



AURORA PUBLIC SCHOOLS THEATRE DIRECTORS AND SITE TECHNICIANS GUIDELINES

Updated 2/27/2013

Introduction

These guidelines are not to be all-inclusive, nor as a substitute for common sense. Their intent is to establish uniform practices and avoid potentially problematic situations before they occur. Technicians on the stage are asked at times to perform as carpenters, electricians, painters, craftsmen, architects and artists in a potentially dangerous environment: small spaces, poor ventilation and light, aged equipment, electricity. This only means that there are more details to pay attention to.

The position of District Theater Technician is to aid the sites and their users in creating theatre safely, maintaining the facilities in safe and proper working conditions and assisting district staff and students in producing exceptional theatre productions.

These guidelines have been established to provide due diligence against possible injury or accident and to guard against negligent situations that may arise from the well intentioned, but improper, use of the theatre space.

- No Smoking is permitted anywhere in or on APS property.
- Any use or possession of alcohol or other controlled substances is prohibited.
- No horseplay on stage or in the shop.
- No gum on stage.
- No unnecessary painting on stage. If you get paint on the stage, please clean it up immediately.
- Only APS staff and trained Student Technicians are allowed in the lighting/sound control booth, on the lighting catwalks, fly system platforms or loading platforms.

Please remember that Aurora Public Schools adheres to all applicable codes and guidelines pertaining to OSHA, Aurora Fire Department, National Fire Prevention Association, International Building and Electrical Code, the Tri County Department of Health and Environment, APS Risk Management, the districts insurance carrier, as well as following industry guidelines, standards and best practices. Not everything you hope to do may be possible in your theater, rather working within codes and guidelines we will be able to produce entertaining, professional productions.

Please do not hesitate to contact the Risk Management Department to:

- *Come in and work with your students.*
- *Help troubleshoot a set, lighting, rigging or sound problem.*
- *Provide help in design or execution.*
- *Assist in procuring equipment and/or props.*
- *Train on equipment use, etc*

Food & Drink

Food and drink are never allowed in the house seating area, including during rehearsals, assemblies or classes. Except water, they are discouraged from being onstage. Typical student snacks of choice: Chocolate, sugar, honey and coffee leave stains and residue that attract dirt that can damage the fabric of the theater seating as well as attract insects. There are no provisions for the regular steam cleaning of the seats. If cleaning becomes necessary the program may incur those charges.

All liquids pose the threat of being spilled into electrical plugs and microphone ports, or creating slip and fall situations. Screw-top bottles are no guarantee against spillage.

To eliminate the potential of costly electronic damage, snacks and beverages will not be allowed around the light and sound equipment. Also, please bear in mind that any food or drink in a shop area risks being contaminated by falling sawdust.

Student Technicians

Clothing

Shoes should have a solid toe, heel and sole. No sandals, slippers or “slip-ons”. Hard sole shoes are recommended in the back shop – softer soled (Tennis shoes or similar) are recommended when climbing ladders. No one wearing sandals, “flip-flops” or similar footwear should be allowed to use a ladder, lift, or access fly system loading platforms or lighting catwalks. Long hair should be tied back with a clip or hair tie to avoid any chance of getting it caught in moving machinery. Dangling necklaces or earrings, large rings, bracelets, dangling chains, scarves or loose sleeves should not be worn when performing stagecraft due to the possibility of entanglement.

Blood

Because of the possibility of blood born pathogens, **ALL** blood contaminated items: Bandages, band-aids, paper towels, tissues, rags **MUST** be disposed of properly. Disposal should be in a biohazard container, but plastic baggies will suffice for smaller items. Tools contaminated with blood must be washed and sterilized. Rinsing in the sink is not enough. Alcohol or a commercial cleaner as employed by the custodians will suffice. **Do not touch a bloodied object with your bare skin, use rubber gloves.** Hands should be washed immediately with soap and warm water. Contact your custodian for the clean up of spilled blood or the disposal of contaminated items.

Supervision

Students will not be allowed to use power tools, aim lights, work on ladders, lifts, or catwalks, or using the fly system without adult supervision and training.

Scene Shop

Sawdust is a combustible material. It should be swept up, and disposed of, on a daily basis.

MSDS (Material Safety Data Sheet):

An MSDS is a form required by the government that provides detailed information on the safe use, handling and disposal of commercial and household chemicals. Each school must have an MSDS on file in their shop area and school front office for every chemical item in their inventory. Binders for these have been provided and must not be removed from the shop area. You can find the MSDS booklet on the district website through the following link: <http://env.aurorak12.org/> Students and staff should not be bringing items such as cleaning chemicals from their home for theatre use.

Scenery

Platforms: Platforms must be constructed of 2x4 wood with a minimum of ¾ “ wood or plywood decking, resting on legs or truss frames (a.k.a. parallels). Internal spanning supports should be no more than 32” apart. Vertical supports should minimally be of 2x4 wood with diagonal crossbeams preventing any sway or lateral motion. (Back and forth & side-to-side) Platforms 36” or higher will require a guard railing, on any side not used for entrances or viewing by the audience. No standing surface may be higher than 72” (6’).

Particle board, wafer board, OSB, MDF (medium density fiber board) or similar types of composite wood board that rely upon glues or adhesives holding together woodchips should not be used when building platforms. These boards are intended for wall sheathing and sub-floors.

They do not have sufficient structural strength for use as a platform, and their structural integrity can collapse unexpectedly after a very short amount of use. While less expensive than plywood of the same thickness, plywood is a safer and a more durable investment.

If a platform shows evidence of insufficient structural integrity, it must be removed from service.

Stairs: Stairs should have no more than a 7" vertical rise per step, each tread should be no less than 12" in depth, and the whole unit should be no less than 36" wide. Tread support should be no wider than 18" apart. A handrail shall be provided when the elevation is more than three steps. *Please remember to use glow tape on the corners and leading edge of every step!*

Ramps & Rakes: The International Building Code dictates a maximum of no more than a 12° grade for an angled surface. However, Actor's Equity recognizes an 8° grade as the largest angle that is still comfortable to act on. (For comparison, handicapped ramps are 8°).

Wheels and Casters

Due to the damage they cause to the stage flooring, wheels or casters with metal rollers are not to be used on stage. 3" (or larger) rubber casters are recommended for rolling platforms.

If anyone is to be standing on a wheeled device, stage brakes, chocks or shims must be utilized at all times.

Ladders, Lifts & Working at Heights

Students using a lift or ladder MUST be aged 16 years or older and completed the district required training. No exceptions.

Do not use a metal ladder around electrical sources.

Take precautions to avoid having students walk, or work, below when a task is being performed overhead on a ladder or lift or on a catwalk. Workers using tools overhead should consider having that tool affixed to them by means of a safety leash. (Leashes that affix the tool to the wrist or a belt-loop are available for around \$15.00. Homemade alternatives of cord can also be constructed.)

Encourage student workers to empty their pockets and remove items (cell phones, pencils, excess tools, keys) that have the potential of dropping.

Do not paint wooden ladders. Paint can hide cracks, damage and signs of structural failure. Please do not remove the labels on ladders that determine its strength capacity. A ladder that has its maximum strength label removed or covered is no longer considered fit for use.

Hardware

Drywall and decking screws have become the most convenient and useful fasteners for theatre construction. They're affordable, and fit nicely in a Phillips head drill bit. Two precautions to keep in mind:

1. New drywall screws can shed tiny slivers of metal that will imbed in skin; especially if you're holding the threads while screwing them into place.
2. When using drywall or decking screws, do not rely on only one or two to hold together a joint or construction. A minimum of three (3) is recommended. Neither type of screw can withstand a great deal of torque or sideways shear, and the longer they are, the weaker they become.

Paint.

Allow small amounts of waste paint to dry in their container before disposing of them. If you are disposing of large amounts of wet paint, thinner, or other chemicals, contact Environmental at 303-326-2115, who will place a work order for its disposal as hazardous waste.

Due to ventilation, spray paint and spray adhesive must always be used outdoors.

The usable life of paint is three (3) years from the day it is opened. Latex paint can mold.

Spray paint, thinner, cleaners, adhesives, stains and other flammable liquids and materials must be stored in your yellow flammable safety cabinet. Latex paint can also be stored there, but it is not required. Immediately dispose of any rags contaminated with flammable liquids.

Material Safety Data Sheets (MSDS) must be on hand for every toxic substance in your theater, including, but not limited to, spray paints, cleaners, thinners, stains and some adhesives.

Tools

All tools should be in working order. All safety guards must be intact and plugs must be free from fraying. Please do not by-pass the safety features included on power tools. Unsafe tools may be removed from use.

Guards on table saws and other power tools must be present, attached, and in working condition.

The old adage applies: Use the right tool for the job. Adjustable wrenches aren't hammers and screwdrivers aren't chisels. We've all done it, please don't.

When operating any power tool, safety glasses or goggles must be worn by all occupants of the scene shop. Ear protection must be available to all students and staff in the shop areas and their use should be encouraged.

Other Hazards

- Do not use a hot knife or acetone to shape Styrofoam. Styrofoam releases toxic fumes when heated or chemically melted.
- Be aware of decibel sound levels in the scene shop and when setting sound levels on stage. Damage to the ear begins at 85dba, approximately that of a loud truck, which is half way between a vacuum cleaner and a jackhammer.

On Stage

Combustibles

Aurora Public Schools and Aurora Fire Department states:

1. Hay bales and corn stalks may be allowed for a one-day event following these guidelines;
 - No more than five (5) untreated hay bales or cornstalks allowed.
 - No overnight storage, items must be removed from school property immediately after event.
 - Hay bales and cornstalks must be 20 feet from an exit and as decoration only, not in an area where people congregate.
 - Must have two (2) pressurized water or ABC type fire extinguishers within unimpeded access to the stage
 - A supervisor is required who has knowledge of extinguisher use and who has overall accountability.
2. Any other flammable decorations (i.e. leaves, dead trees, etc.) need to be approved by Risk Management and treated with approved flame retardant.

Treating with a commercial fireproofing product (i.e. Rosco Brand Flamex) must be done according to it's the product's directions. Please remember, fireproofing does not keep an item from burning, it only slows its ignition and the spread of flames. Homemade solutions of Borax are not approved.

APS does not currently require that set pieces or costumes be fire proofed. However, all large panel fabrics (Curtains, masking, drops) must be fireproofed.

Crepe paper and crepe streamers must be kept away from possible ignition sources, especially light bulbs. Please keep the use of crepe to a minimum.

All combustible substances should be disposed of immediately following the run of the show.

Flame: No flame on stage. This means no candles, no matches, no lighters and no lighting of substitute tobacco products. If the play calls for a candle or lantern, please use an artificial substitute. There are many types of battery-powered candles and torches that look very realistic but do not require a flame. If matches are required as a stage prop, remove the sulfur tips.

Aurora Public Schools does not endorse or promote the use of tobacco products by anyone, even in an artistic endeavor. Please reconsider staging that suggests the simulated use of tobacco products.

Smoke and Fog:

Quick Points:

1. Smoke and fog on stage, is a hazard.
2. All personnel (stage crew, actors, etc.) should be informed in advance of the intention to use smoke or fog and the type to be used. Before use, there should be a discussion of the hazards and precautions being taken.
3. Use only fog and smoke machines with the chemicals recommended by the manufacturer. Other materials may clog, or otherwise interfere with proper operation of the machine. Keep the fog machine in good repair and use as instructed. (Run distilled water through your smoke machine after each use).
4. Use the minimum concentration of smoke for the minimum period of time necessary. Avoid heavy concentrations when people are exposed.
5. Only allow essential personnel on the stage when using smoke and fog effects. Also evacuate any nearby areas where the smoke could reach.
6. On stage, interior sets or in enclosed areas, rapidly exhaust the smoke once it is not needed.
7. It is particularly important to exhaust the fog away from the audience or orchestra pit.
8. Direct smoke or fog away from the stage curtains. When the curtains get wet, their fire retardant abilities will become permanently compromised.
9. Minimize the exposure risk. If it is not essential for all rehearsals, then don't use it.
10. If the fire alarm system could be effected by the smoke or fog contact Risk Management.

Dry Ice: Dry ice is the safest way to generate fog *except* in enclosed spaces where the carbon dioxide can accumulate and reduce the oxygen concentration in the air. This could cause asphyxiation if the oxygen concentration falls below 20%. There is also the potential for risk if someone is lying down in the dry ice fog. Other hazards involve burning caused by contact with the substance, respiratory difficulties caused by the fog and possible burns caused by boiling water often used to create the effect. Please use heavy leather or insulated rubber gloves when handling dry ice. To avoid risk of explosion, do not store dry ice in an airtight enclosure.

WARNING: Dry ice can be used as a component in homemade explosives and should be monitored, stored securely, and allowed to dissipate following each evening's show.

Dry ice fog must be must be generated from a UL listed fog machine created for that purpose. Home made devises will not be allowed. For “smoking vial” effects, pieces of dry ice (smaller than 1” cubed) dropped in an unsealed container (with or without hot water) is allowable.
Dry ice must never be used when musicians are in the orchestra pit!

Chemical fog: Chemical fog must be generated from a UL listed fog machine created for that purpose. Fog machines must be placed level on the stage floor. Under no circumstances may any special effects device be flown, attached to the lighting grids, placed on the lighting catwalks, in the auditorium ceiling or in the orchestra pit where musicians are present. Fog should only be used in an open, ventilated space and should never be used in a small enclosure where an actor is present.

Fog has been known to affect people with asthmatic conditions in the cast, the audience and patrons who are on oxygen assistance. In the event that smoke might drift into the audience, warning should be given in the program so seating changes can be made.

No devices that burn any chloride (Ammonium, sal ammoniac, Zinc, Titanium tetrachloride) such as smoke cookies; smoke pots; smoke candles; smoke bombs, perchloroethylene, or magnesium may be used.

Fog Fluids: Fog fluids based on kerosene, fuel oil or other petroleum distillates, or liquid nitrogen may not be used. Due to potential long-term possible pneumonia complications Mineral Oil “crackers” are not recommended for indoor use.

Only certain commercially produced glycol fog fluids that use mixtures of water and alcohols, are acceptable for use.

Acceptable

diethylene glycol
triethylene glycol
polyethylene glycol
propylene glycol
glycerin

Avoid

dipropylene glycol
ethylene glycol
butylene glycol

Prolonged or intense exposure to any heated glycol product can be an irritant and long-term breathing hazard and proper ventilation precautions should always be taken.

Animals

Do not use live animals on stage. Live animals on stage can be a life and safety hazard. If one is absolutely necessary, prior approval by appropriate district personnel must be received. (Please refer to APS Policy IMG).

Vehicles

Motor vehicles may be brought on stage providing the following conditions are met and approved by Risk Management.

1. Prior approval obtained from both the site administration and District Facilities Department, so stage structural issues may be addressed.
2. The gas tank MUST not exceed one-fourth of full. Please do not drain the gas tank on school property.
3. The gas tank cover must be taped shut, or otherwise disabled so it can not be opened. If the cover locks, tape should be placed over the lock.
4. A plastic sheet or drop cloth should be put under the vehicle in case of fluid leakage.
5. Battery MUST be removed.
6. Engine MUST NEVER run while in the building. The vehicle may not be driven on-stage then disabled.

7. If the vehicles tires are to be deflated, do not roll it across the stage floor on its rims.
8. The vehicle must be removed immediately following the performance.

Lighting and Electricity

Please do not try to service the electrical system yourself.
Please contact the District Facilities Department to make repairs.

Students should not be performing electrical repairs to the lighting instruments, including the replacement of instrument plugs and bulb sockets.

Do not tie anything to, or hang anything from, electrical service conduits for any reason.

Hanging Lights.

Lights must be hung using a lighting C-Clamp or Yoke/Bridge clamp, tightened by a wrench, and must have a safety cable wrapped through the yoke and over the batten. Some newer instruments have a cleat built into the body of the lighting instrument for the attachment of a safety cable. Safety cables should also be used on barn doors, threaded through the barn door and through the yoke. *Safety cables only take a moment to use, please use them!*

Instruments must not share the same location on a pipe where masking is hung. Lights should only be hung on 1.5" piping.

A lighting instrument should never touch the masking. An instrument must never be focused directly into the masking.

Don't move or fly an instrument while it is on. This increases the chance of breaking the filament in the bulb.

Bulbs

When replacing a bulb in an instrument, don't touch the glass with your bare hand. The oils from your skin will create a "hot spot" which will decrease the life of the bulb. Clean the bulb with alcohol if this happens. Please remember to unplug and turn off power to a fixture when changing its bulb.

Cables: All cabling (a.k.a. "Jumpers") used as a connection between an instrument and where it plugs into the electrical source must be 12/3 SO (or a variation of SO such as SOOW.) with the appropriate 20 amp connector (stage pin or twist-lock). If the cable code contains a "J" in it (e.g. SJ, SOJ, SJTOW), it is not acceptable for use. No other type of electrical cable is permitted as a jumper or "two-fer". Unrated cables may be removed from use.

Cabling which extends out of the instrument to its plug (a.k.a. Leads) must be of 14 or 16 gauge Teflon coated high temperature wire bundled in a fiberglass woven sleeve and ending in appropriate 20 amp Stagepin, Twistlock or 15 amp Edison connector. *Please do not convert Leads into Jumpers.*

Make it a practice to tie excess cable to the hanging pipes with a piece of tie line; never wrap it around the pipe. It's bad for the flow of electricity. Have you ever seen a radio made from an oatmeal can and some copper wire? Please don't do it in your theater.

Extension Cords: Cords must be commercially constructed; UL listed and the 3-prong plug must be intact. Use only 12, 14 or 16 (25' or less) gauge wire cords. No lamp cords, zip cord or speaker wire. Please do not bypass the polarized plug or the grounding prong with an adaptor or

use a cord with broken prongs. Electrical Code prohibits the running of an extension cord through a hole or opening in the wall or ceiling or under or through a door or window.

Multi-plug, plug strips should be polarized, fused and grounded. Plug strips should be plugged directly into a wall outlet, never plug a plug strip into the end of an extension cord. Cords that show cracking, fraying or have damage to the external jacket should be removed from service.

Some practicals (Light fittings which have to light up on the set or any working appliance) and special effects systems/equipment may have smaller gauge wiring, which is acceptable, provided they are UL listed and are the original cords.

Please make an extra effort to avoid running an extension cord across sharp corners or objects, under scenery, or running them any place where they may get cut, pinched or broken. Do your best to run them where they will not be a tripping hazard for actors – if they must cross walking space, cover them with a piece of carpet, cable bridge, lighting ramp or tunnel tape.

Cords that run across areas of public access, such as aisles, must be covered with a cable bridge, ramp or tunnel tape. Covering them with duct or gaffers tape is not an accepted solution. Please contact the APS Maintenance and Operations if you need the proper equipment.

Extension cords are intended for temporary use only. If you find that an extension cord is seeing extended use in a repeated situation, please contact the APS Maintenance and Operations to discuss the installation of electrical service to that location.

Other Cables

DMX and other digital signals need high capacitance cable (not just mic cords) for better transmission.

Lighting Booms: Bases for lighting booms should weigh approximately 50# lbs, should be approximately 24" in diameter, and should have additional weight placed on the base. 1.5" piping MUST screw into the base via a threaded collar. It is best practice to use a side arm when hanging lighting instruments horizontally on a boom or elsewhere. Instrument yokes and clamps are structurally designed to suspend an instrument hanging directly below them.

Strobe Lights: Certain strobe frequencies (5-70 flashes per second) have been known to induce epileptic attacks and cause seizures in a minority of people (1 in 4000). Epileptics who are flicker-sensitive are likely to experience a full seizure if triggered. If this type of lighting is to be used, the audience should be warned at the point of ticket sale and also at the entrance to the auditorium. Flicker rates of 4 flashes/second or less are recommended and all strobes should be synchronized when more than one is used. Avoid using a strobe for longer than 60 seconds.

Back Stage

Makeup & Costumes

Some items to note:

Hairspray

- Hairspray is flammable. Keep it away from heat sources. The light bulbs installed around makeup mirrors can ignite hairspray. Similarly, wigs styled with hairspray can become flammable if too near a heat source (Especially stage lighting!)
- Too much hairspray in an enclosed area (Like a makeup or dressing room) can cause respiratory distress.

Makeup

- Infection, especially eye and lip infections can be spread through the sharing of makeup. Ideally, actors should have their own makeup kit. Dipping them in alcohol between users can disinfect makeup pencils and lipsticks. Mascara should NEVER be shared.

Costumes

- When designing costumes, always consider the possibility of an actor becoming entangled in a draped piece, or it becoming entangled with the set or staging. Stepping on a hem can cause an actor to fall, especially when using stairs. Masks can severely limit vision.
- Head lice can be transmitted through the sharing of hats.

Rigging

In the event that an item needs to be hung overhead, please contact the APS Maintenance and Operations before doing so. Some details to consider are:

- How much does the object weigh? This will affect the size, location and type of supports and anchors used.
- *Only drop forged eyebolts are acceptable for rigging.* These are eyebolts forged in one solid piece. The bent steel type are no longer be used for this purpose.
- Safe rigging may include (but is not limited to) the additional purchase of a number of items not usually kept in stock including: anchor shackles, quick clips, chain, wire rope, wire clips and channel nuts. A rigging system is only as strong as its weakest component.

Fly Systems

*******NOT ALLOWED*******

Ropes

1. The Safe Working Load of a rope is generally considered to be 1/10 of the rope's breaking strength.
2. A knot decreases a rope's breaking strength by 50%.
3. Nylon ropes will melt if they come in contact with a hot instrument.
4. If a line is worn, cut or fraying, please dispose of it.
5. No one ever got hurt using too strong a rope. Many have been injured using too weak a rope.

Wire Rope or Aircraft Cable: Do not use if it is fraying, broken, kinked or flattened.

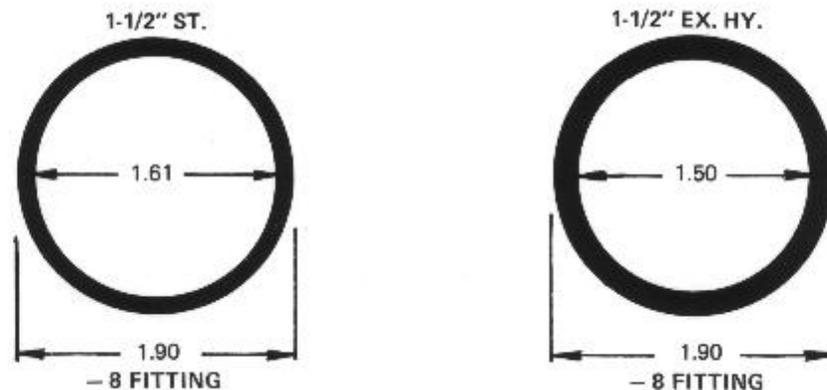
Chains: Chains used for permanent or temporary rigging, should be chosen based on their capacity ratings. Don't guess. Category 2/0 is easy to cut and supports 255 lbs. double it up to double the load rating. To be sure the chain will support the weight, divide the total weight by the number of supports. That number is the total load on each support.

For example, if you hang 16' of border lights whose total weight is 400 lbs., and use five support chains four feet apart, the load is divided into 80 lbs. per support. Since Category 2/0 supports 255 lbs., in single length, and 510 lbs. In double length, your safety margin is 6:1. Just be sure the weight is evenly distributed. Overkill is no crime.

For heavier weights use heavier chain or add more supports. Quarter inch chain is rated for 1300 lbs. Stagecraft, like any other specialty, has it specialty hardware suppliers. Why improvise when someone has already invented what you need?

Pipes: For all general theatre lighting applications 1.5" Schedule 40 steel pipe is required. Schedule 80 pipe may be used where additional strength is required. (The outside diameter of 1.5" SC 40 and SC 80 pipes is 1.90".) This pipe is most often used in the construction of vertical lighting booms, lighting towers and lighting ladders, and is also used as the 'fly pipe' in a counterweight fly systems.

The standard lighting pipe clamp (C-Clamp) that is used to hang most lighting fixtures is ideally sized and suited for 1.5" pipes. The typical force required to tighten the clamp (by wrench) cannot damage the pipe. Some other standard lighting accessories also use the same C-Clamp, including the side arm and the scenery bumper. Although both 1.25" and 2.0" pipe will work with most American and British C-Clamps, only 1.50" pipe (with a 1.90" outside diameter) is recommended for professional lighting applications (no exceptions).



Storage

Stacked Items

Fire regulations require stacked items to remain 24" below the ceiling in a room without fire sprinklers and 18" below in a room with sprinklers. For reference, each layer of block in a concrete block wall is approximately 8".

Lumber

Raw lumber should be stored on a rack or stacked neatly against a wall. Used wood must be free of nails, staples and screws.

Egress and Exits

Per fire regulations, paths through the shop area must be kept clear.

All exits must be kept clear at all times. Typical obstructions can include set pieces, lumber, costumes, prop tables, music stands, musical instruments, choir risers, sound shells and dollies.

Patrons

Do not exceed the maximum occupancy number. Spaces are provided in each theatre for handicapped patrons. Wheelchairs should not block exits or exit aisles.

Parents and Other Volunteers

All volunteers in schools must be registered through the APS Security Department Volunteers and Partnership Program. <http://security.aurorak12.org/volunteers/>

All volunteers must have a photo ID or volunteer badge.

Closing

"I know this guy who can make us a thing..."

We all know that guy. You might even be that guy. That guy has been a staple of theatre since the first Greek dramatists discovered that the winch to the *Deus Ex Machina* wasn't working and it was 10 minutes to curtain. That guy has been responsible for every innovation that has appeared on the stage or dazzled the audience or saved a show. However, that guy doesn't work Aurora Public Schools. Any costs incurred for new construction is paid by the school/department.

Theatre can be educational and entertaining while still remaining safe. There is no excuse to take unsafe risks for the sake of the craft. Unlike Broadway, sometimes the show doesn't go on. At APS we are as much responsible for the student's safety as we are their education, and both of these must come before the artistry of a show. In the hustle and stress of making opening night, it's easy to cut a corner, look the other way, or mean to fix that when you have the chance. Unfortunately, a shortcut can lead to injury, injury to litigation and litigation to liability: a situation that each of us, together and independently, should strive to avoid.

Working together we can establish practices that become instinct and second nature so we can reduce the frustration offstage and enjoy the talents of the young people and their directors onstage.