

STAGEHAND GUIDELINES FOR WORKING WITH PRODUCTION COMPANIES
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ATTITUDES

To be early is to be on time. To be on time is to be late. To be late is to not show up!

Be a problem solver. There are no problems, only solutions we haven't found yet.

Do not impose your own personal dictates. Be observant. Ask questions.

Working WITH people is as important as being a star by yourself. Those who are innovators and problem solvers are much more valuable when they can also disappear anonymously into a team.

Treat everyday people like they are famous and famous people like they are everyday joes. The talent gets enough public exposure, backstage and before/after the venue opens is their sanctuary. Respect it. This means **NO AUTOGRAPHS** unless they are **OFFERED**.

You will run into vegetarian acts who have in their riders no meat at the venue restrictions. Accept it, move beyond it, but if you want into this industry, don't gripe about not having a burger tonight. Better yet, eat before you get there and be ready for a tofu salad just in case.

If you are a smoker, accept that you may not be able to smoke until you are on the way home.

Always approach your job with a positive attitude. Think, always, "I can do that" or "I can get that done." It will affect the way your day goes.

Conversely, shouting, cursing, bitching, and lewd language are not conducive to a good working environment. These things create tension. Crew members have been sent home for this.

Do not show up for work under the influence of drugs or alcohol. That's the best way to be cut and banned from returning.

You do not need to be accessible to every person you know 24-7. When on the job, turn your cell phone off. You can check your voice mail during breaks. That's what voice mail is for.

Wear good, sturdy shoes. Never, ever wear sandals. Also, when working outside in the sun, black is the worst color you can wear. Having a sweat towel is also quite handy.

Only take a break when your department head tells you to. If you absolutely **must** take a break (ie. Medical issue, bathroom), **ask** your department head **first**.

Just because you are working, it does **not** entitle you to guitar picks, drum sticks, or any other used consumable. Please **ask** before taking.

DO NOT MAKE US HAVE THE STINKY TALK WITH YOU. Personal hygiene is very important. Yes, you will sweat up a storm while you are here...but if you arrive smelling like Roseanne Barr's shorts after a game of tennis, we are going to have a problem.

NO STAIRWAY TO HEAVEN. In fact, hands off the instruments/props unless you are **specifically, directly, clearly** directed to touch them.

The company you work for highly appreciates the work you do. The guys and gals that seem to be the boss or somehow out of your reach are there because they have earned their chops from doing everything you are doing now for hundreds or thousands of shows. They need you and rely on you, although they probably don't tell you. Be nice to them, open and honest. You will get this attitude in return. Unfortunately, because of the high number of stagehands they meet, they might be a little grumpy and untouchable at first contact. They don't ~~na~~ ~~hi~~ ~~es~~ ~~ra~~ ~~ly~~ .

Safety is the most important thing after "the show must go on". If you feel things are not safe, please mention this to the crew leader. If you are uncertain about how you are lugging, stacking, rigging, flying, touching or pushing, ASK.

TECHNIQUES

There is no one correct way to roll cables BUT there is only one correct way per company. Ask. And learn how to roll cables: circular, over & under, etc. Cables never forget and if they are rolled differently than they are accustomed to, they can be damaged. Besides, it pisses off the stage tech at the next setup.

Case lids are usually identified by matching numbers on the case and lid, words like "FRONT" and "BACK" written across both the lid and case, color codes or some other method. Pay attention. Putting the wrong case lids on cases can warp the case.

Be gentle with things like snake latches and other multi-pin connectors. They are delicate and very costly.

When dealing with mic/light stands, find out how the company wants their stands to be stored. Usually, fully collapsed is the accepted method. If you leave a telescoped boom out, since it is thinner than the rest of the stand, it can get bent and, therefore, ruined. Again, if you look in the case at stands already in there, you can usually figure it out yourself.

When loading trucks, be respectful of the wheels. DON'T ram the wheels onto the lift gate. This will bend the casters. Casters are at least \$25 each.

Never ride a lift gate up to the truck box while holding gear. If a case, speaker stack, truss, etc. starts to roll, you aren't going to stop it. It will simply take you off with it. This is the most unsafe thing you can do in all of your stagehand work (on the ground, that is).