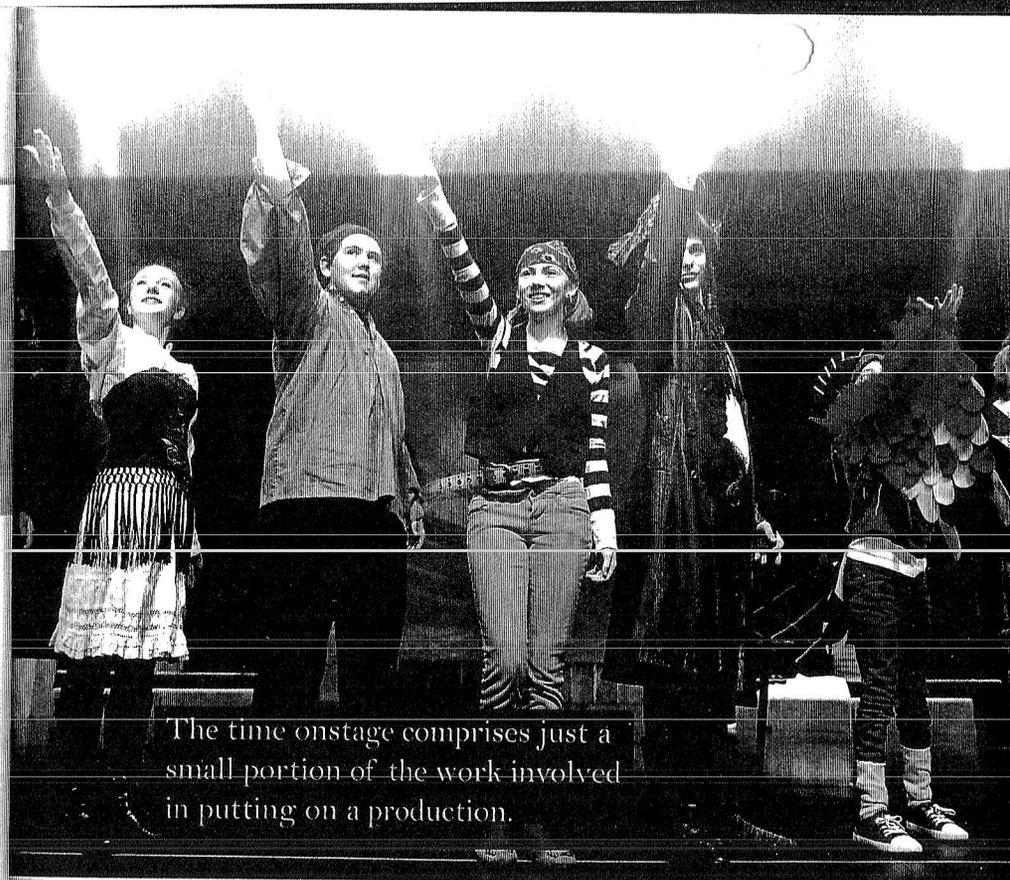


## CHAPTER THREE

# The Steps of Staging a Production

**T**here are three steps involved with staging a production: preproduction, rehearsal, and show time. Preproduction allows the theater company or group staging the production time to plan a budget, acquire any licenses required to stage a particular play or musical (or other type of performance), hire a director and members of the stage crew, plan for and conduct auditions, and select the cast, in addition to a multitude of other tasks. During rehearsals, the stage crew designs and builds the sets; costumes are designed, sourced, and made; and actors learn and memorize their lines, in addition to any music, lyrics, or dance steps. In short, cast and crew prepare everything to put on a show. At show time, audience members at last get to see the final product! As they enjoy the show, the crew is backstage making sure that everything goes off without a hitch. Even with a great deal of work behind them, cast and stage crew continue working hard, even after the last curtain falls on the final performance.

While it might seem like the hair and makeup crews involved in a theater production have a pretty simple job—applying an actor's lipstick or pinning



The time onstage comprises just a small portion of the work involved in putting on a production.

a wig in place before a performance—there is a lot more to it than that. Everything must go off without a hitch, and that requires planning and foresight. Let's take a look at what the hair and makeup crews are up to during each step of a stage production.

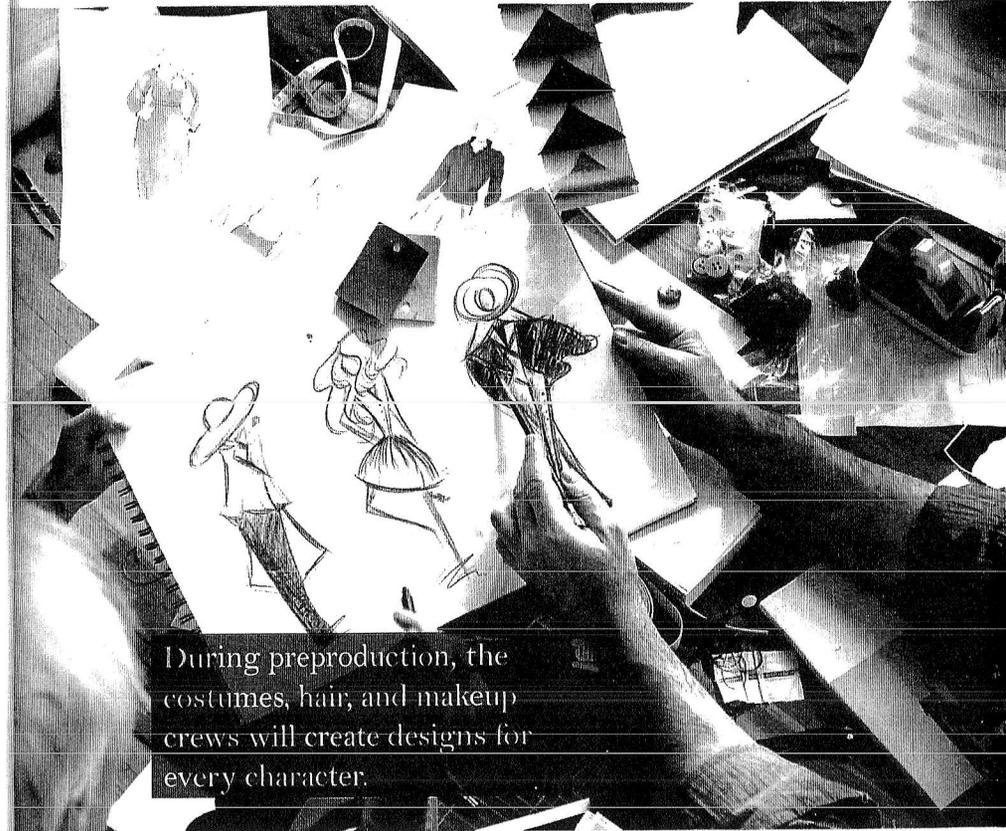
## Hair and Makeup Preproduction

A theater company decides to stage a production. The project has a producer or producers, and the project has a set budget. The theater's artistic director has a vision for a dark, gritty interpretation of one of Shakespeare's tragedies. Or she envisions a bright, flashy production of a musical that was formerly a big hit on Broadway and will likely bring in a large audience and sell out all performances. The show

officially enters the preproduction stage. A costume designer is hired. He or she has a vision of color and simplicity. Now it's time for a hair and makeup designer to come on board and take on the important role of planning a "look" for the characters.

A theater's budget for hair and makeup may be as little as a few hundred dollars to as much as a few million dollars. If you've worked in hair and makeup on a high school or local theater production, you might know that sometimes there's no budget for it at all. How a show is budgeted, who is hired to do what, and how many people can be brought in varies from show to show and theater to theater. If the budget is high and if costumes are elaborate, requiring hair and makeup design to help bring the whole thing together, often an individual hair designer and makeup designer will be brought on board. Sometimes those designers will be one and the same. (We'll discuss the role here as if one person is performing both jobs.)

Once a hair and makeup designer is brought on, he or she will meet with other members of the crew to begin to formulate a plan. According to the Simpson College theater department website, a hair and makeup designer will first read over the script and work with the costume designer to begin to create a costume breakdown for the entire performance. The designer will draw up some sketches to share, collaborating with stage management in order to ensure ease of transition between costumes and to make sure that the production's vision is maintained. If a play has a specific historical setting, a hair and makeup designer will need to be mindful of historical



During preproduction, the costumes, hair, and makeup crews will create designs for every character.

and cultural accuracy. Research is a big part of being a hair and makeup designer. Many designers have a library of go-to resources, often kept in the theater so they can be accessed as needed.

A hair and makeup designer will also work with costumes and other departments in order to figure out a hair and makeup budget. Does the theater have wigs, makeup, and other supplies at the ready, or will other items need to be purchased? Who will be in charge of purchasing those items?

Meetings are a very important part of any stage production. **Budget meetings** help crewmembers

and department heads come up with individual department budgets, allotting available funds where they are needed most. Creative (or design) meetings allow members of different departments to share and collaborate on creative ideas. And meetings take place as frequently as time will allow in order to get every little element squared away. Several meetings a week are common. A hair and makeup designer might also attend actor auditions or callbacks in some cases.

Once a design is completed, the hair and makeup designer will share color copies of the final design with the director, stage manager, **costume shop** manager or costume designer, and lighting designer. A designer might also be expected to formally present the design to the cast and other members of the crew. A hair and makeup designer may also be in charge of hiring his or her own team of wig/hair stylists and makeup artists as part of his or her preproduction tasks. Stylists and makeup artists will usually come on board around the same time that acting parts are cast.

If wig stylists or makeup artists are around during preproduction, they might be found in the costume shop—where all costume materials, including clothing, jewelry, hats, costume props, wigs, and other costume accessories, are kept—checking out what's available, putting together a list of things they will need, or meeting with the hair and makeup designer to collaborate on some design ideas. Most stylists and makeup artists, however, aren't really needed until the show is cast. That's when their work begins, for the most part.

## Rehearsal for Everyone

As rehearsals begin, a hair and makeup designer's workload might change a little. With an approved design in the bag, the hair and makeup designer—often coordinating with the costume department—will begin to assign specific tasks to the members of the crew. All departments, including hair and makeup, will come together for frequent production meetings. These meetings are just a way of sharing information among different departments. If you spend all of your time in the costume shop, you won't have much time to have a chat with lighting on a daily basis. Production meetings bring all departments together to help keep things running smoothly.

Rehearsals aren't just a chance for actors to run their lines. They're for everyone involved in a production. A hair and makeup designer might take this time to watch the actors onstage to see what's working and what isn't, and how this will affect the hair and makeup design. It also provides an opportunity for a designer to read along in the script, take notes, and get familiar with the cues.

## Rehearsals for Hair

During the rehearsal stage, a wig stylist, often working alongside a member of the costume crew, will head into the costume shop and begin to pull wigs from the available stock. Most items in the costume shop were used in previous productions. Since theaters have limited budgets, the costume shop

manager will very often salvage and reuse anything and everything. This includes wigs. The stylist will then assess what can be done to make a wig “work” for a particular character and actor. A quality wig can be styled a variety of ways, even trimmed and repurposed (by an experienced hair or wig stylist) to fit a production’s specific needs. If the costume shop doesn’t have the necessary wig or something that can be made to work, a wig stylist will have to purchase, borrow, beg, or rent one, being mindful of the budget, which is almost always a part of the costumes budget. (A purchased wig will go into the costume shop stock to be used for future performances once the production ends. Every purchase is an investment in future productions.)

Wig stylists will often schedule a moment with an actor to have him or her try on a wig. It’s not uncommon to see members of the hair and makeup department waiting with a wig in the wings during a rehearsal for a moment of an actor’s time. Once a wig has been selected, fitted, and approved by the costume designer/hair and makeup designer, it will be stored among the other materials assigned to a specific actor and tagged accordingly. If the costume shop keeps a log of costume pieces, someone in the department might update the database to assign a specific piece to a specific actor. Every costume shop is different in terms of organization. It’s a good idea to familiarize yourself with the system of organization at every theater at which you work.

A hair stylist can also double as a wig stylist. They can be one and the same or different people with vastly different roles, depending on the production,



Wig stylists often show up hours before a performance starts to curl, comb, clean, and repair wigs.

the theater, the budget, and any other number of factors. If an actor will go onstage with his or her own hair, a hair stylist will often schedule time to meet with him or her and try out some styles to see what will work. This is also a great time for a quick skin test to make sure that the actor will not have a reaction to any chemicals in the wig adhesives or the wig itself. Test adhesives behind the ear, using a Q-tip. If that skin or the skin under the wig becomes red and irritated, the actor is having a reaction. Switch to a hypoallergenic wig tape or swap out the wig. The rehearsal period is actually a perfect time for hair and wig stylists to “rehearse” a style, see how quickly it

can be done, and do some style-change test runs to see how much time it will take. Hairstyles for the stage must work well with every element of an actor's costume, including hats or headpieces.

## Hair 101

Most professional theater productions will hire a licensed hair or wig stylist. A community theater might not be able to afford one, in which case they might rely on volunteer hair stylists. A hair stylist new to working on stage hair will want to learn the basics before going into the rehearsal stage and beginning to interact with the actors and formulating a hairstyle plan.

First to consider is whether the actor will require a wig or if his or her hair can be styled appropriately. If the show requires hairstyle changes, you might want to opt for using a few wigs that can be styled in advance. If one hairstyle will do and the actor's hair can be styled in a manner that is functional and appropriate, you may choose to go in that direction.

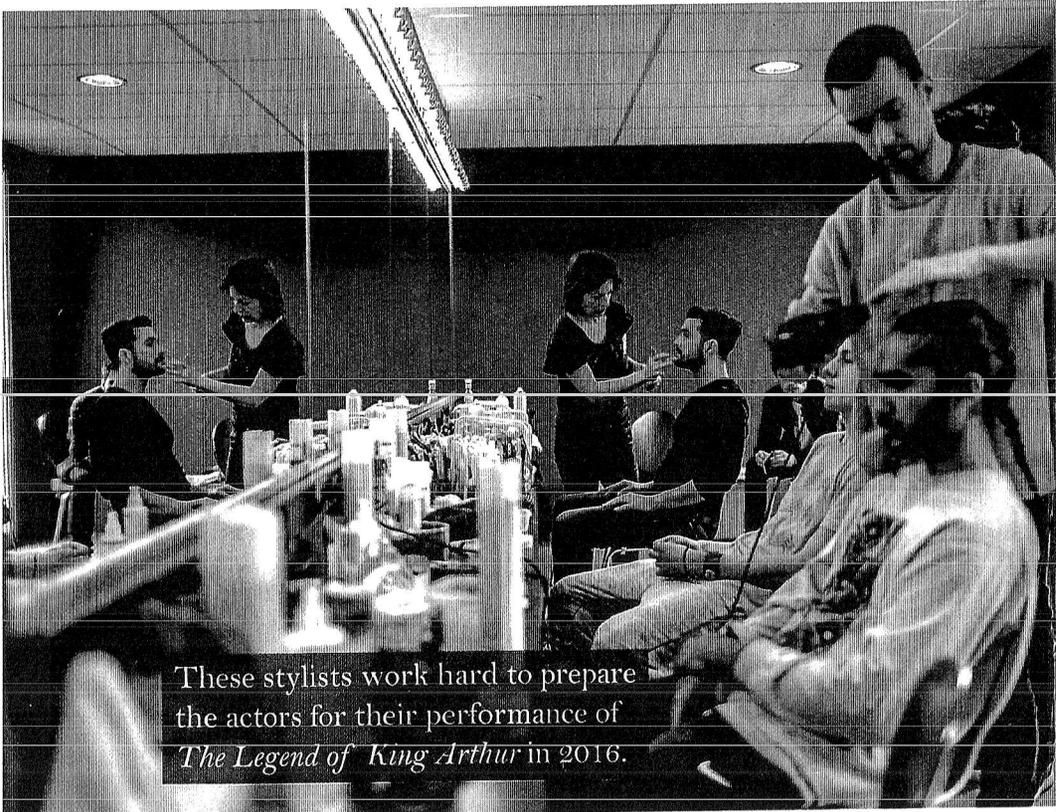
Simplicity, unless the script calls for something extraordinary—*Hedwig and the Angry Inch*, for example, requires several elaborate hairstyles—is usually the best rule of thumb when styling hair for a stage production. You don't want an actor's hairstyle to distract from his or her acting. It's also important to ask an actor what he or she wants and what he or she is comfortable with in terms of hairstyles. Most actors like to have some say in how their character will look onstage since they are the ones presenting the character to the audience. It's a great idea to

walk into a first meeting with an actor with a design in hand and a solid plan for how the design will be carried out. Then listen to any suggestions or preferences. It's important to let an actor know how much time he or she will spend having his or her hair styled before each performance—and how much time it will take, later on, to remove the costume.

Styling hair for the theater requires a lot of research at times. If you are looking for something really unique and bold or a look that is relevant to a certain time period, the internet is a great resource. Hair stylists post step-by-step style tutorials on YouTube.

You'll also want to familiarize yourself with different lengths and textures of hair. Styling coarse, curly hair is very different from styling thin, straight hair. Each type of hair requires different tools. Be sure to keep a variety of combs on hand, and familiarize yourself with each type. A tail comb is best for parting and sectioning hair because it does precise work. Wide-tooth combs are best for thick, curly hair as they won't tangle in the hair as easily. An afro hair comb or pick is best for African American hair.

You will also want a firm understanding of the different sizes and styles of bobby pins, hairpins, rollers, and styling tools such as curling and straightening irons and blow dryers. Investing in a curling or straightening iron that has an auto-shutoff function is a great idea because you never know how quickly you will be distracted, jumping from one hairstyle to the next before a performance. A blow dryer with a diffuser attachment and a concentrator attachment that can be swapped out as necessary is



These stylists work hard to prepare the actors for their performance of *The Legend of King Arthur* in 2016.

also a great investment. This allows you to use one tool for many tasks.

Remember that the decisions that you make as a hair stylist will speak volumes about a character before he or she even opens his or her mouth. Messy, unkempt hair reflects a chaotic life and lifestyle. Neat, tidy hairstyles might make the audience feel like a character is very organized, perhaps even to a fault. Curly hair might convey a sense of wildness and fun, while straight hair might make a character seem more prim and proper. The same goes for accessories. A neatly tied hair bow says one thing about a character, while one that has come untied and trails down the

back says another. So it's very important to step back and ask yourself, "What does this hairstyle say?" Once you've completed a look for a character, be sure to take a quality picture so that you will be able to add it to your portfolio.

## Facial Hair Styling

Hair styling also includes any facial hair—beards, mustaches, eyebrows, sideburns, etc. Facial hair might be fake and applied using **spirit gum**, a special adhesive that is safe for skin application.

There are a few types of fake facial hair. The first is a ready-made mustache, beard, or other type of facial hair that has been styled and simply has to be glued on the face or attached using adhesive tape. (There are fake beards that attach to the ears using elastic or hooks, but you want a more foolproof method of attaching the beard for a theater production.) More realistic beards are woven using a special type of lace. These are attached using spirit gum and can be trimmed, if necessary, to adjust the style. (These can be expensive, so leave any trimming to an experienced stylist.) You can also simply apply loose strands of fake hair to the face using spirit gum. This is a good application technique if the actor simply needs the appearance of stubble or a light beard.

Facial hair color should match wig hair or natural hair as closely as possible. If a wig is being repurposed or trimmed anyway, you might want to hang on to any trimmings and repurpose those for facial hair. This is a great way to make sure that the

hair colors will match. Additionally, wigs or false facial hair can often be dyed to match another shade. Just be sure that the product is safe to use with dye. Plastic-based fake hair will not take color as well as real hair or hair made from organic materials.

Facial hair worn on the stage might also be real, on some occasions. When *Fiddler on the Roof* was revived on Broadway in 2015–2016, many of the actors grew and maintained their own beards rather than opting to wear fake facial hair, according to an article on the TheaterMania website. The downside of this is that an actor must keep the beard even when it starts getting hot outside. If a cast member decides to grow and maintain his own beard, you might consider adding a beard trimmer to your styling kit, as well as an appropriate balm or wax.

Facial hair is part of a costume and sometimes requires just as much forethought as a wig. Again, the internet is a great resource for checking out beard, mustache, and sideburn styles throughout history.

## Rehearsals for Makeup

As with hair and wigs, makeup artists also need a moment to “rehearse” a look. Makeup artists often practice elaborate or complicated makeup designs on themselves, volunteers, or friends before trying them out on the actors. If an actor has sensitive skin or skin prone to breakouts, a makeup artist will often experiment with a variety of products to get just the right blend. If a show requires a makeup special effect, a makeup artist will begin to find or create any necessary prostheses—noses, whiskers, scars, etc.

Many of these items are crafted for a specific actor using latex. If you’re new to making prostheses, there are resources online and in books to help you learn the process, but only practice, and a few failures, will truly teach you the art.

Once a makeup artist feels confident about a design, he or she will schedule time to “rehearse it” with the actor. This is especially necessary if the look is complicated, elaborate, or requires a lot of time to apply. The actor should feel comfortable speaking lines, singing, dancing—whatever is necessary—while wearing his character’s makeup. If something isn’t working, a makeup artist will go back and make any necessary changes to the plan.

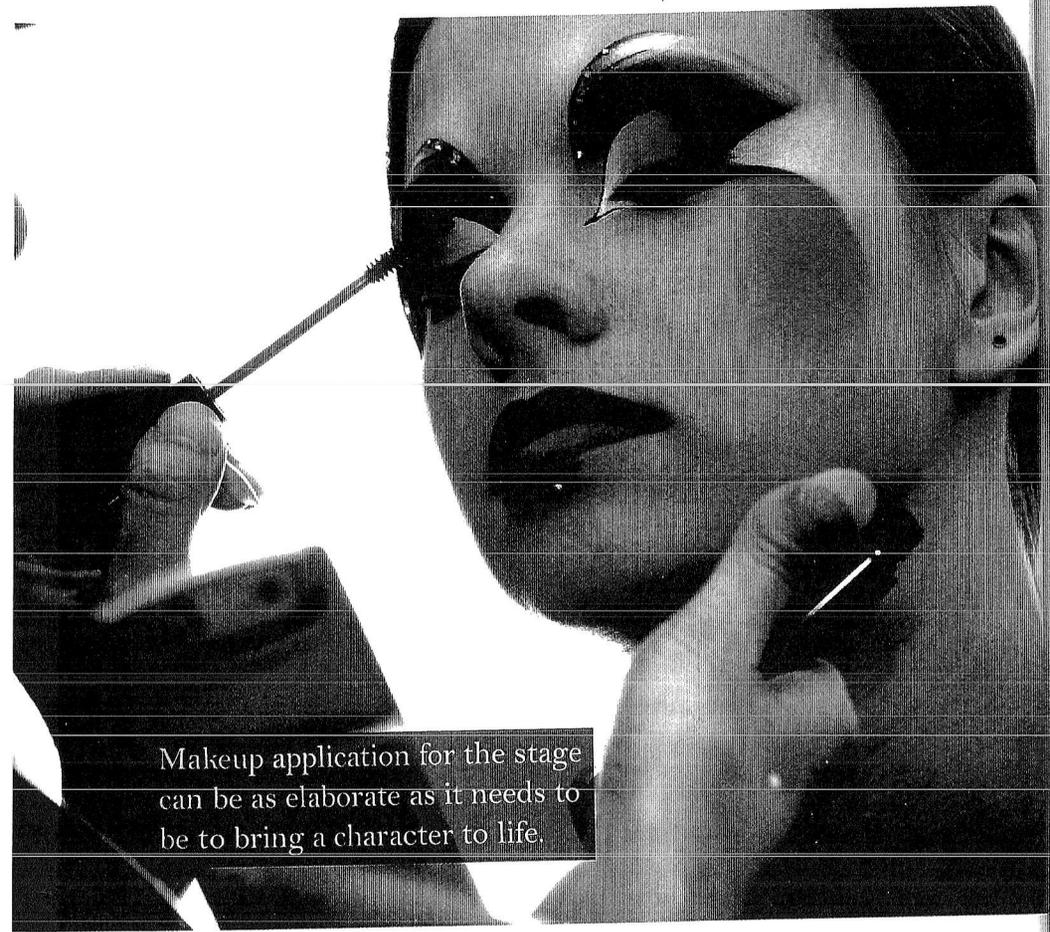
Says makeup artist Lindsey Bacon, “The great thing about makeup for theater is that you get a few **dress rehearsals** to test out how your looks will fare under the lighting before the audience will see your work. You also have the whole run of the show to tweak the looks you’ve designed until they’re perfect.” An artist’s work is never done.

## Makeup Know-How

Theater makeup is very different from the type of makeup people use every day. “Makeup for theater is much more like painting,” says Bacon, “and your imagination is the limit.”

Makeup for the theater is not an exact science. Nor can it be bound by any limits to creativity. If you think you can do it, you can do it.

If you wear makeup yourself, chances are you know every little thing about your face—how to



Makeup application for the stage can be as elaborate as it needs to be to bring a character to life.

contour your nose just the right way, which cheek stain to use with your skin tone, the right lip color for everything you do with your eyes. But, as a makeup artist, it's important to understand every type of face and every skin tone. You should familiarize yourself with applying makeup to different eye shapes. Deep-set, monolid, hooded, and protruding eye shapes (among others) all require very specific makeup application styles. Read up on each, and practice applying makeup on different eye shapes until you feel comfortable with the skill.

Theater makeup is not meant to make an actor look dreamy up close. It's meant to help an actor be seen from the audience and not look washed-out under the stage lights. If you are applying makeup for a stage performance for the first time, that's an important rule to follow. Application is simple if you keep that in mind.

Remember that, in most cases, theater makeup is meant to say something about a character, so it's important to keep that in mind as you begin. Pink or coral shades and a touch of highlight on the cheeks are going to convey youthfulness, while dark colors and rouge tend to come off as more mature.

First, start by having the actor wash his or her face. Then use a toner and moisturizer. Then you'll want to pick the right foundation to go with the actor's skin tone. It's a great idea to go "warm" with the tone and not too cool, unless the character is sick or a ghost. Blend the foundation in well, making sure to blend at the hairline and jawline. There should not be a stark contrast at these places between the makeup and natural skin tone. You'll also want to familiarize yourself with contouring. Most beauty stores sell contour palettes, which give you a selection of skin tone colors. Highlight the nose and cheeks with a lighter color and use a darker color around the nose and under the cheekbones to give the face more definition from a distance. Line the eyes with a dark color, black for a more dramatic look and brown for a more natural look. Draw in eyebrows using a pencil in a dark shade of black or brown. When you have created the desired effect, be sure to apply powder liberally (and use a setting spray, if you have one).

After each performance, remind actors to remove all makeup using a gentle cleanser and follow up with a moisturizer. Skin can be very sensitive after application and removal of heavy makeup.

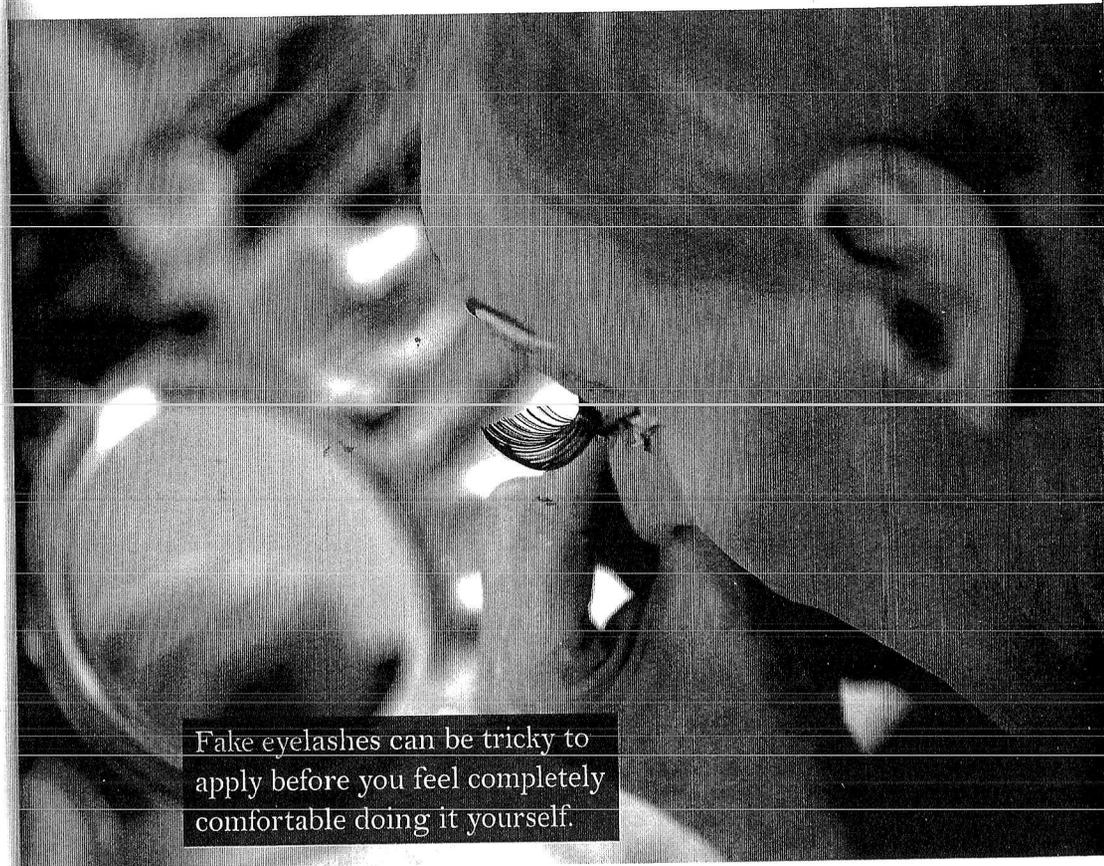
Safety is extremely important when it comes to makeup application. Always wash brushes and other makeup applicators between uses on different actors. (Having several spares helps if you don't have time to wash your brushes and let them dry.) At least once a month, be sure to go through your supplies and discard and replace any makeup that is expired. Keeping your supplies clean and up to date helps reduce the spread of infection.

After each performance, your makeup kit will likely be in chaos. Always take the time to put everything back where it belongs and clean all of your makeup brushes thoroughly and set them out to dry in a clean, dry location.

## Fake Eyelashes 101

Fake eyelashes fall into the responsibility of the makeup artist, unlike other types of fake facial hair. This is for a few reasons. First, fake eyelashes are usually part of a makeup design. Second, they require a gentler type of application and adhesive.

Different styles of fake eyelashes have been relevant at different times throughout history, so be sure to do your research before picking out a pair. The doe-eyed look of the 1950s was often created by using a half lash glued from the center of the lashes to the outer edge of the eye. In the 1960s, women



Fake eyelashes can be tricky to apply before you feel completely comfortable doing it yourself.

often wore more than one pair to capture the look of a thick, extravagant lash line.

Before applying a set of fake eyelashes, you might want to give them a quick trim. Natural eyelashes are shorter at the inner corner of the eye. You can also cut the lash into individual sections if you find that this makes them easier to apply. Mascara should be applied before lashes are glued to the lid, although you can make **touch-ups** afterward. Otherwise you run the risk of pulling the lash loose or irritating the eye. Other eye makeup should be applied first as well. Use

only eyelash glue, never any other kind of adhesive. Apply a thin, even coat of glue to the base of the fake eyelashes and place them as close behind the natural lash line as you can. Secure the center first, followed by the inner corner, and finally—very gently—press down the outermost corner of the lash.

Fake eyelashes should be worn exclusively by one person, and they should be cleaned and dried after every use. Infections like conjunctivitis (pinkeye) can spread from one eye to another on fake eyelashes or on an unwashed hand.

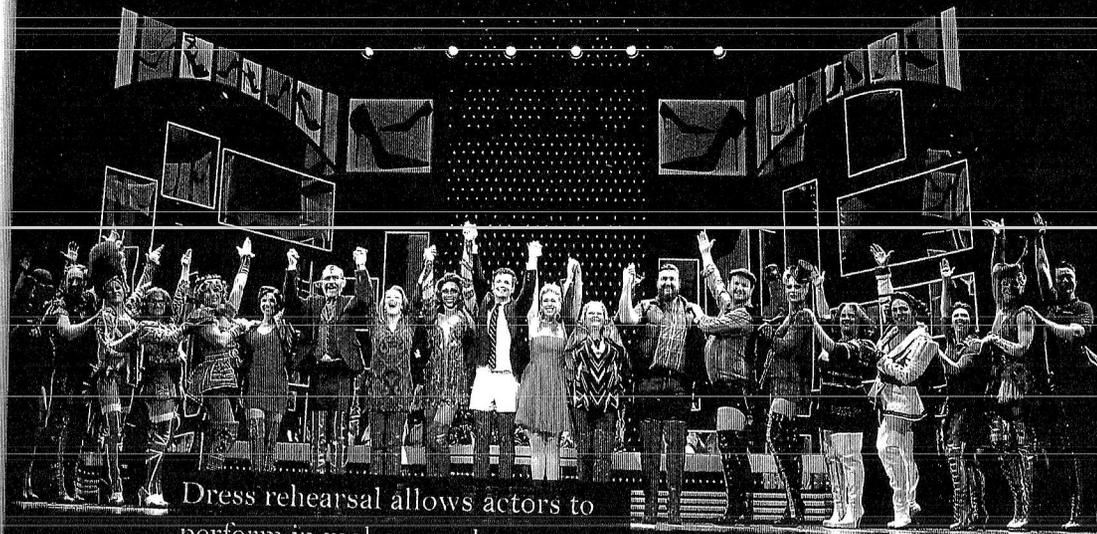
## Special Effects Makeup 101

Many of the same early steps of makeup application go for special effects makeup as well. Have the actor wash his or her face thoroughly. Apply any prostheses first. If you apply makeup before attaching a prosthetic nose, scar, or other facial enhancement, the adhesive won't work as well. Makeup is applied after that. As with a simpler makeup job, use powder or a setting spray to keep the final product from running or smearing.

## Dress and Technical Rehearsals

In preparation for a show opening, there are rehearsals both with and without costumes. They all help wrap up any last issues before opening night.

At a **dress parade**, actors put on their costumes and stand before the costume designer and artistic director so that they'll have the chance to see everyone together. If, for instance, a specific color



Dress rehearsal allows actors to perform in makeup and costume before the first performance.

scheme has been chosen for the lead actor, and another actor is wearing that color during dress parade, the costume department will have the opportunity to make a change. As a member of the hair and makeup crew, you will almost definitely be required to attend the dress parade. Be prepared to take notes and write down any issues you'll need to address in the following days. Dress parade is also a great time to take pictures of styles for which you were responsible so that you can add them to your portfolio.

The dress rehearsal allows the actors to run through an entire performance in costume. Costume and hair and makeup crewmembers are on hand for

dress rehearsal to help with costume changes, style changes, or quick fixes. The dress rehearsal is usually followed by a quick meeting that gives everyone involved in the production the chance to discuss and address any issues.

The **technical rehearsal** is a rehearsal during which the performers run through an entire performance, but the focus is on getting lighting and sound cues right. A dry tech rehearsal will include only crew and designers, no actors. Wet tech will include actors, but often they won't be required to be in costume. The hair and makeup department might still need to be on hand for the tech rehearsal, so be sure to check in with your head of department before taking that night off.

After each of these rehearsals, the hair and makeup and costume departments as a whole might sit down to discuss any last issues. Be sure to take notes during these rehearsals so that you don't forget any important information you might like to bring up during the meeting. Opening night is now just around the corner.

## It's Show Time!

Several weeks of hard work have passed, and it's finally opening night. By this point, everyone—cast and crew—knows the parts that they will play, both onstage and off. First of all, congratulations! You made it to opening night—arguably the most important night of an entire theater production. Secondly, don't get comfortable just yet. There is still a lot to do.

## Opening Night Hair and Wig Prep

If you arrive early for any performance night, let it be opening night. This is your chance to not only get a step ahead on your preshow prep, it also gives you a little extra time just in case anything goes wrong. On opening night, many members of the cast and crew are going to have the jitters. Actors are going to be hiding in the corner running lines one last time. They're going to be distracted and nervous. Giving yourself a little extra time will take some of the stress off of you as you try to do your job.

By opening night, you should have a system in place for how and in which order actors need to be styled. But it can't hurt to go over your to-do list one last time before you jump in to your preparation. Wigs can be styled before actors arrive, so focus on that first. Make sure that every wig is accompanied by a wig cap. Count wig caps twice to make sure you have enough of them, and then put two extras in your pocket, just in case.

As actors begin to arrive, focus on the most complicated hairstyles (usually those worn by women) first. You will need to coordinate the schedule with the costume and makeup departments. (Large, professional productions might also require that an actor wear a mic pack and small microphone, sometimes disguised under the wig or hidden at the hairline. A mic check for this microphone should take place before you have an actor put on a wig. Otherwise, you might mess up your work by



removing and replacing it. Coordinate this with the sound/tech department.)

Makeup usually needs to be applied before a wig goes on. (Otherwise you won't get a clean application of makeup.) You'll need to coordinate with the makeup department to give everyone time to do his or her job. The same applies to a costume that needs to go on over the head. The wig should be the costume's

final touch, just to keep your hard work from getting messed up. Before the curtain goes up, double-check your **emergency kit** to make sure you have all of the necessary combs, pins, and extra wig caps. That kit will be your best friend and should never leave your side.

Remember that teamwork is doubly important on opening night. Everyone is going to be stressed, and it's important to keep a cool head. If someone seems impatient, it's probably not personal. That's just opening night stress!

## Opening Night Makeup Prep

Makeup artists work alongside and coordinate with every crewmember involved in costumes and hair. Make sure that you arrive early enough to the theater to give yourself plenty of time to prepare your workspace. Once actors start to arrive, the clock will be ticking until the curtain goes up. It's important to stay on task, and the best way to do that is to be extremely organized and communicate with the other members of the crew.

When it comes to makeup, it's important to start with the most complicated, elaborate work first. Any special effects makeup that requires a lot of time to apply should be your top priority. This includes application of any prostheses or aging makeup. Time must be set aside if an actor also needs facial hair. Follow these with simpler and less time-consuming work. Experienced cast members might even apply makeup themselves. Just be sure to check in before show time for any final touch-ups.

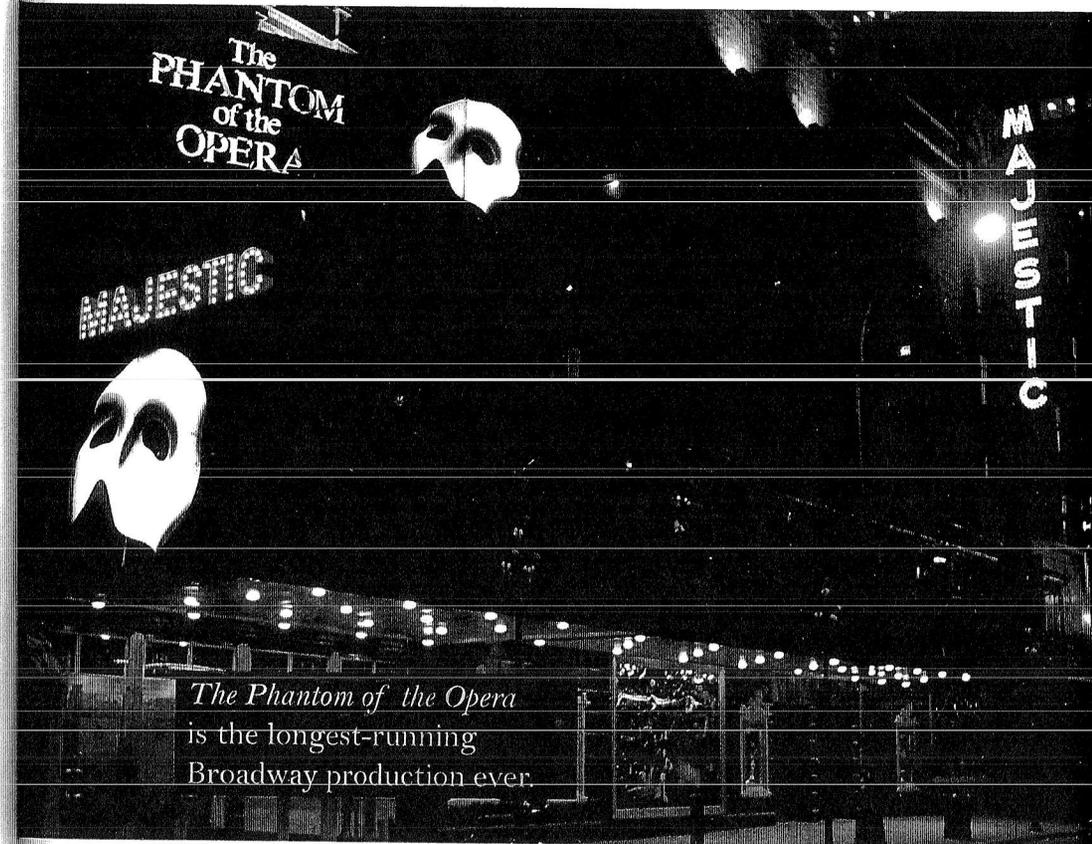
## During the Performance

Once the audience starts to arrive, someone (usually the stage manager) will alert everyone backstage that conversation will need to be kept at a lower volume. Sound carries differently in every theater. You never know what an audience member might hear. A big part of theater is creating an illusion for the audience. Overhearing conversation coming from backstage takes audience members out of a performance. During this time, actors will also want to stay backstage. The costumes, hair, and makeup in a theater production are meant to be part of the “reveal” the first time a character takes the stage.

Once the performance begins, it's up to you to keep track of your cues. You'll also want to keep an eye out for any hair and makeup issues and be ready to jump in and make a quick fix. Remember to keep your emergency kit on you at all times. However, do take time to step back and enjoy seeing your work onstage.

## A Show's Run

Theater productions can run for just a few performances. Some, like highly successful and profitable Broadway productions, might run for more than a decade. As of the summer of 2017, *The Phantom of the Opera* was the longest (continuously) running production in Broadway history. (*Moose Murders*, a widely panned comedy from 1983, is among the shows that opened and closed on the same night. However, some shows have closed during preview performances, including *Breakfast at Tiffany's*



with Richard Chamberlain and Mary Tyler Moore.) *Phantom* opened on January 26, 1988, and was still running nearly thirty years later at the Majestic Theatre in New York. During runs of that length, however, crewmembers and cast will move on. These people will be replaced as the production continues.

Runs that last a few weeks, which is typical for school and community theaters, usually retain all crewmembers for the entire run. And as time goes on, everything will start to feel instinctive. You might even start to feel relaxed before each show, knowing that you already have everything in hand. Just

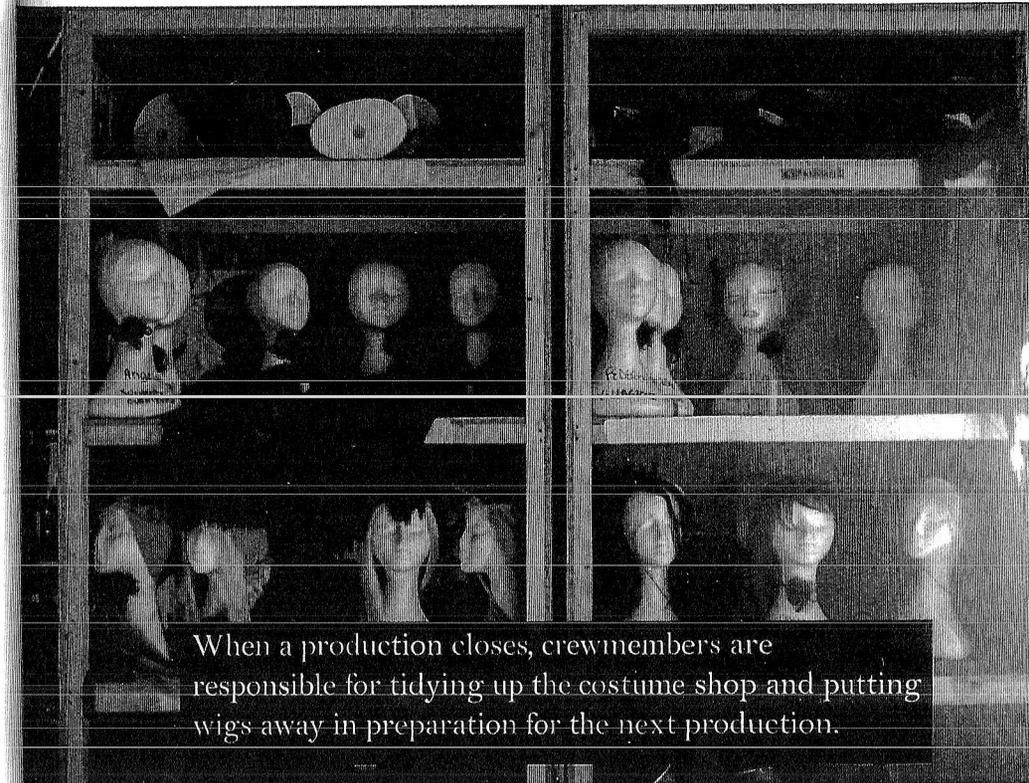
remember to keep on your toes. Anything can happen! This is theater, after all.

## The Final Curtain

After the cast members have taken their final bows and the curtain falls on the last performance, the job isn't quite over for the crew. However, on the night of the final performance, there will likely be a party for cast and crew. This is your time to celebrate a great run, give hugs, and eat pizza! You did a terrific job.

Over the next week, you and other members of the crew will begin to clean up and put everything away. The costume shop manager will likely be in charge of coordinating cleanup in the costume shop. Any wigs that you used will need to be cleaned and stored in a place where they can be found easily for future productions. (There is usually a wig room or section in the costume shop, and by the time a show closes, you should be familiar with how it is organized.) You will also likely need to do a wig room inventory. How many wig caps are still usable? Do more need to be ordered for the future? Anything that belongs to the theater should be stored in its proper place. If you brought any supplies from home, like a curling iron or blow dryer, be sure to take them home with you. (Otherwise they might get adopted by the theater.)

If you're a freelance makeup artist who was brought in for one production, check your kit and make sure you didn't leave anything behind. Clean up your workspace and any equipment or supplies owned by the theater, and put them back where they belong.



When a production closes, crewmembers are responsible for tidying up the costume shop and putting wigs away in preparation for the next production.

Once the production has closed and your part in it is done, take some time to update your résumé to reflect your hard work. Especially if you work as a **freelancer**, keeping your résumé up to date and ready to send out for your next job is important. Also take a break and spend time with friends and family. Working in the theater can be consuming, so it's important to find time to reconnect with others. Downtime is key to getting ready to go back to work.