

WELCOME TO THE LAMOILLE COUNTY PLAYERS!

We are honored to have you join us. The purpose of this manual is to explain the basic workings of both the Lamoille County Players and the Hyde Park Opera House. Although it is intended primarily for newcomers to LCP, there is much information within that even seasoned veterans may not know, and so we encourage you all to become familiar with its contents.

The mission of LCP combines community and quality. We strive to create an environment that is both friendly and stimulating, and we ask you to contribute to that atmosphere. Please remember that you are now an ambassador of the Lamoille County Players.

This information should help you know what to expect as a part of the Lamoille County Players, and also what we expect of you. We always welcome ideas and suggestions. Please do not hesitate to contact any of the board members with your thoughts or concerns. With the development of electronic storage systems it is our hope that this material will be handed down from generation to generation of Players, who will continually refine and improve it.

We are very glad that you have decided to be part of the group.

OUR MISSION

The Lamoille County Players is a non-profit organization dedicated to promotion of the performing arts by:

- Providing **high quality and affordable theater experiences** for Lamoille County's residents and visitors;
- Providing a **supportive, educational and fun atmosphere** for cast and crew members; and
- **Maintaining and facilitating the use of the historic Hyde Park Opera House** as a vibrant space for Lamoille County Players productions and other performing arts events.

A FEW RULES & RESPONSIBILITIES FOR CAST & CREW

1. The use of any illegal drugs or alcohol is strictly prohibited on the premises of the HPOH, inside or outside. Violators will be immediately dismissed.
2. Tobacco may be used only outside of the building, except as per the flammable materials on stage policy. (Reckless use of fire on the premises is cause for immediate dismissal.)
3. Restricted Areas and Equipment - Access to the following areas is limited to LCP Board members or their designees: flyloft, pinrail balcony, costume storage room (except in the company of Costumer), attic spaces, shop, lighting booth, and scaffolding. The electric piano is to be used only by Music Director, Choral Director and Accompanist.
4. Try to keep the House clean and neat. In other words, put things back where you found them, and take your junk home with you. Remember: **THERE IS NO JANITOR AT THE HPOH!**
5. You are responsible for scripts and music assigned to you. Mark only in pencil. Pencil marks must be erased before you turn in your scripts and music. You will be charged a \$25.00 fee for copies of scripts or music that are not turned in. We will track you down.
6. Take care of your costumes and props. You will be assigned a dressing room and costumes should be **HUNG UP** after each performance.
7. There is absolutely **NO PARKING**: in the driveway leading to the back of HPOH; in front of the office building next to HPOH; on HPOH front lawn itself or any adjacent lawns, or on the Page Mansion property across the street. **PARKING IS ALLOWED** along the street*, at the Post Office during

off hours, and behind the Opera House (*During performances, please don't park within a block of HPOH and please do not cut across neighboring properties when approaching the Opera House).

8. Signing your name on the basement walls is allowed using a regular writing utensil in a small unused area. The use of spray paint and huge graffiti-type signing is prohibited. The history that is currently there must be respected.
9. Cast and crew members are required to assist with the show strike.
10. AND NOW SOME GOOD NEWS - Every member of cast and production crew will receive two complimentary tickets for their participation in a production, which may be used for any performance during the run.

LOCATION OF THINGS IN THE OPERA HOUSE

First-Aid Supplies

There are first-aid kits located under the ticket counter in the Green Room, to the left of the main makeup mirror, and backstage by the breaker boxes. If you use any of these supplies, please let a member of the Board know.

Fire Extinguishers

Cast and crew members should all familiarize themselves with the location of these, and attend a safety workshop to learn how to use them properly. Remember the mnemonic "PASS" (Pull, Aim, Squeeze and Sweep). Their locations are as follows:

4 back stage: on either side of proscenium and at top of stage left stairs, and at top of ladder to pinrail balcony.

1 just inside main doors on Green Room side.

1 in lighting booth and 1 just outside the booth.

2 downstairs by dressing rooms

Cleaning Supplies

In the wooden cabinets in the handicap bathroom. Please keep all chemical substances in the top compartment of the taller cabinet, to keep them out of reach of children. The "L'il Hummer" vacuum cleaner is in the tall storage cabinet, and there is also a "shop vac" in the shop for heavier jobs like sawdust and backstage/basement debris.

Paper Goods, etc

Paper towels, toilet paper garbage bags, spare light bulbs and other supplies are kept in the lower cabinet in the handicap bathroom.

GOOD SAFETY PRACTICES

1. Never operate tools or other dangerous equipment while under the influence of alcohol or other drugs.
2. Never work while your ability or alertness is impaired by fatigue or illness.
3. Report any unsafe conditions or defective equipment to your supervisor (or the LCP Board).
4. Avoid horseplay at the workplace.
5. Plan your work ahead to prevent injuries. Back injuries are

the most frequent and often the most persistent type of work injury. Lift with your legs!

6. Handle electrical equipment, machinery or water lines only if you are qualified to do so.
7. Never undertake a job that appears potentially unsafe.
8. Don't drop or throw any tools or other materials from heights, including the grid, balconies or ladders.
9. Examine all tools for defects before using (loose or dull blades, frayed cords, etc).
10. Arrange ladders and work so you can face ladder squarely and use both hands climbing.
11. Use appropriate personal protective equipment (PPE) such as hearing and eye protection, masks, etc. while working.
12. Use tools only for the purpose they were intended. For example, don't use a chisel as a pry bar or scraper, a cordless drill as a hammer, a screwdriver as a chisel, etc.
13. Use a rope to lower tools from heights, not a power cord.
14. Place power cords where they won't trip people or get run over by vehicles.

HPOH OPERATIONS

Maintaining the HPOH as a safe, functional and attractive performance space is one of the major goals and responsibilities of the LCP. As with many old buildings it is a blend of the old and the new, the professional and creatively quirky. Parts of it are very delicate, such as the plaster, and other parts can be dangerous,

such as the fly system and scene shop. For much of the time users of the Opera House have no one looking over their shoulder. That freedom is wonderful, and a good reason why many of us love working here, but with it comes responsibility-the responsibility to recognize one's limits, to treat this space at least as well as you would your own home, and to know when to get help. This section will attempt to familiarize you with some of the basic aspects of Opera House operations, but there is no substitute for first hand experience with a knowledgeable teacher.

Fly System

Without a doubt the fly system (grid, pinrail, ropes, battens and counterweights) is potentially one of the most dangerous parts of the Opera House. Gravity is a merciless force, and a 200 pound counterweight (not uncommon) falling 20 to 30 feet can cause permanent injury or death. **RESPECT THE FLY SYSTEM!**

**THE ENTIRE FLY SYSTEM IS OFF-LIMITS TO ANYONE
NOT APPROVED BY THE BOARD OF DIRECTORS.**

For those with permission to access the fly system, the following precautions must always be observed:

1. It is possible to fall off the fly grid, particularly between the edge of the grid and the main curtain. It is 30 feet to the stage.
2. Before untying any lines, **ALWAYS** pull on the lines to get a feel for if it's in balance or not. When in doubt, always keep at least one to two wraps of the ropes around the pin, so you can safely lower a heavy load without losing control. **ALWAYS** warn people on stage that a bar is coming down, and **NEVER** untie a bar with anyone beneath it.
3. **BEFORE** removing drops, lights, etc. from a batten (bar) you **MUST** first remove a comparable amount of counterweight. If you don't, the unopposed counterweight will come crashing down

on (and probably through) the pinrail balcony. This means removing the counterweight, then belaying the heavy load down using the pin, and finally removing the drop.

Other Hazards

As previously mentioned, the fly system is one of the most dangerous places in the Opera House, but there are others. Many injuries occur because people either don't know how to use a particular piece of equipment properly, or ignore basic rules in haste. The most common and/or serious hazards you should consider include:

1. Falls. Even a fall of several feet can be serious, and there are many situations at the OH that put a person at risk for falling. Setting a ladder or staging improperly, or leaning too far from them is a recipe for disaster, as is climbing on piles of materials or other unstable objects.
2. Electric shock. A stage is a highly electrified setting. Dimmers, power cords, lighting instruments and power tools abound. NEVER touch a piece of electrical equipment unless you know exactly what you are doing, and ALWAYS be sure of what you are drilling, sawing or otherwise working on.
3. Lacerations. Injuries from table saws are among the most common and debilitating power tool injuries, but any power tool can cause serious harm. BE SURE you fully understand the risks and proper safety procedures for any tool you are using. If you don't, PLEASE ask a knowledgeable person to show you. Non-power tools such as utility knives, screwdrivers and chisels can also be dangerous if improperly used.

SET BUILDING TIPS

- Try to use reusable and recyclable materials wherever

possible. Flats covered with muslin or cardboard are lightweight and easily recycled. Plywood, particle board and other similar materials are heavier and less environmentally friendly.

- The art of set design and building involves the creative use of existing flats, platforms and other materials.

- Inexperienced set builders or carpenters turned set builder often overbuild. With proper techniques sets can be strong, lightweight, and easily dismantled.

- Be sure and consider what's going to be overhead (lighting, teasers, flybars, etc) before putting up the set. Coordinate with lighting designer and others first so your set doesn't interfere with others need to work on the stage.

PAINTING NOTES

Paint is expensive and toxic, therefore we must use it carefully. The following tips will help minimize wasting or damaging paint supplies.

- The Rosco stage paints are excellent, but save them for finish coats in heavily lit areas. For base coats, dimly lit areas and certain effects regular flat house paints are fine. Be sure to check with your lighting and costume designers before painting.

- Consider mixing basic colors to get what you want rather than buying many exotic ones. Use a teaspoon or similar measuring device as you mix to make a small amount of the color, and then multiply the "recipe" to make the amount that you need. Write down the recipe in case you need to make more later.

- At the end of each show mix small scrap amounts of different colors into a single large can. This will generally form a gray which can be used as a base coat. No one will want to use two

cups of your leftover “olive fuchsia!”

-PLEASE clean paint out of the groove around the can rim before you close it (better yet, use a ladle to remove paint rather than pouring, and you won't have any to clean). Paint left in this groove quickly builds up, breaking the seal of the can, and ruining the paint left inside. In the past we've thrown away gallons of paint every year because of this problem.

-Use a proper paint can opener (there are several types, most of which look like bottle or can openers) rather than a screw driver, which usually ruins the fit of the lid. Close the lid securely by tapping with a rubber mallet (should be down by the paint cabinet).

-Wash all brushes thoroughly after use, and remove rollers from handles before the paint dries, making it impossible to get them off. Use a “paint brush comb” to clean paint from the handle end of the bristles. If you're going to reuse a roller soon, save water by wrapping it in plastic or, with the plastic tubed rollers, sticking it in a pail of water until next time.

-BE SAFE while painting. Many higher areas can be painted using a broomstick or similar handle attached to a roller or brush. Keep your hips in line with your feet and don't lean out from your ladder.

STRIKE NOTES

At the end of every production there will be a “strike,” the goal of which is to LEAVE THE ENTIRE OPERA HOUSE IN A PRISTINE CONDITION. It shall be the responsibility of the show producer (or designee) to organize and supervise the strike. The ENTIRE CAST AND CREW (including set builders, lighting technicians, painters, etc) is expected to attend the strike, which should take place either the night of the last performance, or the following day. Postponing strikes inevitably leads to poor turnout

and is unfair to subsequent OH users.

-Areas that MUST be cleaned during the strike: stage, backstage, shop, basement, lighting booth, green room, auditorium, lobby, bathrooms-EVERYWHERE!

-The director, producer, set and lighting designers from the subsequent show should attend if possible, or at least confer with the current crew to determine which set pieces, lighting instruments etc. can/should be left in place.

-Storage space at the OH is limited, therefore we generally do not save show specific set pieces such as a bust of Aunt Addie or Dracula's coffin. Despite the appeal of saving a beautiful creation, we MUST dismantle most of these chefs d'oeuvre. Basic set building blocks such as flats and platforms, however, can usually be kept and reused. If in doubt, consult the set crew chief.

-When taking apart set pieces, try to take things COMPLETELY apart. Hinges flapping on flats, missed screws sticking through and other similar hardware interfere with storage, and cause injuries.

-PLEASE PUT EVERYTHING (includes set pieces, props, paints, lights, music stands, keyboard, orchestra lights and chairs, etc) BACK WHERE IT BELONGS (or hand it to someone who will). Simply piling things up on the workbench, or in the costume loft or lighting booth or backstage merely creates work for somebody else. Cast and crew members must also remove all personal belongings from the OH. (We could start a store with all the water bottles and coffee mugs we've collected!)

REMEMBER: THE OPERA HOUSE IS FOR EVERYONE.
PLEASE LEAVE IT IN THE CONDITION THAT
YOU'D LIKE TO FIND IT IN!

PARTING WORDS

Whew! You made it! We know this is a lot to digest, and you may not remember it all. Please keep this as a reference throughout the season, or for any future work you may do with the Players. Because that's what this is about really-KEEPING YOU WITH US. We created this manual to help you understand what's expected of you and what you may expect of your teammates, but also to help you be safe and have fun. In that way we sincerely hope you'll come back and join us over and over again.

LCP Board of Directors

As of 5/12/08