

# COMMUNITY PLAYERS PRODUCTION GUIDELINES

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## **Revisions:**

Prepared by the Board of Governors 1991, 1995, 2000, 2002

Revised by the Playreading Committee 2004, 2007, 2011

Revised by the Board of Governors 2016

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## **Distribution of this policy statement:**

This statement shall be included in all copies of the Production Guidelines manual.

It shall be the duty of the Play Reading Committee Chair to see that every person chosen to produce for Players shall receive a copy of the Production Guidelines manual. The Producer, in turn, shall prepare copies of the duties and responsibilities for each staff member.

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## INTRODUCTION

Community Players enjoys presenting quality shows to the audiences in the Bloomington-Normal area. The Board of Governors has created this manual to help your production team have a successful show.

Board policy states that the production team is required to follow these guidelines. Additional advice is provided within the document to offer some examples of past practice that have proven successful. Whenever possible, we have tried to distinguish between procedures that must be abided by and past practice that are strongly recommended, but not required.

By exercising these guidelines, the Board hopes to establish a level of best practices for future seasons and to raise standards and expectations for our audiences. A successful production will help the Producer meet budgetary requirements necessary for the operation of the theatre.

Any questions regarding these policies should be directed to the Board of Governors member responsible for this area.

If you have any suggestion for revisions to this document, please contact the current Play Reading Chair.

## **PRE-PRODUCTION PLANNING**

Once the Board has announced the new season and confirmed the assignment of the Producer and Director, the show is now in a pre-production state. During this time, it is important that the Producer and Director start contacting others to form their Production Staff and prepare for the show. Staff should be in place, with a firm commitment, at least two months prior to the show.

The Play Reading Chair will maintain contact information of those individuals who have applied to work on each production and will communicate this information to the Director and Producer of each show after they have been notified of their selection. If you are having difficulty filling staff positions, please contact the Play Reading Chair or a member of the Board of Governors.

## **CONTRACTS / LICENSING / SCRIPTS**

All copyright laws and other contractual stipulations are to be strictly observed.

The Play Reading Chair will order the correct number of scripts and will distribute these upon their arrival.

The Play Reading Chair will maintain all original contracts, but will provide copies to the Producer to ensure that all legal stipulations for the production are adhered to. In cooperation with the Play Reading Chair, the Producer is responsible for ensuring that all rented materials are returned in accordance with the contract upon closing of the production.

## **STAFF MEETING**

The Producer will contact individuals who have agreed to staff the show and set a meeting. This should be done at least two months prior to the production to discuss and set budget needs, staffing and casting needs, and other requirements. Make sure all the staff have read the script and are aware of any potential issues that may exist with the production.

Review the Staff Roles and Responsibilities in this document and identify any special expenditures for the show. Set rules for acquiring materials (who has permission to rent, to purchase, and so on) along with budgetary amounts.

## **BUDGET**

One of the most important aspects of any production is the budget. The Producer and Director must meet with the Finance Committee to identify items necessary to the budget. We recommend this occur at the previously mentioned meeting.

Before the Finance Committee meeting, both the Director and Producer need to thoroughly read the script and have knowledge of the show. Know of any unusual or specific items needed for the show (i.e., special set pieces, special costuming, uncommon hand properties or makeup).

After the Finance Committee meeting, the Producer and Director will be given an allocation of funds for different areas of the show. It should be discussed with the Costumer and Properties Coordinator that any expenses over \$50.00 should be cleared with the Producer. All staff members should keep track of their expenditures and receipts who will enter expenditures as soon as possible. Then the Producer can report on expenditures to the treasurer on a weekly basis, at the end of the production, or as needed.

## **MARKETING**

Two months before auditions, contact Ad Sales and PR and Marketing board positions to go over all audition announcements including casting needs for placement in current show program. Be sure to include any sponsorship information. Review the spelling of the names of the author, librettist, composer, and so on. At least three weeks before the opening coordinate a publicity photo with the Marketing Chair, the Director, and the Costume Designer.

## AUDITION

Anyone may audition based on the age requirements, physical characteristics, or skills identified in the script or requested by the Director.

Auditions are typically scheduled for two days for plays and three days for musicals. Additional dates may be added by the Production Staff as needed for callbacks, special auditions, and so forth, but may not interfere with regularly scheduled events at the theatre.

If someone is unavailable during the regularly scheduled audition dates, you may schedule an early audition and all those auditioning at the regular time should be notified of that fact by an announcement made at auditions. The following persons must be present at an early audition: Director, Producer, Board Member, and Music Director, Choreographer and Accompanist, if applicable. Additional Production Staff members are encouraged to attend if requested by the Director. If someone on staff is auditioning, announcement must be made to those auditioning and they will not be a part of the casting. We do understand there will be exceptions to all the rules, but please keep the Board informed.

The stage is usually available for auditions for productions and will occur either during the production run of a currently running production or after a production has closed. As a courtesy, if applicable, the Director and/or Producer of the show currently in production should discuss with the Director and/or Producer of the auditioning production how to prepare the stage for auditions and, in return, how to put it back to 'production state'. During auditions and announcement should be made to those auditioning to not disturb any existing scenery, props, furniture, etc.

Organize the audition for maximum efficiency. A tentative rehearsal schedule, character descriptions, and any other physical requirements should be available for review in the lobby while auditioners are completing the audition form.

For a sample Audition Form, please see [communityplayers.org](http://communityplayers.org). The production staff and print out audition forms from our website. Contact Board member(s) if you have any special audition needs.

## COMMUNITY PLAYERS' PRODUCTIVE THEATRE ENVIRONMENT PROGRAM

During auditions, an announcement must be made by a member of the Board of Governors regarding Community Players Productive Theatre Environment Program and the related policy. ANYONE who is involved with a production - cast, staff, orchestra, and any other volunteers - demonstrates their understanding of and their willingness to abide by Community Players' Productive Theatre Environment policy by completing and signing their audition form. All staff members will be asked to agree to this at the time of their application.

## AUDITION BREAKDOWN

Begin each evening of auditions by introducing the production team and outlining cast expectations. Inform everyone who auditions of notification procedures for casting. Be sure to stress the importance of accurately and truthfully listing conflicts on the Audition Form.

A typical audition consists of auditioners completing an audition form prior to auditioning and introduction of the production staff and opening remarks by the director

### Play:

- Reading of scenes from the script, as planned by the Director. (During auditions, try to give some background or synopsis of the scenes as well as a description of the characters and their relationships. This will provide auditioners an understanding of what the Director is looking for)

### Musicals:

- Musical Audition: Auditioners are typically asked to prepare at least one, short vocal audition and are asked to bring sheet music for the provided accompanist.

- Dance Audition: Auditioners are typically asked to dress for and participate in a dance audition (as prepared by the Choreographer).
- Reading of scenes from the script, as planned by the Director. (During auditions, try to give some background or synopsis of the scenes as well as a description of the characters and their relationships. This will provide auditioners an understanding of what the Director is looking for)
- As auditions progress, it is the Director, Music Director, and/or Choreographers discretion as to whether a more intensive audition will be necessary.

Conclude each evening of auditions by thanking those who auditioned for their time and interest, review the notification procedures for casting the production, and make sure that everyone is aware of future opportunities to audition at Community Players.

## CASTING

Members of the production team to be included in casting session:

- Director
- Assistant Director
- Producer
- Costume Designer/Coordinator, if desired by Director
- Music Director, if applicable
- Choreographer, if applicable
- Board Member, if not currently one on staff
- The rest of the Production Staff, if desired by the Director

All casting sessions are confidential.

Carefully check all applications for conflicts prior to casting anyone.

Casting shall be based on ability shown at auditions and a history of dependability and positive morale of the person auditioning.

The Producer or designee (as decided by the staff) will contact those cast in the production to offer a role. If someone does not accept a role, staff must identify an alternate. No signage or other information should be released until all roles have been accepted. Inform all those who are cast that they may not post the cast information on any media site until Community Players has posted the list on their website.

A cast list may be posted on the front door of the building, the green room, or e-mailed to participants, and sent to the Technology Chair as soon as all of the roles have been accepted. An email, as decided by the Director and Producer, will be sent/made to those not cast to inform them of the cast decisions, to thank them for their interest and time, and to make them aware of any future auditions.

## **REHEARSAL SCHEDULE**

A tentative rehearsal schedule should be communicated at auditions to allow those auditioning a chance to accurately list conflicts on their audition form. A formal rehearsal schedule should be released as soon as possible upon the start of rehearsals (ideally at the first rehearsal or cast read through). The rehearsal schedule is subject to change, with weekly updates if needed.

### **Sample Rehearsal Schedule Timeline:**

- Week: 1 Read through and begin blocking
- Week: 2 & 3 Finish blocking and begin scene work
- Week: 4 & 5 One act per night and begin running the whole show adding tech
- Week: 5 or 6 Final tech and dress rehearsals

Set a minimum number of days prior to opening when no conflicts will be acceptable. It is important to keep stringent attendance records and follow up on any missing cast members. Decide what types of conflicts you will accept:

### **Suggested Examples of Acceptable Absence:**

- Illness
- Death in family
- Work/Classes
- School concerts or other school related activities on which grades hinge. Decide on how much advance notification you will require.

### **Suggested Examples of Unacceptable Absences:**

- Homework
- Parties
- Sporting/social events



## CAST BEHAVIOR

At the read through or first rehearsal, the Director and/or Producer will go over acceptable behavior and consequences.

### CAST MEMBERS

- List all conflicts with the rehearsal and production schedule for the Production Staff. If additional dates are added after casting creating conflict, it is the prerogative of the Director to dismiss and replace the performer in the show.
- Pick up and clean up debris created in the dressing rooms and common areas during rehearsals and performances.
- Follow the rules of the theatre in that food and beverages are not allowed in the auditorium, and smoking is NOT allowed in the building.
- Keep offensive language, shouting, and horseplay to a minimum, both inside and outside the building.
- Exhibit a cooperative attitude with staff and other cast members.
- Be responsible for all costume items and properties assigned to them. This includes, but is not limited to, storage of all items at the end of the show (hanging costumes, putting costume pieces—hats, gloves, jewelry and so forth—in appropriate storage spaces, returning props to the prop table or special storage location. Cast members are also responsible to notify the Production Staff of any repairs or cleaning needed for any of the items. Be financially responsible for items lost, broken or destroyed due to horseplay or carelessness.
- Will not attend rehearsals or performances under the influence of alcohol or drugs, nor bring such substances to the theatre.
- Will not disturb or play with any scenery or prop items in the shop without permission.
- Will not be in the Box Office.

### CAST PARTIES

Community Players does not sponsor cast parties or any other social gatherings by the cast, staff, or any member of the organization unless specified by the Board of Governors through an official press release or other Board approved communication. In order to protect our organization this distinction must be made clear, particularly for events where minors are included and alcohol is being served, or may otherwise be made available, or in which any other behavior deemed inappropriate or illegal in the presence of minors may occur.

Whenever possible, any documents used to advertise cast parties or other social gathering, especially those that could be viewed by a member of the public, should contain the statement, —THIS EVENT IS NOT SPONSORED BY OR AFFILIATED IN ANY WAY WITH COMMUNITY PLAYERS THEATRE.

The Producer, or a designee as appointed by the Producer, should make an announcement regarding this policy to the entire cast and crew during the first full production meeting (cast read through, rehearsals, etc.) or as otherwise necessary.

### MINORS (Under 18)

- Minors auditioning are not allowed, by law, to be able to commit to a production without parental or guardian consent. So, in addition to offering a role to a child, the production team must confirm with the responsible adult the requirements of the production.
- Parents are responsible for supervision of their minors outside the building.
- Those under 18 must be dismissed by 10:00 p.m. during rehearsal. During tech rehearsals those under 18 must be dismissed as soon as possible if rehearsals are later than 10:00 P.M.
- All conflicts must be identified and noted for the Production Staff. If additional dates are added after casting creating conflict, it is the prerogative of the Director to dismiss and replace the minor(or minor) in the show.

The Producer, Director and a member of the Executive Committee have the prerogative to remove a cast member if in their opinion it is in the best interest of the production. A member of the Executive Committee will be present at notification.



## **CANCELLATION OF PERFORMANCES**

Recognizing that performances of plays must occasionally be canceled, the following policy has been adopted by the Community Players Board of Governors:

Decisions pertaining to the cancellation of a performance shall be made by the President of the Board of Governors, the Producer, and one other member of the Executive Committee (Vice President, Secretary, or Treasurer).

### **CONDITIONS OF CANCELLATION**

Performances shall be canceled only when:

- Electrical power to the building is not working
- The Bloomington Traffic Department declares city streets to be officially impassable on the day of the performance to be canceled
- The city's tornado siren has sounded no more than two hours before a performance, and reports from the weather service strongly advise that conditions will not improve before curtain time
- Rain threatens to flood the theatre
- When weather conditions are such that travel to and from the theatre pose undue hazards to members of the production company and/or the audience
- Major illness or injury of a principle (and otherwise irreplaceable) member of the cast
- Other situations as deemed 'an emergency' by the President of the Board of Governors, the Producer, and one other member of the Executive Committee (Vice President, Secretary, or Treasurer).

No performance shall be canceled for reason of snowfall less than two hours before curtain time or more than six hours before curtain time.

### **AFTER CANCELLATION**

The Producer(s), after consulting the Director, Music Director, Publicity Coordinator, and Box Office Coordinator, shall determine if and when an alternate performance is to be scheduled. The Board of Governors will determine if an alternate performance will be scheduled.

- Director will inform the cast
- Music Director will inform the orchestra
- Stage Manager and Costumer will inform crews
- House Manager will inform ushers
- Box Office Coordinator will inform the day's box office staff
- Marketing coordinator will inform local media, including but not limited to local radio stations, newspapers, and television stations serving the Bloomington-Normal area.

The Producer(s) will present a written report at the first meeting of the Board of Governors following the CLOSING of the production, establishing that the above procedures have been followed. Should the Producer(s) not adhere to the abovementioned procedures, the Board, at its discretion, may withhold from the Producer's honorarium an amount equal to the loss of revenue (as determined by the amount of actual refunds) suffered by Players as a result of the cancellation, but in no event to exceed the amount of the honorarium.

## POST PRODUCTION STRIKE

Upon completion of the final performance of a production the theatre will be cleaned and put into order for the next production. For a detailed list of duties that must be performed during strike, please see the appendix of this document: STRIKE RESPONSIBILITIES.

## HONORARIUMS

Honorariums are given at the discretion of the Board. A production may be asked to forego honorariums to meet fundraising goals or may have the honorarium withheld if it does not stay within the proposed budget.

Recognizing that all productions are different, the Board will not attempt to set the exact amount allocated to each member of a Production Staff. Instead, the Producer and/or Director will be responsible for determining which members of the Production Staff will receive honorariums as well as the amount given to each person. The current Treasurer should be contacted in order to arrange for checks to be made and available in time for strike.

The following is a SUGGESTED breakdown of honorariums for musicals and plays. It may be adjusted at the discretion of the Director and Producer, but must not exceed the total allocated to the production.

### **MUSICAL (\$1,375 total)**

- Director \$150
- Music Director \$150
- Producer \$150
- Assistant Director \$75
- Choreographer \$100
- Set Designer/Master Builder \$125
- Costume Designer/Coordinator \$100
- Properties Coordinator \$100
- Lighting Designer/Engineer \$100
- Sound Designer/Engineer \$100
- Stage Manager \$75
- Rehearsal Accompanist \$150

### **PLAY (\$725 total)**

- Director \$150
- Producer \$150
- Assistant Director \$75
- Set Designer/Master Builder \$100
- Costume Designer/Coordinator \$50
- Properties Coordinator \$50
- Lighting Designer/Engineer \$50
- Sound Designer/Engineer \$50
- Stage Manager \$50

# STAFF ROLES AND RESPONSIBILITIES

## PRODUCER

The Producer is responsible for seeing that all aspects of a production (outside of the acting on the stage) are completed to his or her satisfaction and the satisfaction of the Director by a specified date.

The Producer's duties include:

- Selecting, in conjunction with the Director, all Production Staff, including:
  - Music Director
  - Choreographer
  - Set Designer/Master Builder
  - Costume Designer/Coordinator
  - Properties Coordinator
  - Lighting Designer/Engineer
  - Sound Designer/Engineer
  - Makeup Coordinator (if needed)
- Communicating all deadline dates with Production Staff duties.
- Coordinating for all equipment and costume rentals with the Treasurer.
- Providing a cast list to Technology Chair for posting immediately after casting.
- Providing the Box Office with a copy of the cast list and performance dates if double casting a show.
- Maintaining complete financial control of the production by:
  - Following the budget established by the Board of Governors Finance Committee.
  - Approving budget changes within department of the show.
  - Requesting additional budget in case of emergency by:
    - Scheduling an appointment to present request to the Finance Committee; and,
    - Presenting a written rationale for the purchase.
- Collecting and submitting all bills and receipts to the Treasurer for payment. and provide Treasurer with budget statements
- Keeping the theatre clean and presentable during the rehearsal process. Trash should be taken out weekly, or more often, if needed. auditorium, the Dick Brown room, and general theatre premises clear of litter (cups, cans, etc.). Once the show opens, this is usually the responsibility of the House Manager.

**NOTE:** No Producers should have to make a life's work out of this. The Director should assist in requesting that the cast and crew keep theatre clean.

- Contacting the Box Office Coordinator to provide ticket request forms for cast and crew members during the rehearsal period.
- Determine, along with the Director, the honorarium amounts for the production team within the limitations established by the Board.
- Working with the Play Reading Chair to ensure that all rehearsal materials are returned to the licensing company upon closing of the production.

The Producer, or designee, is responsible for

- Settling any conflict between the Board members, Director, cast and/or crew.

If the Producer cannot resolve the conflict, the Producer should contact and include a member of the Executive Committee from the Board to determine the status of that person with the show.

- Distributing and collecting all theatre keys used by Production Staff no later than the last day of the production or on the day of strike. The keys will be checked out by the House and Ground Chair. Any conflict over keys should be resolved with the Executive Committee.

- Providing staff members with keys necessary to perform job functions and collecting from all staff members at the end of the production.
- Attending and helping to facilitate auditions.
- Provide an email, to those not cast to inform them of the cast decisions, to thank them for their interest and time, and to make them aware of any future auditions.
- Confirming production information with the Marketing Chairperson/Sales and PR
- Providing photos of the production for the website to technology chair immediately after they are taken during preproduction and will be forwarded (30-40 ) to the historian.
- Coordinating the ordering and delivery of clothing for the cast and production team through Treasurer.
- Collecting and submitting all program materials, including cast biographies, to Marketing by deadline date (usually 3 weeks prior to production) to provide materials to the printer.
- **NOTE:** The Producer shall have final approval on the program copy pertaining to the production.
- Attending each performance and dress rehearsal, at least long enough to determine that all crew chairpersons who are needed are present and there are no problems.
- Turning off all lights, appliances, etc. and locking doors on rehearsal nights, dress rehearsal, and performance nights(or has identified individual to make sure these things are covered).
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- Supervising strike on closing night along with assigning individuals to positions and posting list, to ensure that all duties outlined within the STRIKE RESPONSIBILITIES document (see Appendix) are completed.
- Scheduling the show photographer and cast pictures.

For historical purposes, every production must take the following photographs during tech week, at least one copy of which must be turned over the Board Historian:

- Entire Cast
- Entire Cast and Production Staff
- Production Staff/Designers
- Orchestra
- The Set (free of people): If multiple scenes are presented in the production, please try to capture as many settings as possible, but be certain to include at least one photo of what would be considered the main setting.

In addition, the large TV in the lobby is formatted to include a picture of every cast and group photos of staff members. For smaller casts, individual cast members will usually receive a headshot and are identified by name. Larger casts may choose to do individual headshots of the lead performers with group photos to incorporate the remaining cast members.

## DIRECTOR

The Director's duties include:

- Selecting, in conjunction with the Producer, all Production Staff, including:
- Setting deadline dates for the completion of various Production Staff duties (with the assistance of the Producer) and communicating these dates to the appropriate Production Staff members.
- Conducting auditions and casting the production.
  - Researching and organizing audition scenes
  - Drawing up character descriptions, plot outlines, etc.
  - Facilitate the auditions: Introduce staff, go over cast requirements, provide background information for scenes & characters, etc.
- Directing the action of those on the stage.
- Controlling the cast by handling intra-cast disputes. Problems between the cast and crew should be handled jointly with the Producer.
- Reminding cast to keep the theatre clean, return props, etc. to appropriate places.
- Provide a Director's Note to the Producer for the program.
- Determining, along with the Producer, the honorariums for the Production Team within the limits established by the Board.
- Turning off all lights, appliances, etc. and locking doors on rehearsal nights, dress rehearsal, and performance nights at the discretion of the Producer.

The Director, Producer, and a member of the Executive Committee have the prerogative to remove a cast member or orchestra member if, in their opinion, it is in the best interest of the production. Production Staff members may be removed with Board approval only.

## **ASSISTANT DIRECTOR**

The Assistant Director's duties include:

- Preparing a complete list of all characters in each scene and act
- Preparing a schedule with the Director, detailing:
  - Cast rehearsals
  - Technical rehearsals (lights, scenery, props, costumes)
- Maintain a contact list and keep track of attendance and tardiness
- Help oversee the physical aspects of all rehearsals
- Call technical cues during the performance, if applicable
- Time rehearsals and performances
- Assist the Director in facilitating rehearsals, particularly in the Director's absence
- Follows the script during rehearsals to:
  - Provide a second set of eyes and ears for the Director
  - Record Blocking Changes
  - Provide line prompts to actors when called for
  - Take notes on missed lines or other issues
- Other duties as requested by Director



## MUSIC DIRECTOR

The Music Director's duties include:

- Facilitating the vocal portion of auditions.
- Recruiting the orchestra & rehearsal pianist, if applicable.
- Working with the Director to establish a vocal rehearsal schedule. Notifying all concerned.
- Keeping track of acknowledgments, and provide the same to Producer for inclusion in the program. Turn in orchestra names to Producer for inclusion in program by a predetermined date, if applicable.
- Establishing the orchestra rehearsal schedule. Notifying all concerned, if applicable.
- Clearly indicating to all orchestra members their responsibilities and deadlines if applicable. Be specific and definite so as not to require changes if applicable.
- Controlling the orchestra by handling any intra-orchestra disputes. Problems between cast and orchestra should be handled jointly with Director and Producer.
- Reminding orchestra to keep the theatre clean. Return equipment to the proper place at the end of the production.
- Reviewing all the scores returned by the orchestra with all markings erased and clips or other devices removed. All of the scores shall be returned to the Producer intact at strike for shipping the next day.
- Responsible for getting the recorded music from Play Reading Chair.
- Responsible for edits to music, if needed, and contact the Board if any assistance required.
- Music rehearsal materials (CDs) need to go back to Play Reading Chair.

## **CHOREOGRAPHER**

The Choreographer's duties include:

- Meeting with production team prior to auditions to determine which numbers they will stage.
- Facilitating the dance portion of auditions.
- Working with the Director to establish a dance rehearsal schedule and notifying all concerned
- Conferring with crew chairpersons to discuss and determine production needs (set design, lights, props, costumes, etc.)
- Select his or her dance captain. This is not a requirement. The dance captain (who could be a member of the cast) could run rehearsals in your absence, and be a reference point for your cast.

## **SET DESIGNER/MASTER BUILDER**

The Set Designer's and Master Builder's duties include:

- Conferring with the Director to ensure that the proposed set design and planned construction are conducive to the Director's vision.
- Trying to use materials on hand to build; if builder needs to alter any furniture, flats, or platforms, the Shop Coordinator's approval **MUST** be obtained.
- Purchase any new materials (within budget) as needed.
- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer. Receipts will be turned in to the Producer as they are received.
- Keeping track of acknowledgments, and provide the same to Producer for inclusion in the program. Turn in crew names to Producer for inclusion in program by a predetermined date.
- Developing the set building schedule with the approval of the Director.
- The Master Builder may or may not elect to request cast and staff help. Most set building is done on weekends or whenever the builders have time, even during rehearsals. In this instance, they will not interfere with stage space but may work in the shop.
- Taping the stage with the set plan within first week of rehearsal, if requested by the Director.
- Seeing that the set is constructed and painted
- Cleaning stage and shop areas as needed and taking construction trash out to dumpster, no less than weekly.
- Keeping a written record of what is borrowed or rented from whom, along with names, addresses, phone numbers, and approximate replacement value. Give a copy to the Producer.
- Helping supervise the set portion of strike on closing night and making sure the shop is clean with all tools, set pieces, flats, and furniture returned to their designated area. All barrels must be emptied into the dumpster and ready for the next production.

## **COSTUME DESIGNER/COORDINATOR**

The Costumer's duties include:

- Working with materials already located in the costume shop. If none are available, borrow, rent or create costumes for the production-subject to the approval of the Director and Producer.
- Working out color scheme with Set Designer, Lighting Designer, and Director. Determine what types of costumes are needed.
- Identifying a night with the Director and Producer to measure cast members and establish a fitting schedule.
- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer. Receipts will be turned in to the Producer as they are received.
- Keeping track of acknowledgments, and crew names and provide to Producer for inclusion in the program.
- When renting any costumes, making certain to contact the Costume Chair for information on preferred vendors and any established contracts in place.
- Keeping a written record of what is borrowed or rented, from whom, along with names, addresses, phone numbers, and approximate replacement value. Give copy to the Producer.
- Selecting a crew and establishing a working schedule by a predetermined date. Choice of crew members is subject to Producer/Director input.
- Having all members of crew, including the Costumer; watch a run-through before technical rehearsals begin.
- Determining where costume changes occur and how to execute them. If needed, post a schedule of costume changes and train the crew.
- Helping to prepare changing areas (screens, drop cloths, etc.)
- Having mending materials on hand during performances
- Keeping costumes clean and in good repair during the production.
- Supervising to make sure the dressing rooms and changing areas are kept neat during Tech week and performances.
- Helping supervise the costume portion of strike.
- Returning or making arrangements to return costumes, after cleaning, within two weeks of the close of a production.
- Enforcing absolutely no smoking or eating in costume.
- Submitting sketches to the Producer/Director (optional).
- Add in makeup language

## **PROPERTIES (PROPS) COORDINATOR**

The Properties Coordinator's duties include:

- Selecting a crew by a predetermined date.
- Making a list of all props needed; confer with Set, Shop and Props member from the Board of Governors. Keep list of consumable and non-consumable items.
- Finding, making, or supervising the finding/making of all props. When necessary, purchase additional props, subject to budget.
- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer. Receipts will be turned in to the Producer as they are received.
- Keeping track of acknowledgments, and provide the same to Producer for inclusion in the program. Turn in crew names to Producer for inclusion in program by a predetermined date.
- Keeping a written record of what is borrowed or rented from whom, along with name, address, phone number, and approximate replacement value. Give a copy to the Producer.
- Having all members of crew, including self; watch a run through before tech week. Determine where prop changes occur and how to execute them. Making and posting a property crew schedule including names and phone numbers of crew members. Provide Producer with copy of the same. Train crew.
- If necessary, making and posting a properties plot according to what sides of the stage specific changes occur.
- Keeping props in good condition during the run of the show.
- During production, setting props (place on stage or hand to the actor for the appropriate scene) and hand props (costume props are excluded).
- Helping supervise the props portion of strike.
- Returning or making arrangements for the return of all props within one week following close of production.

## **LIGHTING DESIGNER/ENGINEER**

The Lighting Designer/Engineer's duties include:

- Receiving training and reading all necessary manuals regarding the operation of the lighting system effectively and safely.
- Determining light cues with Director.
- Making a written light plot. Note any special effects needed in the production (see appendix: PYROTECHNICS LETTER)
- Having lights set and prepared by a predetermined date.
- If renting any equipment, contacting Lights, Sound and Effects Coordinator for established accounts and practices.
- Keeping track of any lighting instruments borrowed/rented by written record, including name, address, phone number, and approximate replacement value. Give copy of the same to Producer. Train crew on the usage of any specialty items.
- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer. Receipts will be turned in to the Producer as they are received.
- Keeping track of acknowledgments, and provide the same to Producer for inclusion in the program. Turn in crew names to Producer for inclusion in program by a predetermined date.
- Supervising the Lighting portion of strike. Helping to ensure that all equipment is stored properly and/or that any borrowed or rented equipment is returned within one week after closing.
- Find someone to execute lights during performances, if designer not available.
- Checklist:

## **SOUND DESIGNER/ENGINEER**

The Sound Designer/Engineer's duties include:

- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer. Receipts will be turned in to the Producer as they are received.
- Keeping track of acknowledgments, and provide the same to Producer for inclusion in the program. Turn in crew names to Producer for inclusion in program by a predetermined date.
- Determining sound cues with Director.
- Making a written sound plot. Training crew.
- Having sound prepared by a predetermined date.
- Keeping track of any sound effects borrowed/rented by written record, including name, addressee, phone number, and approximate replacement value. Giving a copy of the same to Producer.
- Purchasing batteries and any other sound equipment, as needed, for microphones prior to tech week.
- Supervising the Sound portion of strike. Helping to ensure that all equipment is stored properly and/or that any borrowed or rented equipment is returned within one week after closing.
- Find someone to run Sound during a performance, if designer not available.
- Checklist

## **MAKEUP COORDINATOR (Optional)**

The Makeup Coordinator's duties include:

- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer. Receipts will be turned in to the Producer as they are received.
- Keeping track of acknowledgments, and provide the same to Producer for inclusion in the program. Turn in crew names to Producer for inclusion in program by a predetermined date.
- Purchasing of makeup is the responsibility of actors. Unusual body makeup and specialty items will be designated in the budget by the Producer.
- Attending a rehearsal involving all characters before you design makeup.
- Designing makeup to be used, subject to Director's approval.
- Finding crew members, subject to Producer's approval and training the crew.
- Making and posting a crew schedule that includes names and phone numbers. Providing Producer with copy of the same.
- Determining with the Director in which rehearsals makeup will be worn during Tech Week.
- Making a written makeup plot for each character.
- Informing Director, Producer, crew, and cast of makeup call times.
- Training actors to do their own makeup.
- When it is necessary to purchase specialty makeup, contacting the Producer to determine budget.
- Arranging with Director or cast members for extra time to work out special makeup problems.
- Having either yourself or a reliable substitute on hand for tech rehearsals and performances.
- Supervising the makeup portion of strike. Helping to clean all makeup tables and chairs and collecting all leftover items for storage.



## HOUSE MANAGER

The House Manager's duties include:

- Making and posting an usher schedule with names, addresses, and phone numbers. Provide Producer with copy of same. Encourage sign-up of spouses or significant others from the cast and crew. (Move to Producer)
- Being at the theatre 45 minutes before house opens.
- House Manager or designee must be in lobby during entire performance.
- Greeting Ushers and make sure they understand their duties. Ushers do not receive complimentary tickets. If there are unsold seats at curtain, Ushers may use those seats.
- Making sure ushers hand out programs to ticket holders and make sure enough programs for remaining performances. Contact Producer or Director if more are needed. there are a sufficient number of programs available
- Asking to see patrons' tickets. Any discrepancies refer to Box Office.
- Keeping auditorium doors closed until the Stage Manager gives the word to open the house.
- Making sure lobby lights are turned on and off. Get ice, setup and sell soda or water during intermission.
- Assisting theatre patrons before, during, and after the show with any needs that might arise.
- Monitoring disruptive behavior and asking patrons to step out if necessary. The House Manager is the typically the first point of contact for our patrons, but no one should ever be made to feel uncomfortable or endangered if they have to confront a patron.
- Seating latecomers at appropriate times. Check with Director as to when he/she feels latecomers can be seated (blackouts, scene changes, etc.).
- Cleaning the house and lobby following performances. Pick up all trash in the lobby and restrooms taking it to the dumpster after each performance.
  - Recycle bottles from Concessions and recycle programs, including leftover programs at the end of the show.
- Dressing presentably. Dressing presentably, preferably dresses, skirts, or dress pants for women and dress shirts and/or collared shirts and slacks for men. Blue jeans are acceptable if they are nicer jeans (not torn or faded). The Director/Producer may opt to "costume" the Ushers depending on the production.
- Complete incident reports if necessary.
- Special accommodations for seating - coordinate with Box Office.

## **USHERS(put under House Manager)**

Ushers do not receive complimentary tickets. If there are unsold seats at curtain, Ushers may use those seats.

The Ushers duties include:

- Signing up to usher, using the usher sign in form, on the appropriate night.
- Being stationed at the doors, receiving tickets from the House Manager, and then showing the patron up the proper aisle and to their assigned seat.
- Giving the patron a program.
- Greeting patrons cordially: e.g. "Enjoy the show".
- No cell phone usage while ushering.

# **PURCHASES AND EXPENDITURES**

## **PRODUCTION PURCHASES**

For Producer's use only; distribute to Production Staff as needed.

Community Players List Of Charge Accounts (as of July 2011)

### **Set, Lighting and Sound Supplies**

- Batteries Plus
- Lowe's
- Sherwin-Williams paint

### **Properties, Cloth and Costume Supplies**

- Broadway Costumes ([www.broadwaycostumes.com](http://www.broadwaycostumes.com))
- Hancock Fabrics –Bloomington and Peoria

### **Restricted Accounts: Check with Executive Committee**

**NOTE:** Bills or receipts should contain signature of recipient, show, and budget line. Turn in all receipts to Producer for reimbursement or payment.

## **DIVISION OF EXPENDITURES**

### **Show budgets include:**

- Paint
- Costume creation or rental
- Props
- Lumber for set
- Set hardware
- Body makeup and specialty items
- Miscellaneous (Anything special to the particular production; paint, stencils, fabric, etc.)

**NOTE:** All productions are encouraged to use Players' materials, borrow materials from throughout the community or rent at only a nominal fee. The idea is to keep all costs down to be able to continue the program.

All bills must be submitted to the Producer upon receipt, who has sole responsibility for presenting budget expenditures to the Board of Governors. The Producer will present bills to the Treasurer for repayment.

## **List of Appendices** (Still Needs Links)

- I. Incident Report
- II. Sample Audition Forms
  - Adult Form
  - Youth Form
- III. Staff and Cast Biography Form
- IV. Strike Responsibilities
- V. Usher Signup Form
- VI. Production Expenses Tracking
- VII. Check Request/Notification of Charge
- VIII. Pyrotechnics Letter
- IX. Stage Floor Plan