17. Check with Alpha Psi Omega prior to the opening of the show to ensure that concessions will be available.
18. Time intermissions and recall the audience early enough that intermissions are exactly the intended length.
19. It is MSU Theatre policy that no children under the age of six are admitted. If a patron arrives with a child under the age of six, approach the patron before they enter the theatre and inform them of the policy. If you are uncomfortable approaching the patron, let the director of the play handle the situation.
20. Allow no company-audience fraternization in the house, lobby, or backstage until the final curtain unless such interaction is an intended part of the production.
21. Assist the concession workers with cleaning the concession area and lobby.
22. IMPORTANT: Only the publicity/box office managers may count the box office money. If you are not one of the publicity/box office managers, you need to secure the box office money in the box office until it can be counted by one of the publicity/box office managers.
23. If in addition to being the house manager you are also one of the publicity/box office managers, count the box office money at final strike and strike all lobby display items and archive them. Help the company with final strike until the stage manager dismisses the company.

- THE BOX OFFICE MANAGER -

1. The box office will be open from 1:00 to 5:00 p.m. Monday through Friday during the two weeks prior to the production's opening and for one and a half hours prior to curtain each night of performance. The box office

will also be open from 1:00 to 5:00 p.m. Monday through Friday during the week prior to the second weekend of performances.

2. Use the MSU Business Office to get petty cash.
3. File a daily box office report.
4. Develop and record voicemail messages for the box office and publicity office. There should be an accurate, current message for the public at all times.
5. Check the publicity office and box office voicemails daily for messages and reservations. Return calls promptly.
6. Order ticket stock from Martech as needed.
7. Develop and maintain necessary seating charts on the box office computer for each production.
8. Manage reservations before and during performances.
9. Take charge of season ticket holders and their reservations.
10. Arrange for ticket personnel to ensure that the box office is staffed continuously until the last patron leaves.
11. Secure the cash box, tickets, reservations, and file cabinet.
12. Give each audience member the royal treatment. After weeks of company blood, sweat, and tears, one hasty, unkind word can cause us to lose a patron or group of patrons forever. Theatre equals actors *plus* an audience; if you lose the audience, you have no theatre.
13. During final strike, clean the box office and strike the lobby display. File a total production box office report and give a copy to the director.
14. Help the company with final strike until dismissed by the stage manager.

- THE PUBLICITY MANAGER -

1. Coordinate with the responsible faculty member for the design and creation of a season brochure.
2. Correspond with the director about any publicity arrangements for the production, including posters, mailers, newspaper advertisements and stories (in both the city and campus newspapers), public service announcements, MSU Update, MSU group emails (Postmaster), and letters to local junior high and high schools when appropriate.
3. Design the lobby displays for each production.
4. Work with the box office manager. Develop and record voicemail messages for the box office and publicity office. There should be an accurate, current message for the public at all times.
5. Design and build the programs for each production.
6. Develop a campus-wide email with the Office of Marketing and Public Information for each production and the student-produced one-act play festival.
7. Develop and send an email to the Office of Marketing and Public Information containing all production dates and times and the dates and times of other MSU Theatre events.

8. Give the royal treatment to everyone with whom you work and interact. After weeks of company blood, sweat, and tears, one hasty, unkind word can cause us to lose a group of patrons or other important relationships forever. Theatre equals actors *plus* an audience; if you lose the audience, you have no theatre.
9. At final strike, strike the lobby display and take the opportunity to clean the publicity office if needed.
10. Help the company with final strike until the stage manager dismisses the company.

- THE MASTER CARPENTER -

1. Meet with the technical director immediately at the beginning of a production to study renderings and working drawings so as to gain a thorough understanding of the scenery for the production.
2. Obtain a ground plan from the technical director or set designer and tape the plan on the stage.
3. At the end of each work day, ensure that the stage and set are clear for rehearsal and that all weight-bearing surfaces and items hanging overhead are safe or labeled "NOT READY FOR USE."
4. Supervise a set crew in constructing, painting, and finishing the set.
5. Work with the technical director to be sure that set pieces are on stage and working by the first technical rehearsal.
6. For a single-set show, though attendance at rehearsal is not mandatory, check daily with the stage manager and/or director to make any needed repairs or retouches.
7. For a multi-set show, report to the stage manager and take charge of the scene changes, including flies, if utilized.
8. During final strike, report to the stage manager and take charge of striking the set. All pieces not to be saved must be disassembled and racked. Nothing is to be left on stage, and the floor is to be cleared and swept. All tools and materials in the scene shop must be racked.

- THE PROPERTIES DESIGNER/SUPERVISOR -

1. See the director immediately at the beginning of the production period to determine what properties are needed. Check with the technical director to determine which properties need to be constructed, purchased, borrowed, or pulled from stock.
2. Pull available rehearsal and/or show properties from the properties storage and keep a list of all properties utilized.
3. Build, paint, and finish properties that require construction.
4. Clear the borrowing, rental, and/or purchase of any property in advance with the technical director and the director. Don't borrow properties you cannot afford to replace.
5. Coordinate with the stage manager the procurement of rehearsal properties from the first blocking rehearsal until the final properties are ready.
6. Attend as many full run-throughs before the first technical rehearsal as required by the director.
7. Provide all final properties at least by the first technical rehearsal. Also at that time, provide the stage manager with a properties plot so they can check properties with you.

8. Ensure that all properties are finished by the first technical rehearsal.
9. Provide property tables backstage that are located, lit, and marked so each property can be easily found and returned to the same place every night.
10. Set and strike all properties from the first technical rehearsal until the closing of the show. Strike includes cleaning dishes, storing set properties out of traffic areas to avoid damage, and locking all expensive, irreplaceable, and dangerous hand and dress properties in a secure location.
11. During final strike, disassemble, store, or return each property. All purchased or built properties remain departmental property. Return borrowed properties in person immediately. Combine their return with a warm spoken and/or written "thank you."
12. At final strike, clean and straighten the trap room and property storage room. Help the company with strike until dismissed by the stage manager.

- THE MASTER ELECTRICIAN -

1. Check immediately with the technical director and lighting designer at the beginning of the production period to determine roughly the number and types of cables, instruments, boards, and color media to be used.
2. Order materials not in stock through the technical director.
3. Organize the lighting crew to repair, check, and clean the needed equipment.
4. Ensure that all crew members' wrenches are attached to a cord that is suspended from their belt or pants loop at all times.
5. Ensure that all crew members are wearing hard hats when working on lighting on the catwalks in the Bea Wood Studio Theatre.
6. Ensure that all lighting instruments have a safety cable. The safety cable should be the first thing attached to the beam and the last thing to be detached from the beam.
7. Hang, circuit, and focus the show under the technical director's supervision, usually a week before the first technical rehearsal. If possible, get the instruments after the set is painted.
8. Ensure that all lighting cables running on the deck are taped or covered to prevent slips and tripping.
9. Attend as many full run-throughs before the first technical rehearsal as the director requires.
10. Be present with pencils, cue sheets, pre-set sheets, gloves, and crescent wrenches at the first technical rehearsal to set and record cues, levels, and counts.
11. Provide the stage manager with a complete plot, instrument schedule, and cue sheet by the second dress rehearsal.
12. Take direction from the stage manager from the first technical rehearsal to final strike.
13. At least an hour before the house opens, each instrument's direction, focus, shuttering, lamp, and color medium must be checked, and all problems must be corrected. See the technical director if a problem cannot be corrected.
14. The board must be attended from the opening of the house until the house is empty. Never leave the board unattended, not even during intermission.

15. At some point before the first technical rehearsal, familiarize yourself with the control board you or your crew will be running. Know as much as possible about pre-setting, sequencing, piling-on, system-memory failures, remote operations, work lights, catwalk lights, follow spots, and projectors. At some point you will be completely on your own. Make a back-up copy of the lighting design on the lighting console and on a flash drive to protect against loss or malfunction.
16. For the sake of both economy and safety, be sure the booth, catwalks, storage areas, and backstage areas remain clean and organized at all times. You will find most of the necessary equipment either hung in one of the theatres or stored in the electrical storage room.
17. Drinks and food are never allowed around control consoles.
18. No visitors are allowed on the catwalks or in the control room during rehearsals or performances.
19. At final strike, strike and store all set-mounted instruments and cables. All instruments must be left in good working condition. Most units hanging on beams, electrics, and studio catwalks can be unplugged and left hanging.
20. The electrical storage room should be organized, cleaned, swept, and rid of all trash.
21. After striking all lighting at final strike, help the company with strike until dismissed by the stage manager.

- THE SOUND DESIGNER/TECHNICIAN -

1. Meet with the director immediately at the beginning of the production period to determine what recorded, electrical, mechanical, computerized, and live sounds or amplifications will be needed for the production.
2. Meet with the technical director to determine the equipment available, its working condition, and its operation.
3. If recorded sound is to be used, gather and present suitable material for the director's consideration.
4. Attend as many full run-throughs before the first technical rehearsal as the director requires.
5. Burn approved material onto CDs.
6. Prepare all audio material for production.
7. Set all sound equipment, including headsets, speakers, recorders, bells, and buzzers by the first technical rehearsal.
8. Ensure that all sound cables running on the deck are taped or covered to help prevent slips and tripping.
9. Take direction from the stage manager from the first technical rehearsal to final strike.
10. At the first technical rehearsal, develop a cue sheet indicating the speakers used, volume levels, tone, timing, and other pertinent information. Deliver one copy to the stage manager and one copy to the assistant stage manager.
11. Use all equipment with great care. For any problem with recording equipment, contact the technical director. Report equipment malfunctions; don't leave problems for the next technician to discover.
12. Run the production cues before each technical rehearsal, dress rehearsal, and performance, checking the function of the speakers and cables, fidelity of sound, and operation of mechanical and electrical sound devices. Make back-up CDs of the sound design to protect against loss or malfunction.

13. The console must be manned from the opening of the house until the house is empty. Don't ever leave it unattended while the deck is running.
14. Food and drinks are never allowed in the control room.
15. During final strike, move all CDs, cables, microphones, speakers, and other loose equipment from the booth and stage areas and store them in the proper areas. Clean the booth and storage areas. Assist the company with strike until dismissed by the stage manager.

- THE ASSISTANT COSTUME DESIGNER -

1. Meet with the costume designer regularly to determine the needs of the production. Attend design meetings when requested.
2. Assist the costume designer with research.
3. Supervise the collection and alteration of stock, rental, and purchased items and craft items.
4. Supervise the crafts person on a daily basis.
5. Attend all fittings.
6. Assist with the preparation of dressing notes and maintenance notes for the dressers.
7. Attend dress rehearsals with the costume designer as needed.
8. After final strike, return all borrowed and rented items.

- THE HEAD DRESSER -

1. Attend as many full run-throughs before the first dress rehearsal as the director requires. Be familiar with the show, costumes, and costume changes.
2. Prepare a list of costume changes after observing run-throughs and consulting with the director.
3. You must have a full costume plot and dressing notes. File a copy of the dressing notes with the stage manager by the first dress rehearsal.
4. Take charge of the dressers from the first rehearsal to final strike. Designate assignments for the dressers and make sure that the assignments are completed. Coordinate with the stage manager to create backstage dressing areas before the first dress rehearsal.
5. Ensure that all dressers have a working flashlight during dress rehearsals and performances.
6. Rehearse all quick changes with actors backstage in performance lighting prior to the first dress rehearsal.
7. Cell phones and other electronic devices are not allowed on stage, backstage, or in the dressing rooms during rehearsals or performances without express permission from the director.
8. Make sure all costumes and accessories are set properly at the beginning of the show and after any changes.
9. See that all costumes on actors are checked before each entrance.
10. Make sure that all costumes are cleaned and pressed and that any necessary mending is done prior to dress rehearsals and performances.

11. After dress rehearsals and performances, wait for all actors to remove their costumes and be sure all costumes and accessories are appropriately returned and hung.
12. At final strike, take charge of cleaning and returning costumes to storage.
13. Help the company with final strike until dismissed by the stage manager.

- THE FIRST HAND -

1. Meet with the costume designer regularly to determine the needs of the production.
2. Assist the costume designer in patterning and cutting as needed.
3. Supervise the building of all constructed garments.
4. Supervise the stitchers on a daily basis.
5. After strike, supervise the storage of constructed garments.

- THE CRAFTS PERSON -

1. Work with the assistant costume designer to construct all craft items, such as wigs, hats, masks, et cetera.
2. Attend fittings of craft items as needed.
3. Do all required maintenance during the run of the show.

- THE STITCHER -

1. Work with the first hand to construct all constructed garments. You may be asked to assist the assistant designer with alterations. Whenever possible, your projects will be yours to finish. When time becomes a factor, others may work on a project with you.
2. Attend fittings of constructed garments as needed.

- THE MAKEUP DESIGNER/HAIR DESIGNER -

1. Coordinate with the director and costume designer to design the desired makeup and/or hair. You may also be asked to design masks or prosthetics. If the show is representational with straight makeup and performers who can do their own makeup, you may be asked to simply dispense stock makeup as needed and maintain the makeup areas. Meet with the costume designer to coordinate wig design as needed.
2. Check and maintain wigs and hairpieces during dress rehearsals and the run of the show.
3. The first week of rehearsal, check makeup stock to see what can be used and what needs to be purchased.
4. Give needed makeup and sources to the costume faculty member to order.
5. Most experienced performers own and prefer their own stage makeup. Pull from the company stock only the unusual makeup a performer may not have, such as collodion, rubber mask grease, and crepe hair. On the other hand, non-majors may need very basic materials. When a basic material is needed, supply it in a single amount for one application. A dab of base the size of a bean or two beans in a plastic dish is more than enough for a show. Take it from the container with a clean knife. Do not allow the actor to take the makeup from the container themselves.

6. Attend as many full run-throughs before the first dress rehearsal as the director requires.
7. Rehearse all quick changes or special makeup effects prior to the first dress rehearsal with actors backstage in performance lighting.
8. Cell phones and other electronic devices are not allowed on stage, backstage, or in the dressing rooms during rehearsals or performances without express permission from the director.
9. Attend all dress rehearsals. At the first dress rehearsal, loan to each actor only the makeup required for that particular rehearsal or performance. After each rehearsal or performance, collect makeup from each actor. Report lost or damaged items to the director. Repair and replacement costs will be borne by the actor to whom the makeup was originally loaned.
10. At the first dress rehearsal, check the makeup and hair under the performance lighting and consult with the director to make necessary changes.
11. Be sure the makeup, dressing, and shower areas are clean after rehearsals and performances. Remove all makeup and costumes from counters. Clean the sinks, mirrors, and floors. Change the paper on the counter tops as needed.
12. At final strike, clean and store all stock makeup. Lock the makeup cabinet. Clean the rooms thoroughly. Help the company with the strike until dismissed by the stage manager.

- CREW MEMBERS -

(Costume, Set, Lighting, Sound, Properties, Makeup/Hair, and Publicity/Box Office)

1. Specific responsibilities will vary according to the type of crew and the nature of the production. Contact your crew head concerning your responsibilities immediately after the posting of crew assignments. Crew members are directly responsible to crew heads, whose evaluations will help determine your grade for Rehearsal and Production.
2. Fulfill all assigned duties.
3. Cell phones and other electronic devices are not allowed on stage, backstage, or in the dressing rooms during rehearsals or performances without express permission from the director.
4. All crew members must carry a working flashlight during technical and dress rehearsals and during performances.
5. Be present at the final strike and help with strike until work is completed and the stage manager dismisses the company.

- 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:

- 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.
- Enroll as a Theatre major.
- 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 shortly after auditions.
- Accept any and all roles assigned to you.
- Successfully complete all performance and/or crew assignments through the final performance and strike.
- Perform in, or serve on a crew for, at least two major productions per semester.
- 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.
- Scholarship recipients should not accept nor agree to any outside technical or performance work (paid or unpaid) without permission from the Theatre department Chair.
- Correspond with your scholarship donor at least once during the academic year.
- 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.
- 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 was founded as a national honorary dramatic fraternity to recognize and reward all phases of student participation in college theatre. 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 the selections with the exception of the "No Small Parts" Award and the Founder's Award.

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:

ACTING

Full-Length Play:

- Major Role ..... 15 to 25 pts.
- Minor Role ..... 10 to 20 pts.

One-Act Play:

- Major Role ..... 10 to 15 pts.
- Minor Role ..... 10 to 15 pts.

DIRECTING

Student Director:

- Full-Length Play ..... 25 pts.
- One-Act Play ..... 15 pts.

Assistant Director:

- Full-Length Play ..... 10 to 15 pts.
- One-Act Play ..... 7 to 15 pts.

PRODUCTION STAFF

- Stage Manager ..... 20 to 30 pts.
- Master Electrician ..... 15 to 20 pts.
- Master Carpenter ..... 15 to 20 pts.

Publicity/Box Office Manager .....	15 to 20 pts.
Head Dresser .....	15 to 20 pts.
Makeup Designer/Supervisor .....	15 to 20 pts.
Properties Designer .....	15 to 20 pts.
Lighting Designer .....	10 to 15 pts.
Sound Designer .....	10 to 15 pts.
Costume Designer .....	10 to 15 pts.
Set Designer .....	10 to 15 pts.
House Manager .....	10 to 15 pts.
Light Board Operator .....	10 pts.
Sound Board Operator .....	10 pts.
Crew Member .....	5 to 10 pts.

FIELD TRIPS

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

SPECIAL

Author or Producer of a Full-Length or 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 .....	5 to 15 pts.
Actor in a Radio/TV Drama .....	1 to 5 pts.

GENERAL

Volunteer Production Work .....	1 to 5 pts.
Volunteer Concession 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:

- work according to the safety rules set forth under this safety program.
- refrain from any unsafe act that might endanger yourself or fellow workers.
- use all safety devices provided for your protection. (eye protection, dust masks, ear plugs, et cetera)
- know the location of fire extinguishers and first aid kits.
- be alert to possible safety hazards and report them to your supervisor immediately.
- wear suitable clothing and proper shoes. No open-toe shoes or bare midribs are allowed.

Students inappropriately dressed will not be allowed to work until they are properly dressed.

- report all injuries or accidents immediately to your supervisor.
- 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.
- not engage in "horseplay" in any workspace.
- know your job and how to do it safely and ask for instruction as required.
- 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.
- report immediately any unauthorized use of tools or dangerous work areas to your supervisor.
- be aware of your surroundings and know where and what others are doing around you.

### 3. SCENIC, LIGHTING, AND PROPERTIES SAFETY RULES AND PROCEDURES

#### ≥ Personal Protection Equipment

- 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.
- Where it is not feasible to reduce noise levels, ear protective devices shall be provided and worn.
- Proper respiratory protective devices shall be provided and used when exposed to harmful dust, gas, vapor, sprays, et cetera.
- Heavy gloves should be worn when handling wire rope and other rough materials.
- Wear proper work clothes and shoes. Shirts will be worn at all times.
- Seat belts shall be worn when operating or riding in vehicles.

#### ≥ Housekeeping

- Housekeeping is the first law of accident prevention and shall be the concern of everyone. Maintenance of a clean work area is required at all times.
- Rubbish, debris, and waste materials are fire dangers and shall be removed from the work area. Protruding nails in lumber are a particular hazard and shall be removed.
- Used lumber shall have all nails and staples pulled before stacking.
- Rigging equipment, cables, and lines, when not in use, shall be removed from the immediate work area so as not to present a hazard to employees.
- The stage and shops must be swept at the end of each working day.
- 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.
- Keep the loading dock clear of all rubbish and debris.

#### ≥ Fire Protection

- Access to all available fire-fighting equipment shall be maintained at all times.
- Only approved fire extinguishers will be used; they shall be inspected periodically and maintained properly. Job personnel should be instructed in their proper use.
- Empty or used extinguishers must be removed from service until they are recharged. Replacements should be provided immediately.
- 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.
- 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 flammables cabinet.

- No smoking will be tolerated on the loading dock.

#### ≥ Power Tools and Hand Tools

- If you do not know how to operate any power tool, do not use one until you receive instruction.
- Never work on stage or in the shop alone.
- Employees shall not use unsafe hand tools, either personal or university provided.
- Impact tools, such as drift pins, wedges, and chisels, shall be kept free of mushroomed heads.
- Wooden handles of tools shall be kept free of splinters or cracks and be kept tight in the tool.
- Electric power tools shall either be of the approved double insulated type or grounded properly.
- Extension cords used with portable electric tools shall be of three-wire type and should be periodically inspected prior to use.
- Any defective tool shall be tagged "Unsafe – Do not use."
- Unplug portable power tools when they are not in use.
- When you are done using a particular tool, return it to its proper place.
- Tools are not to be removed from any of the shops.
- Whenever possible, sand on the sanding table and run the dust collector.

#### ≥ Air Tools

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

#### ≥ Ladders

- The use of ladders with broken or missing rungs or steps, broken or split side rails, or other faulty or defective construction is prohibited.
- 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.
- Portable ladders in use shall be tied, blocked, or otherwise secured to prevent their being displaced.
- Use outriggers on the cherry-picker. Do not set or use the cherry-picker without proper instruction and supervision.
- Do not set or use the A-frame ladder without proper instruction and supervision.

#### ≥ Lighting Equipment

- The plug of each lighting instrument must be inspected, and any plugs showing signs of damage must be replaced immediately.

- Stage cables must be inspected regularly. Any cable showing signs of damage must be repaired or removed immediately.
- Do not touch the glass bulb of any stage lamp. If touched, clean the bulb with alcohol.
- Do not exceed the maximum allowable lamp wattage for a lighting instrument. Over-wattage lamps will damage the instrument.
- Test each lighting instrument and cable before each use.

#### » Welding

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

#### » Manual Lifting

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

#### » Flammable Liquids

- Flammable liquids should be stored in approved containers.
- Material containers shall be stored in the flammable storage cabinet located in the paint room of the scene shop.
- All liquid containers should be labeled accordingly.

#### » Flying

- Gloves should always be worn when operating lift lines.
- Give a verbal warning before moving battens.
- When loading and unloading arbors, clear the area around the lock rail and tie or immobilize the arbor.
- Be sure the batten is properly weighted before releasing the brake.
- If a runaway occurs, USE THE BRAKE. DO NOT GRAB THE ROPE.
- If you do not know how to operate a line set, do not touch anything until given appropriate instruction.
- Never stack stage weights above the height of the toe rail on the loading gallery.
- Always top a stack of arbor half-weights with a full-sized weight and put the keeper straps in place.

#### » Miscellaneous

- Aisles and walkways shall be kept clear of tripping or overhead hazards.
- Fire exits should never be obstructed.
- Spills should be cleaned immediately.
- Desk, fire, and hardware drawers should not be left open.



- Hardware should be sorted and stored in its proper place.
- Ladders should never be laid on the floor; they should always be kept standing.
- 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.

#### ≥ Accidents

- Report all injuries or accidents immediately to your supervisor, no matter how slight.
- 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.
- 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.
- If you are an MSU student but are not a paid employee, you must report for aid to the Vinson Health Center.
- Anytime there is a life-threatening emergency, call an ambulance first by dialing 911. (Dial 9-911 when using a campus phone.) 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

- 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.
- Do not use any tool without first being trained in its use. If you have questions, ask them.
- 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.
- 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.
- Be sure you know where the first aid kit is located. If there is an accident requiring medical attention, notify your supervisor immediately.
- No food or drink is allowed in the costume studio beyond the gray shelf unit.
- Hand sanitizer is provided, so use it.



- Proper hand placement must be used when operating equipment.
- 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.
- 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.
- If you are using a product that creates fumes or vapors, work outside or under the ventilation hood in the paint room in the scene shop.
- 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.
- 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.
- 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.
- We love our work. We work hard. We do it safely!