

Three Rivers Community Players

Production Manual

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INTRODUCTION:

This booklet is designed to help T.R.C.P. members complete the various duties involved in producing a show and running the organization in a timely and efficient manner. It can be used as a checklist to see that all obligations are met by those working on the technical aspects of producing a fine show as well as special jobs or circumstances that may come up in the everyday operation of the theatre. It should clarify the responsibilities of each show's crew and the proper channels of communication used to avoid confusion, duplication of efforts, or unnecessary omissions in scheduling tasks which will, in turn, ensure a smooth transition from defining a need to satisfying it. The manual will be divided into four (4) sections.

Section 1 deals with the operation, improvements, care and maintenance of the building. Although much of the care and maintenance of the building falls to the Building and Resources Coordinator, other duties relative to everyday use and the specific jobs related to productions will be spelled out so that each person knows his/her responsibilities. This will assure that the right person completes each task at the right time and the recently expanded responsibilities of running our own theatre will be shared by more members of the group.

Section 2 covers the multitude of tasks related to each production. Each play has its own unique problems and areas of special emphasis so although we have tried to cover all aspects of production, your special circumstances may require slight alterations to this outline. In such instances, please advise the Executive Board. If any areas require actions that stray from what we hope to develop as "the norm", they too should be discussed with the Board. Elements covered here are to aid in the process of producing a show and should in no way hinder the creativity of the director or others involved in the aesthetic elements of the show. Here, we are concerned only with logistics.

Section 3 is a production timeline. By using the time frame listed, production staff will know when each of their tasks is to be completed. The schedule presented has evolved with each season. It has proven itself to be efficient but that does not mean it can't be improved! If tasks have been left out or staff finds that there is a more appropriate time to do a particular task, the timeline SHOULD BE UPDATED and ALL MEMBERS AND STAFF SHOULD BE ADVISED OF THE CHANGE.

Section 4 provides standard forms and charts that TRCP uses along with information concerning where they may be obtained or how they may best be used. These forms range from rental agreements to employment contracts to production lists. They have evolved with our group and will continue to do so. Most will have certain sections not applicable to every production or situation but they are designed to bring consistency to the way in which we do business and, if properly used, will answer most questions regarding operations and production and will promote "routine" methods for accomplishing tasks.

*Some of what follows may also be covered in our constitution but, for sake of convenience, it is covered here as well. As new responsibilities emerge and new circumstances dictate, this

document will be amended or modified. **Please use this document** and make notes as to changes that you feel need to be made to it. *This is not the constitution.* It doesn't take three months to change it!!! It can be reprinted at any time with additions or corrections.

**Committee chairpersons and advisors should attempt to delegate some of their responsibilities to other members whenever possible, even though the final responsibility is theirs. Some areas of production as well as administration involve a long list of responsibilities and they need to be shared by the membership as a Whole to avoid burnout or injuries, which end or severely limit the activities of those involved.

T.R.C.P. EXECUTIVE BOARD

(2-year term)

PRESIDENT

House Manager

VICE PRESIDENT

Programs

Tickets

Box Office

SECRETARY

Audition Forms

Photos

Personnel Contracts

TREASURER

Scripts

Budgets

Financial Reports

(1 -year term)

PRODUCTION

Costumes

Props

Make-up

PROMOTION

Publicity(shows)

Promote Group

RESOURCES

Building/Supplies

Lights

Sound/special

Set building

LIAISON

Goodwill

PLAY SELECTION

Script Library

Seasonal slate selection

PRODUCTION STAFF

BACKSTAGE CHAIN OF COMMAND DURING THE PRODUCTION

DIRECTOR

(terms last for duration of production schedule)

BOARD

ASSISTANT DIRECTOR/STAGE MANAGER

SET BUILDING

SUPERVISOR

Build/paint Crew

Stage Hands

Strike Crew

PUBLICITY

Media Ads

Posters

COSTUMES

Inventory/Sorting

Obtain new

Performance crew

MAKE-UP

Inventory

Reh./Perf. Crew

Obtain new

PROPS

Inventory

Obtain new

Perf. Crew

LIGHTS

Set lights

Performance Crew

Spot light

SOUND

Record sound

Performance Crew

Special effects

HOUSE MANAGER

Ushers/Hospitality

Hospitality food

Afterglow food

Lobby/restroom

cleaning

BOX OFFICE

Personnel

Tickets

****FOR A MUSICAL ADD:**

MUSIC DIRECTOR

Orchestra

CHOREOGRAPHER

Dancers

** Any member of the company who has questions or problems with a specific area of the production should first go to the person in charge of that aspect of the show. If an answer cannot be found, then both should work their way up the system.

Section 1 – Building Care and Maintenance

The list that follows contains 1) tasks, divided by area of the building, 2) tools needed to perform those tasks, 3) how often those tasks should be performed, and 4) whose job it is to perform them. This is a HUGE list that will only grow as we grow, so it is imperative that each member shares the responsibilities of owning and caring for our facility.

04/14/2014 – **Painting supplies/tools** will be updated every 6 months by the Building & Resources person and costs (*around \$50*) will come out of the general fund – *per board decision on 4/14/14.*

** We have two vacuums. One is an upright that can be used in any area of the building not used for construction. This includes areas such as the lobby, green room, lofts, seating, south stairs, office and restrooms. These areas are less likely to contain large particles that would damage the impeller on the upright. All of the areas where we construct sets or might have large or wet particles should be cleaned by the shop vac. It does not send the dirt through an impeller and therefore cannot be harmed by it. Please keep this in mind as you decide which tool to use. It could prevent personal injury or damage to the equipment. Remember, out front — upright. Backstage — shop vac.

AREA	TASK	TOOLS	WHEN	WHOSE JOB
Lobby	Sweep	Upright vac or broom	Before each show or as needed	House Manager
	Mop	Yellow wringer bucket	Before each show or as needed	House Manager
	Dust Posters	Swiffer	Before each show or as needed	House Manager
	Clean spills on walls	All-purpose cleaner	Before each show or as needed	House Manager
	Replace light bulbs	Bulbs in elec. cab. NW	As needed	Resource Coord.
	Care & placement of ash pails	Sand & sifter in NE room	Before each performance	House Manager
	Empty trash	Bags in lobby cab.	After each perf. or as needed	House Manager
	Hospitality inventory	Keep supply in lobby cab.	As needed	House Manager
	Hospitality storage & cleaning	Use lobby cab	After each perf. or as needed	House Manager
	Shovel snow at entries	Snow shovel in NE room	As needed	House Manager
	Coin fountain care & cleaning	Clean and empty	Before each perf. or as needed	Resource Coord.
House	Sweep	Upright vac or broom	Before each show or as needed	Stage Manager/crew
	Mop	Yellow wringer	Before each show or	Stage Manager/crew

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AREA	TASK	TOOLS	WHEN	WHOSE JOB
		bucket	as needed	
	Dust & polish seating	Swiffer or polish in NE room	Before each show	Stage Manager/crew
	Placing & storage of cushions	Store in SW room	Before & after each show	Stage Manager/crew
	Replace light bulbs	Stored in elec. cab. NW	As needed	Resource Coord.
	Replace catwalk bulbs	Stored in light booth	As needed	Resource Coord./Lights
	Order catwalk bulbs	Keep inventory in booth	As needed	Resource Coord./Lights
	Care of sound equipment	Dust & storage	As needed	Resource Coord./Sound
	Vacuum catwalk	Upright vac	Before each show or as needed	Lights/Sound
	Clean doors & walls	Cleaner & paint	As needed	Stage Manager/crew
Furnace Room	Sweep	Shop vac or broom	As Needed	Resource Coord.
	Mop	Yellow wringer bucket	As Needed	Resource Coord.
	Keep organized	Common sense	As Needed	Whoever uses it
	Tool care & maintenance	inventory & supply	As Needed	Resource Coord.
	Paint cabinet maintenance	Clean & glean	As Needed	Set building supervisor
	Sink & counter cleaning	Sponge & cleaner	As Needed	Whoever uses it
	Vacuum NE stairway	Upright vac	Before each show or as needed	Resource Coord.
	Check & replace furnace filters	Order from supplier	As Needed	Resource Coord.
	Securing cleaning supplies	Keep inventory on hand	As Needed	Resource Coord.
	Securing paper supplies	Keep inventory on hand	As Needed	Resource Coord.
	Script library maintenance	Keep inventory & check out	As Needed	Play selection advisor
	Maintain file cabinet	Archive materials & forms	As Needed	Secretary
	Check phone messages	From or in person	AT LEAST ONCE A WEEK	Secretary
	Clean paint brushes	Use bucket NOT SINK	As Needed	You use it, you clean it

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AREA	TASK	TOOLS	WHEN	WHOSE JOB
Green Room	Sweep	Shop vac or broom	As Needed	Set strike crew
	Mop	Yellow wringer bucket	As Needed	Set strike crew
	Make-up cabinet maintenance	Keep supplies & inventory	As Needed	Make-up
	Replace light bulbs	In NW elec. cab.	As Needed	Resource Coord.
	Clean mirrors	Supplies in NE room by sink	As Needed	Costume/Make-up
	Empty trash	Bags in make-up cab.	As Needed	Costume/Make-up
	Costume supply & return	Use available racks	Before & after each show	Costume/Strike crew
Prop Loft	Clean	Organize & pitch out	As Needed	Prop crew
	Inventory	List for reference	After each show	Prop crew/Resource Coord.
	Sweep stairway	Upright vac	Before each show or as needed	Stage manager/crew
	Donations	Call Resource Coord.	As Needed	Resource Coord.
	Rentals or loans	Call Resource Coord.	As Needed	Resource Coord.
Costume Room	Sweep	Upright vac	After each show or as needed	Set strike crew/Costumes
	Organize	Use storage boxes & racks	After each show or as needed	Production/Costume
	Glean	Get rid of excess/damaged	After each show or as needed	Production/Resource Coord.
	Donations	Call Resource Coord.	As Needed	Resource Coord.
	Rentals or loans	Call Resource Coord.	As Needed	Resource Coord.
Stage & Backstage	Sweep	Shop vac or broom	As Needed	Stage manager/crew
	Mop	Yellow wringer bucket	As Needed	Stage manager/crew
	Vacuum stairs	Upright vac	As Needed	Stage manager/crew
	Organize flats/set pieces	Maintain & inventory	As Needed	Resource Coord.
	Care & maint. of curtains	Sweep/brush/spot clean	As Needed	Resource Coord.
	Set building & painting	Use before you buy	As Needed	Set building sup./crew

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AREA	TASK	TOOLS	WHEN	WHOSE JOB
	Set striking & putting away		After each show	Set building sup./crew
Piano Loft	Sweep	Upright vac	After each show or as needed	Set strike
	Keep pieces organized	Keep behind wall	After each show or as needed	You use it, you put it away
	Piano tuning & maintenance	Arnold Alexander	As Needed	Resource Coord./Music Dir.
	Clean & glean	Get rid of damaged/etc.	As Needed	Resource Coord.
Restrooms	Sweep floors (3)	Upright or broom	Before each show or as needed	House Manager
	Mop floors (3)	Yellow wringer bucket	As needed	House Manager
	Clean walls & mirrors (3)	Cleaner in NE room	Before each show	House Manager
	Clean toilets (6)	Cleaner in NE room	Before each show or as needed	House Manager
	Restock hand towels (3)	Stored in NE room	As needed	House Manager
	Restock toilet paper (6)	Stored in NE room	As needed	House Manager
	Empty trash	Bags in NE room	As needed	House Manager
	Empty sanitary containers	Bags in NE room	As needed	House Manager
	Securing toilet supplies	Keep supplies in SE room	As needed	Resource Coord.
Building & Grounds	Mow lawn	Magic Care	As needed	Resource Coord.
	Weed killer	Round up	As needed	Resource Coord.
	Snow plow		As needed	Resource Coord.
	Trim trees		As needed	Resource Coord.
	Groom driveway	Starks	As needed	Resource Coord.
	Pest control	Griffin	Quarterly	Resource Coord.
	Integrity of building		As needed	Resource Coord.

Section 2 – Show Production

What needs to be done and by whom, to produce a T.R.C.P. show.

** Note that although this manual has been distributed to all members, it is extremely important that an outside director have a copy of it and a list of contact people before the first production meeting or auditions.

DIRECTOR

At the discretion of the director, any of the following may be shared with other members of the technical team but "who decides what" in any of these instances should be made clear on or before the date of the first production meeting and final responsibility is with the director.

1. Select and submit for Board approval
 - a. Musical director(s)
 - b. Choreographer
 - c. Assistant director/Stage manager
2. Contact various advisors to name production committee chairpersons.
3. Schedule a production meeting with technical staff to discuss set, props, costumes, lights, etc. preferably before rehearsals begin, defining or outlining each crew's duties. (Ideally, time would permit periodic production meetings throughout the rehearsal schedule for updating or progress reports. Practicality dictates that this is unlikely so the director should have "one on ones" several times with each staff member to keep abreast of progress, problems, and to make sure everyone is still "on track"). To avoid confusion and the lack of timely communication with each committee chairperson, it should be the responsibility of the director to make the initial contacts. Don't wait for the chairpersons to come to you!!!
4. Cast show.
5. Contact those from auditions that are cast in the show.
6. Turn in all auditions sheets to the secretary so that they may become a permanent part of the organization's records.
7. Set rehearsal schedule, including pick-up(s).
8. See that publicity and VP get cast list with names properly spelled for early print media.
9. Develop artistic aspects of the script, set, lights, etc.(ongoing)
10. Limit changes in the script to updating of names, places, etc. and/or prudent cutting of lines. Changes in intended meanings, themes, or major aspects of the show involving the show's message, ending and/or the omission of scenes must be discussed with the Executive Board before they are implemented.
11. Set all deadlines for lines, props, sets, etc.
12. Advise VP of special thanks, crew and other information to be included in the program.
13. Make progress reports at membership meetings held during the rehearsal schedule (ongoing).
14. Prepare a curtain speech to be given before each performance. To ensure consistency, it may be given from a prepared text and will include the following:
 - a. Welcome

- b. Special thanks
- c. Program omissions/corrections
- d. Special and upcoming events
- e. Season tickets (where applicable)
- f. Hospitality and intermission information
- g. Notice of no flash pictures during performance
- h. Notice to turn off all electronic devices
- i. No food in the auditorium and please unwrap candy before show begins (noise)

*If the director does not wish to give the speech personally, he/she will designate someone else to do so.

ASSISTANT DIRECTOR

1. Help contact those cast in the show.
2. Disburse and keep track of all rehearsal materials.
3. Prompt actors during rehearsals (See form in SECTION -I) unless assigned to someone else.
4. Secure a location for the cast party. (use of the theatre is encouraged)
5. Collect all rehearsal materials after the show. If the show is a musical, all materials must be turned in. If the show was not a musical, the cast may keep their scripts if they so desire.
6. Perform any other duties normally designated to the director in his/her absence and any duties mutually agreed upon by the director and assistant. **It is the hope of the Executive Board that the job of assistant director be one of training to become a future director. With that in mind, if an assistant director is used, the director should allow as much input as possible by the assistant in the blocking and interpretation of lines as well as with some of the other duties of the director. The director is also encouraged by the Executive Board to have the assistant director assume the role of stage manager when the time comes. No one else but the director will know the show as well or is more suited to keep things running smoothly backstage.

CHOREOGRAPHER

1. After conferring with the director, develop the aesthetic and logistical aspects of dance and movement required for the show.
2. Confer with the set building supervisor about any special needs (levels, size of areas, etc.) needed for each scene that includes dance or special movement.
3. Work with director to schedule dance rehearsals.
4. Alert costume chairperson to any special circumstances where costumes may need to be re-designed to fit dance needs. 5. Advise cast members of any special equipment (shoes, etc.) they may need to furnish.

COSTUMES

1. Work with director to determine costume needs for show. (See form in SECTION 4)
2. Work with building and resources coordinator to see that costumes needed for the current production are not rented out at an inopportune time.
3. Pull appropriate costumes from costume room and place on "CURRENT" rack

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4. Secure materials and labor to complete additional costumes for show.
5. Schedule measuring and fitting sessions to match costumes to actors.
6. Move completed costumes to appropriate staging areas for tech and dress rehearsals.
7. Provide dressers or backstage crew, if needed.
8. Provide iron, ironing board, safety pins, hanging racks and mending supplies at rehearsals and performances for costume care, touch-up or repairs.
9. Return CLEAN costumes to appropriate racks/boxes after each production.

MAKE-UP

1. Work with director to determine make-up needs for show.
2. Obtain adequate inventory of supplies for the show.
3. Work with actors during tech and dress rehearsals to finalize make-up. (See form SECTION 4)
4. Provide crew during rehearsals and show, if needed.
5. Return make-up and clean supplies to make-up storage area after each production.

PROPS

1. Work with director to determine inventory of props needed for show. (See form SECTION 4)
2. Determine which, if any, we already have and pull them for use during rehearsals.
3. Obtain remaining props from cast members, discount stores, goodwill, borrowing, etc. as soon as possible and make them available for rehearsals.
4. Work with stage manager to find appropriate locations for props during performances. (See Form SECTION 4)
5. Return all props to owners and/or locations after the show.

SECRETARY

1. Maintain copies of standardized audition forms and pencils to be used at each audition.
2. Collect used auditions forms from director or assistant and add names, addresses, phone numbers, and e-mail addresses to data base. Once completed, destroy forms.
3. Secure, or designate someone to secure photos of new cast members and pull photos on file.
4. Arrange and label photos in lobby display boards.

MUSICAL DIRECTOR

1. Work with director to set rehearsal schedule.
2. Work with chorus and soloists during rehearsal schedule to perfect music. (If at all possible, a rehearsal pianist should be available for at least a few rehearsals so that the musical director can be out in the audience to judge volume, blend, etc.).
3. Contact and secure orchestra members, if any.
4. Work with orchestra during rehearsal to perfect music.

PUBLICITY

1. Secure all information for the media and make the arrangements for:
 - a. Notice of auditions
 - b. Press release announcing cast (and production staff).

- c. Interviews on WLKM and/or TV.
- d. Press photos
- e. Timely mailing of ads for show, including the following: (Use poster form SECTION 4)
 - i. name of show
 - ii. dates, times and place
 - iii. admission price
 - iv. where and how to obtain tickets (phone number)
 - v. TRCP web site address
- f. Deliver poster information to printer for composition, including the following:(See form SECTION 4)
 - i. Art work for show logo b. All pertinent show information (dates – mm/dd/yy— times — ticket prices — location)
 - ii. All appropriate credits to licensee
 - iii. Proof all materials before printing.
 - iv. With help of cast, distribute posters to retail stores, businesses, workplaces, etc. (See list SECTION 4)

HOUSE MANAGER (updated 03/12/14)

Duties:

1. Arrive 90 minutes prior to curtain in order to complete setup.
2. Check auditorium for trash on the floor in seating area.
3. Make sure lobby is presentable.
4. Check with director or stage manager concerning final details.
5. Secure keys for front door and cash drawer.
6. Check restrooms for trash, cleanliness, and supplies.
7. Arrange for ushers to be in attendance.
8. Be sure ushers understand their duties.
9. Greet patrons as they enter.
10. Assist box office with distributing pre-sold tickets.
11. Open auditorium doors 30 minutes prior to curtain.
12. Inform audience as to the location of restrooms 15 minutes prior to curtain time.
13. Handle any seating problems.
14. Insure that ushers have enough programs.
15. Check with director as far as any pre-show announcements to the audience is concerned.
16. Check the outside for late arriving patrons.
17. Do everything possible to help get the performance started on time.
18. After start of Act I, set up lobby for intermission.
19. At intermission, run 50/50 drawing if applicable.
20. Flash lobby lights 5 minutes prior to the start of Act II.
21. During Act II put away hospitality.
22. Put 50/50 revenue in envelope and place in cash drawer.

23. Put hospitality revenue in envelope and place in cash drawer.
24. After performance, make sure that someone takes out the trash, straightens up the auditorium, tends to the restrooms, turns out the lights and locks the doors.

Rules and Preferences:

1. Dress appropriately.
2. No seating in the loft. It's not fair to the cast and crew and it's not safe as far as entering and leaving the area.
3. When seats are sold, we're full. No need to have patrons standing by for "No-Shows". Avoids confusion later.

VICE PRESIDENT *(updated 03/12/14)*

1. Create the each Show's Event and Production listings in Showare Online Ticket sales software/database prior to the selling of tickets.
 - a. Set Online ticket sales to begin 3 weeks prior to opening night at 10 am EST.
 - b. Setup pricing, types of tickets, show logo, show description.
 - c. Change TRCP Website (VistaPrint) to display "Tickets on Sale Now" 3 weeks prior to the opening night.
 - d. Remind Rodney Beam tickets are going on sale 3 weeks before opening night.
 - e. Set ticket sales cut-off 1.75 hours prior to the start of the show
2. Make necessary arrangements for Playbills, including the following:
 - a. Complete cast list photos with correct spellings: names and address city.
 - b. Ads for the season
 - c. Ads for the Show Sponsor
 - d. Other pertinent information
 - i. scene synopsis
 - ii. special thanks
 - iii. production crew members
3. Deliver Playbill to printer electronically or personally no later than the Monday morning before opening night to insure Playbill being ready by Thursday.
4. Make necessary arrangements for ticket sales by ordering ticket blanks well in advance of each production, creating the tickets and having them at the TRCP Box office for each production to be picked up as "will call" and sold at the door.
5. Secure box office personnel (1 or 2) for each performance 3 weeks before the show and inform them they need to be at the box office 1.5 hours before the show starts to setup the boxoffice.
6. Box Office ticket sales begin 1 hour before the show starts.
7. Secure cash and cash box for each performance.
8. Leave all box office and hospitality revenue in designated locked receptacle after each performance. NEVER LEAVE CASH UNATTENDED. CASH SHOULD NEVER LEAVE THE THEATRE UNLESS IT IS A PART OF A DEPOSIT MADE BY THE TREASURER OR BEING HELD BY THE VICE-PRESIDENT BETWEEN WEEKEND SHOWS.
9. Update lobby sign board for each production.

Section 3 – Production Timeline

The following is a list of tasks organized into a timeline, beginning several weeks prior to the production and continuing through the run of the show. These are tasks that the Three Rivers Community Players feel must be done to ensure the best production possible. Each task is assigned to an appropriate member of the production team or Executive Board. This does not mean that someone else cannot do the task. It does mean that the final responsibility lies with the designated member. You may wish to highlight those tasks or mark them in the appropriate place on a calendar to set up your particular schedule for the production. Please remember that each event scheduled as well as the operation of the theatre has to be a team effort.

BEFORE AUDITIONS

1. Secretary - Secure signed contract from Director.
2. Secretary - distribute this handbook and list of contact people with phone numbers to Director.
3. Secretary - make sure audition sheets are on file in the cabinet, blue for males, pink for females. Make copies as needed.
4. Treasurer - order scripts at least one month prior to auditions.
5. Treasurer - pay for scripts, royalties and rental materials.
6. Treasurer - distribute show budget to Director.
7. Director - get approval of special script or changes in scripts from Executive Board prior to beginning rehearsals.
8. Director and Executive Board - review the show budget (which will be determined by the Executive Board at the annual budget meeting) prior to any costs incurred for the show (except scripts & royalties.) Budget overruns will not be reimbursed without prior approval.
9. Promotion Advisor - send out notices of auditions to print media at least 2 weeks before auditions.

AT (OR PRIOR TO) THE FIRST PRODUCTION MEETING

1. Director - select Assistant Director, Musical Director, Choreographer, Set Building Supervisor and as many other production staff as possible.
2. Director - schedule production meeting(s) to convey responsibilities to all production staff.
3. Director - design aspects of the show he/she wishes to have aesthetic control over besides interpretation of lines (set, costumes, etc.) or designate who will have that control,
 - a. Set design to set building supervisor; alter, if necessary.
 - b. Sketches or descriptions of costume needs to costume chairperson. (See form SECTION 4)
 - c. Information on make-up to make-up chairperson. (See form SECTION 4)
 - d. Prop list to prop chairperson. (See form SECTION 4)
 - e. Lighting plots and special effects to lighting chairperson. (See form SECTION 4)
 - f. List sound effects and special effects needed to sound chairperson. (See form SECTION 4)
 - g. Tentative schedule of crew chairpersons with deadlines for technical aspects of the show.

AT AUDITIONS

1. Director or Assistant Director - pass out audition forms and pencils to all auditioning.

2. Director - inform those auditioning of any group policies or special expectations for your individual show before they audition, (attendance, etc.)
3. Director or Assistant Director - explain building usage, i.e. restrooms, parking, entrances, etc.
4. Director or Assistant Director - distribute names of volunteers from audition sheets to appropriate production crew chairpersons

FIRST WEEK OF REHEARSAL

1. Director - create a complete cast/crew list with phone numbers and addresses and distribute to cast members, Publicity, VP, and Secretary.
2. Director - turn audition sheets in to Secretary.
3. Director - pass out rehearsal schedule to cast and crew noting times and cast members needed each night.
4. Publicity - place cast list press release in print media - no more than (1) week after auditions.

4 WEEKS BEFORE SHOW

1. Set Building Supervisor - begin work on set.
2. Costume Chair - secure costume chart for each cast member including sizes and special notes and number of costumes needed for each character. (See form SECTION 4)
3. Costume Chair - poll cast to bring in costumes.
4. Costume Chair - set up rack in green room and upstairs for current show costumes.
5. Make-up Chair - secure any make-up needed for show.
6. Prop Chair - secure specialty props needed for the show. (See form SECTION 4)
7. Prop Chair - post a list where props can be crossed off as they are obtained. (See form SECTION 4)
8. Publicity - take poster information to printer. (See form SECTION 4) Proof before printing.
9. Vice President - begin distribution of tickets.
10. Light crew - determine if bulbs or gels need to be ordered and inform Building and Resources Coordinator.

3 WEEKS BEFORE SHOW

1. Vice President - pass out WHO'S WHO forms to cast.
2. Cast - turn in WHO'S WHO forms in to VP by end of week.
3. Set Building Supervisor - continue set construction.
4. Costume Chair - continue fitting and making costumes.
5. Prop Chair - continue collecting properties and stage furniture.
6. Stage Manager - start assigning places for props and set pieces. (See form SECTION 4)
7. Publicity - distribute posters to cast with instructions on where to place them. (See list from SECTION 4)
8. Publicity - make contacts and arrange for media ads using 8 1/2 X11 copy of poster.
9. Publicity - Send press releases. (See list from SECTION 4)

2 WEEKS BEFORE SHOW

1. Chairpersons - check with director for changes in needed supplies and secure backstage crews.

2. Vice President - take program insert information to the printer. Proof before printing.
3. Director - enforce the deadline (if not before now) for line memorization.
4. Prop Chair - have most props (except food) available for rehearsals.
5. Costume Chair - do final fittings and have most costumes ready for use at rehearsals.
6. Stage Manager - continue to assign staging of props and set.
7. Secretary or Designee - take cast pictures for display boards and pull headshots on file.
8. Publicity - make arrangements for pictures or review in paper(s)
9. House Manager - begin calling to secure ushers and/or hospitality workers.

1 WEEK BEFORE SHOW (or at technical rehearsal)

1. Light Crew - set all light cues (if not already done) and use them during this rehearsal.
2. Sound or Special Effects - set and use all equipment needed at this rehearsal.
3. Prop Chair - have all props and food available for rehearsal.
4. Costume Chair - have all costumes available for rehearsal.
5. Make-up Chair & crew - apply all make-up needed at this rehearsal.
6. Director - give outline of curtain speech at this rehearsal.
7. Stage Manager - recruit strike crew.
8. House Manager - distribute sign up list for food or supplies for hospitality.
9. House Manager - determine menu and supplies needed for afterglow.
10. House Manager - make sure that public areas (lobby, restrooms, seating and aisles) are clean.
11. Promotion Advisor - begin show ads in print media and on radio.
12. Publicity - arrange for publicity shot or review in print media.

WEEK OF SHOW

1. House Manager - finalize hospitality arrangements with the following:
 - a. List of who is bringing what food or beverage (when).
 - b. List of hospitality and ushers; call, remind them and instruct them. (See form SECTION 4)
 - c. Pick up food and supplies for hospitality and afterglow.
2. Secretary - put cast photos on lobby display boards.
3. Director - conduct technical and final dress rehearsals with cast arriving from ½ to 1 ½ hours before curtain.
4. Set Building Supervisor - see that any last minute touchups to the set are DRY before final dress rehearsal.
5. Director or Assistant Director - collect any rehearsal materials that need to be returned to licensee BEFORE LAST PERFORMANCE from the cast and crew.
6. Vice President - finalize box office worker schedules.
7. Vice President - transfer tickets and revenue to theatre at least one hour before each performance.

IMMEDIATELY FOLLOWING LAST PERFORMANCE

1. House Manager - see that public areas are cleaned : lobby, public restrooms, seating and aisles.
2. Publicity - see that one poster is added to the framed group in the lobby.
3. Cast, Set Strike and Production Crews

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- a. strike set and put away all costumes, make-up, props and set pieces.
- b. return all rented and borrowed items.
- c. leave the stage and house area clean and ready for the next audition,
- d. clean lobby, kitchen, sink and any other area used during a cast party held at the theatre.

WEEK AFTER SHOW (or at the next membership meeting)

1. Assistant Director and Treasurer - see that the show is credited for scripts purchased by cast members (where appropriate).
2. Director or Play Selection Advisor - return rented materials A.S.A.P. per license agreement.
3. Director - give a summary report to general membership.
4. Treasurer - give a summary financial report (when all receipts are in).

Section 4 - Charts & Forms

This section contains charts and forms designed to aid in organizing information and tasks as well as suggestions as to when or how it should be used. Various committee chairpersons may want to make copies of one or more of these charts for use in their aspect of the show.

If not ALL chairpersons have a copy of this manual, the Director should make a copy of the appropriate charts available to them at or before the first production meeting and the Secretary should show them where the copies are stored.

** denotes that the chart or form is stored in the office file cabinet

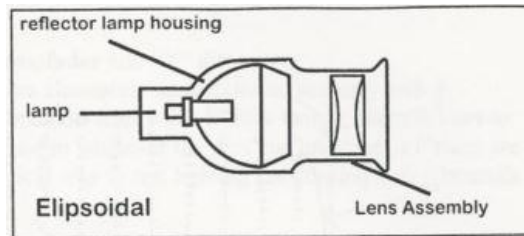
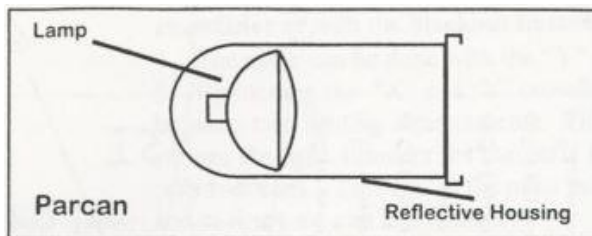
Chart / Form Name:	Description:
**Contract	This is the form used when the TRCP hires someone for their artistic services. This form is to be filled out in duplicate with the yellow copy going to the person whose services are being contracted and the white copy kept on record at the theatre building.
**Production Crew	List of those on the production staff of a particular show, including names, addresses and phone/fax numbers.
**T.R.C.P. Contacts	List of Members of the Executive Board and Standing committees, including names, addresses and phone/fax numbers.
Budget	This form, although not included in this handbook, must be given to the director by the treasurer. It illustrates how funds may be used to produce a particular show. The figures are derived from the annual budget formulated by the Executive Board at the annual budget meeting where all interested parties are welcome. The Board will not reimburse budget overruns without prior approval.
**Audition	Generic form to be used for all auditions. Pink for female, blue for male. Please disregard any category that is not applicable to your specific production. These forms are kept in the file cabinet for use at each audition. After auditions, these forms are to be given to the Secretary who will destroy them after names are added to our database.
Cast List	List of members of the cast of a particular show, including names, character, addresses and phone/fax numbers. One copy to each cast and crew member, one copy to the secretary, one copy to the VP. Don't forget to revise the list as names are added or changed.
**Props	There are two forms included here. The first can be used while acquiring props, the second when assigning their place backstage.
**Costumes	This chart can be used to design a specialty costume or be used as a reference by the costumer and the cast member. It might be given to members of the sewing committee during construction of the costume. It also has all necessary measurements and could be used to find or buy costume pieces.
**Make-up	This chart can be used to design specialty make-up or simply be used as a reference by both the make-up crew and the cast member. Noting color reference numbers and special lines or shadows can speed up the process backstage.

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Lights	This chart shows the light instruments we currently use and their proper care and maintenance. Use it to familiarize yourself with the instruments and insure that the life of the lamps, (the bulbs in particular), is extended to the fullest. They are one of our most expensive non-durable items.
Light Cues	This chart explains how to set the dimmer panel to control various light cues. After setting each cue, mark in the script when the cue is to take place.
Sound	This chart explains our sound system. All sound cues for a show may be placed on one channel (deck) and would be accessed by using the pause button to stop or start each sound. Sound cues may also be placed on several channels (decks) which requires switching between each as the cue is needed. The Director and the Sound Crew will determine which method works best for each show.
Prompt/Book Holder	This form explains the duties of a prompter/bookholder. Both the director and the prompter should read it. The information included is detailed enough that even a novice can learn the techniques needed.
**Rental	This form is used whenever the Players allow our resources to be used by another group or individual. The pink copy goes to the group or individual taking the resources and the white copy is kept on record at the theatre. Although each instance is unique, in most cases a security deposit is taken, no rent is charged, and the deposit is returned when items are returned safely. At that time, both copies of the form may be destroyed. (for convenience, these are in the costume room!)
**Poster/Press Release	This form shows the information needed on the poster for each show. Additional information may be added (at the risk of making the poster too busy or difficult to read) but the information on this form is the MINIMUM required by our group as well as by licensing laws. This form can also be used as a pattern for information to be sent to all advertising media. Although any other special information can be added to the form, it shows the MINIMUM information required for each press release or ad.
**Media Contacts	This list includes the organization, contact person, address, and phone for all advertising usually done for shows and other events. Some ads are free and some carry a fee. They are noted as such. Also noted are the advance notices that are sometimes needed which require deviation from the suggested production timeline in this manual. As new contacts are made and new timelines are needed, PLEASE NOTIFY the Executive Board and other production staff of the changes.
**Who's Who	This form is given to the cast (and sometimes crew, also) during the latter portion of the rehearsal schedule so that biographical information about each performer can be included in the program. Once filled out the forms are returned to the VP who insures that the information gets printed.

Hospitality - FOOD/SUPPLIES/PERSONNEL	This is a chart that can be filled out by cast members at rehearsals or by members at general meetings. It shows who will be bringing what in the way of food, drink or supplies to be used during intermission of a particular show and who will serve as ushers/servers for each performance. These forms are available in the file cabinet but need only to be used as reference if circumstances dictate using different forms or information.
Afterglow - FOOD/SUPPLIES/PERSONNEL	This form is a guide to the theme of the Afterglow, if there is one and should be used as a check-off list for acquiring food and supplies for the event. It also includes a List of those who have volunteered to set up, serve, and clean up after the event. These forms are available in the file cabinet but need only to be used as reference if circumstances dictate using different forms or information.
Standing Committees	This form lists the standing committees of the organization and the charges of each.

THEATER LIGHT MAINTENANCE



Keeping dust, dirt, grime, smoke, etc. off the light housing and lens helps prolong the use of the lamp. With the high cost of lamps a periodic cleaning would help keep lighting expenses down.

At the beginning of each season, all lighting fixtures, lamps, and boards should be cleaned. It is extremely important that the cleaning is done properly. Poor cleaning can lead to shortened lamp life but more importantly; it might cause injury to lighting technicians or audience members.

Our lighting instruments, as well as the light dimmer board, can be cleaned from the catwalk without taking the instruments down. In fact, part of the cleaning process (hopefully, the very first thing) should include checking to see that the clamps which hold the instruments to the railing are tightened securely.

1. The dimmer board should be covered with a dust cover when not in use but periodically, it should be vacuumed with a soft brush to remove dust and grit that can interfere with electrical connections. The area around the board should be free of dirt and clutter at all times. **NEVER SET ANY LIQUID NEAR THE DIMMER BOARD.** If you must drink in the light booth (and water is a good thing because it gets very hot up there) **KEEP YOUR DRINK CONTAINER ON THE FLOOR BELOW THE DIMMER BOARD TABLE.**
1. As for the lighting instruments themselves, everyday Windex or a similar product works well for cleaning. The biggest caution when cleaning a quartz lamp is **DO NOT TOUCH THE LAMP (bulb) WITH BARE FINGERS.** Finger oils will cause hot spots on lamps and they will burn out very

- quickly. They can even explode. If the lamp must be removed, use a glove (preferably a clean one) to remove it or use the paper or foam insert that comes in the box with each new lamp.
2. Do an electrical inspection on each fixture. Check wires for splits or breaks and check that connectors are not cracked or broken. Make sure that there are no areas where the insulation on the wire has pulled away.
 3. Next, work on the optical system. This includes the reflectors and lenses, if any. All reflecting surfaces should be cleaned. It is best to remove the bulb to do this. Remember not to touch the bulb with your skin. See illustrations for the bulb, reflector and lens placement in the (2) types of light we use.
 4. Lastly, when putting the fixtures back together, make sure all screws are tight. Check that the tilt arms are tight and that lens tube and focus knobs move freely. Check that shutters move freely but will remain where positioned. Graphite lubricant is best for this. Oil can be badly affected by the heat generated by the lamps.

LIGHTING CHARTS AND DIRECTIONS

[insert lighting board diagram]

After becoming familiar with the various controls on the dimmer board, use the following directions to set simple light cues, cross fade between two different settings and program different light cues that involve more than one lighting instrument. Unless you are EXTREMELY familiar with the dimmer console, make sure that the mode button (#6 on diagram) is ALWAYS in the 16X16 position,

After making sure that all electrical connections are made, each lighting instrument can be turned on or off and the intensity of the light can be changed by moving the corresponding dimmer on the control console.

There are twelve light instruments on the catwalk; 4 ellipsoidals and 8 parcans or "cans", whose numbers match the first twelve numbers on the dimmer console.

Each light instrument can be checked by moving the "X" crossfader (#7 on diagram) to the -10- position and then sliding the scene "X" dimmer (#2 on diagram) whose number corresponds to the instrument number. Each lamp should light and the intensity should vary as its dimmer moves up and down.

After the instruments have been aimed to meet the current show's needs and gels, if any have been inserted, the director will work with the light crew to determine each light cue.

When lighting is of a more simple nature and does not require complex mixes or crossfading, each cue can be individually created by;

1. Setting the "X" crossfader in the "10" position
2. Sliding the desired "X" dimmers to the appropriate position
3. Now all of those lights can be dimmed or turned on or off at the same time with the "X" crossfader or with the blackout button.
4. The same can be done with the "Y" crossfader and "Y" dimmers.

5. By moving the "X" and "Y" crossfaders alternately up and down, you may switch between two lighting arrangements. This method works fine if there is time between cues to change the light dimmers not currently in use to whatever the next cue involves or if there are only two cues. This is also the most practical way to test lighting cues during tech rehearsals and to fine tune aim and intensity.

If there are several cues and they must change rapidly, then programming is a more practical option.

Setting light cues is performed as stated above but after a cue inset (lights aimed, gelled and intensity determined) the cue can be programmed for future use as needed without resetting the lights. The memory will keep the cues intact for several years, even if the power is turned off. The only way a cue is removed is if it is replaced by another cue using the same programmed button. To program a light cue;

1. Make sure the mode button (#6 on the diagram) is in the 16x16 mode. An LED green light will light above the 16x16 display.
2. USE, the directions stated above for creating a light cue on the -X" crossfader.
3. Once the cue is satisfactory, enter the program mode by tapping the program button (#5 on the diagram) once. Then tap the bump button (44 on the diagram). For sake of organization, start with M. and work your way across with each new programmed cue.
4. Use the above directions to create consecutive cues on the "X" crossfader, tapping the program button and then the next corresponding bump button after resetting the lights to match the cue.
5. Continue this process to create all needed light cues. (you may create a total of sixteen (16) in this manner)
6. The "Y" dimmers will now control each cue. Put "Y- crossfader in the "10" position.
7. To move from cue to cue, simply raise the -Y" dimmer (#3 on diagram) whose number corresponds to the cue you wish to use. For example, you have created 5 cues on bump buttons numbered (through 5). You wish to use cue 3. Simply move the "Y" dimmer number 3 to the desired position. (Whatever level you originally set the intensity will be the level of light when the fader is in the highest position). If you want to cross fade to cue number 5, slowly lower the #3 fader as you raise #5. The lights will change at any rate you desire, depending on how fast you move the faders. (You may cross fade cues using more than one "Y" dimmer or combine cues to create new ones).
8. The blackout button can always be used to immediately kill the lights. But remember that you have used it because it may cause you to start a scene in the dark or inadvertently cause lights to appear or disappear when they shouldn't!
9. Always make sure that all dimmers and crossfaders are in the "0" position and that all dimmer boxes have been unplugged from their original power source when you are done using the lights for the day. DO NOT CHANGE ANY NUMBERING OR SETTINGS ON THE DIMMER BOXES. THIS WILL CAUSE CIRCUIT OVERLOAD OR MALFUNCTION OF THE INSTRUMENTS WHICH COULD RESULT IN FIRE OR SEVERE INJURY.

SOUND EQUIPMENT

[no information in manual]

BOOKHOLDING/PROMPTING

Bookholding is one of the many behind-the-scenes tasks that help a community theatre put on a quality show. It is an essential job, with the primary goals of helping actors learn their lines and keeping rehearsals productive. It is a good job for newcomers because with a little assistance, anyone can learn the terminology and techniques of taking a play from the first rehearsal to opening night. Bookholding is also an excellent way for stage managers to be even better at their jobs. They will be completely familiar with all the elements of the play. They will have firsthand knowledge of all sound and light cues as they develop, as well as all entrances and exits. They will know possible rough spots and where the actors decide to shorten the play by skipping 5 pages. It might also be a great job for the assistant director as he/she may be called on to run rehearsals in the absence of the director. It may just be that someone likes to hold book. However it is done or whoever handles the job, it is often unappreciated but still a very important task in the development of a good show.

What is a bookholder?

A bookholder is the person who reads along in the script during rehearsals. They have several duties, which may vary, depending on the director's expectations. Different directors want the bookholder to do different things but below are the standard bookholder tasks.

1. writing down blocking notes
2. helping actors with lines
3. getting the show back on course
4. reading for an absent actor (generally, but not always from your seat, not on stage)
5. sound effects (here's your chance to show off hidden talents for making strange noises)

Not all directors ask the bookholder to take blocking notes. However, if you are asked, you will have to write quickly. Use the following generally accepted standards for stage directions:

U — upstage	L — left	B — behind
D — downstage	R — right	F — front
C — center	EX — exit	EN — enter

X — cross or move

Remember that all stage directions are given from the actor's point of view as he faces the audience. His left is your right and his right is your left. Get this right or there will be much confusion!

Note entrances and exits as well as where an actor moves in relation to other elements on the stage. Example: XDR of sofa steam the actor has been directed to cross downstage and to his sighs of the sofa.

Make all notations in the script at the point in the dialogue when the actor is to begin the movement.

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Learn the actor's names and characters and don't be shy if you miss a blocking note. Things sometimes move very quickly. If you're lost or missed something, say so, right away to avoid confusion later.

THIS IS A JOB FOR PENCIL, not pen. Have more than one sharp pencil ready and an extra big eraser. Blocking often changes! Make sure you can read your own notes!! It might be nice if someone filling in for you could read them, too.

When actors first go off book, they sometimes forget their lines or blocking. You are there to help. Talk to the director about what to do if there is confusion about blocking. You generally don't want to interrupt the action if someone makes a small mistake. Often, the mistake will straighten itself out or be cleared up by another actor's lines or movement. If people start falling all over one another, it's probably time to step in to help if the director hasn't already.

The director and the bookholder should agree on what the actors should say if they forget a line or need help. In general, actors should stay in character and simply say "line". The bookholder should be following along in the script (it is 100% sure that if you look away for even a few seconds, that is when an actor will need help). It is unacceptable to yell "LINE" or make some unnecessary remark to the bookholder or stare at the bookholder with a closed mouth and an expectant-yet-blank stare.

When speaking to the actors, use a clear, precise voice loud enough to be heard comfortably on stage. Hold the script so that you are not reading into your lap.

Keep an ear for when the actor has picked up on the line and is ready to continue without your help – that's your cue to stop speaking. Don't try to be a mind reader. The actors will call for help if they need it. It is not for you to decide unless they are really WAY OFF TRACK. But give them a few seconds of quiet time, especially at first, to allow them to remember what's next. As you get closer to opening, give them more time to fix their errors until the point where you no longer prompt them.

Help actors who consistently drop a line, switch lines or mess upwards to change meaning or confuse themselves and fellow actors. If the actor only makes the mistake once or twice, let it ride. If the actor continues to make the same mistake, mark the spot and let the actor know in a way discussed with the director. Many actors have a tendency to paraphrase their lines. Discuss with the director beforehand how this is to be handled.

One thing to watch carefully is cue lines. These need to be especially accurate and consistent so that the other actors know when it is their turn to speak.

****SPECIAL HINT:** To be a bigger help to the actors, take full advantage of non-verbal cues. When actors are uncertain, they will often cast a glance to the bookholder, possibly to see if a psychic connection is working and the words will suddenly appear in their head. A gentle nod when the actor is headed in the right direction can help them know that they are on the right track and give them the confidence to continue.

Be prepared for a little grief. Be tactful and hope that the actors return the favor. Nobody likes having their mistakes pointed out to them, even when they know it will help them improve.

MEDIA CONTACTS AND POSTER PLACEMENT

Colon Express	216 E. State St.	Colon, MI 49040	269-432-3488
Commercial Express	202 S. Main St.	Vicksburg, MI 49097	269-679-2333
ENCORE Magazine	350 S. Kalamazoo Mall	Kalamazoo, MI 49007	269-383-4433
Guide Magazine	3718 Olney	Kalamazoo, MI 49006	269-382-2466
Hometown Gazette		Three Rivers, MI 49093	
Kalamazoo Gazette	401 S. Burdick	Kalamazoo, MI 49007	269-345-3511
Marcellus News	149 E. Main	Marcellus, MI 49067	269-646-2101
Sturgis Journal	209 John St.	Sturgis, MI 49091	269-651-5407
Three Rivers Commercial News	124 N. Main	Three Rivers, MI 49093	279-7488
Western Herald	1517 Faunce Student Serv. Bldg.	Kalamazoo, MI 49008-3899	269-387-2092
		Fax:	269-387-2267
WLKM Radio	59750 Constantine Rd.	Three Rivers, MI 49093	278-1815
WMSH Radio	70708 S. Nottowa Rd.	Sturgis, MI 49091	269-651-2383
WRKR Radio	4154 Jennings Dr.	Kalamazoo, MI 49007	269-344-0111
WMIK Radio	Freidman Hall	Kalamazoo, MI 49008	
WWMT Channel 3	590 W. Maple	Kalamazoo, MI 49008	800-875-3333
AT&T Cable Service	414 E. Hoffman	Three Rivers, MI 49093	273-8408
WNIT Public Broadcasting	2300 Charger Blvd.	Elkhart, IN 46514	

Poster Placement:

Downtown merchants, (not all) like Paisano's, Lowry's Books, Fitness First, banks, Carnegie Centre, Little Caesars, Broadway Market, Subway, Commercial.

West Michigan Avenue, fast food stores, banks, car dealers, gas stations, laundry.

Area High Schools, bulletin boards, lounges, halls.

Employment, lunchrooms, break rooms, smoking rooms, office and lobby bulletin boards.

US 131 Business District, Goodwill, fast food stores, gas stations, K-Mart, Meijer's, hotel lobbies.

Churches and bulletin board in clubs, lodges, fraternal organizations, health clubs.

Out of Three Rivers, any location where people tend to gather. Displayed in your car, truck, van, etc. (don't obstruct your view).

T.R.C.P. LOGO

Web address

TITLE AND/OR SHOW LOGO

BRIEF DESCRIPTION

(musical, drama, comedy, NO. of acts)

Written or composed by

DATES

TIME/PLACE/DIRECTIONS

TICKET PRICES

TICKET PHONE

SPECIAL PROMOTIONS

_APPROPRIATE CREDITS TO LICENCEE (produced by special arrangements with _____)

**Use previous programs for a guide as well.

***can be done horizontally or vertically on an 11- x 17" poster paper.

STANDING COMMITTEES

Afterglow Sponsorship: This committee is charged with the task of soliciting sponsors for the Afterglow events for each opening night performance. Solicitation will be done along with the annual fund raising drive for program ads but should also be done by the committee to give local organizations a chance to get extra advertising or to treat their employees to a special evening by sponsoring the Afterglow. The common donation for this event is \$100.00. Sponsors will be given mention in advertising, the curtain speech and on a signboard in the lobby.

Membership Growth and Development: This committee is charged with the task of maintaining the interest level of current members and enticing new members to join our organization. Their task is to come up with new and exciting activities that with little or no expense will bring the public to us as well as keeping our name in the public eye. Only imagination and budget limit the possibilities. The most immediate and crucial job of this organization is to expand our membership and by doing so, expand the number of people needed to handle the responsibilities of running our theatre.

Liaison: This person or committee will act as a go-between for TRCP and other organizations. The charge of this committee is to share information concerning meetings, productions, special activities and any additional data that would be of interest to all groups involved.

History/archives: This committee is charged with acquiring and maintaining posters, programs, news articles, minutes, agendas, and any other pertinent information to create an accurate history of the organization. These items will be stored at the theatre and be assessable to members for perusal or promotional needs.

Newsletter: This committee is charged with producing a monthly mailing advising recipients of meetings and events as well as a brief synopsis of topics discussed at business meetings. The form of this mailing may be as elaborate or simple as the committee deems necessary for that particular month. The only requirement is that it be mailed prior to each month's meeting to serve as a reminder.

End of Manual