



PRODUCTION HANDBOOK

Release - December 31, 2024

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INTRODUCTION

WELCOME

Welcome to McKinney Repertory Theatre (MRT), McKinney's Official Community Theatre, voted 2024 Platinum Winner for Theater, Performing Arts and Entertainment in McKinney. We are delighted to be working with you, whether you are new to MRT or a returning artist. It is our sincere wish that your association with MRT will be a richly rewarding and gratifying experience, both artistically and personally.

PURPOSE

This Handbook has been created for the singular purpose of making your job easier and to ensure that your experience with MRT is a positive one. For the most part, this Handbook provides guidelines, not necessarily hard and fast rules. However, there are some deadlines that must be adhered to and some rules which must be followed.

We fully recognize that not everyone works the same way. Everyone has their own 'style', but our collective goal is to present to our audiences the best production we can with the resources and talent we have available. The purpose of this Handbook is not to tell you how to do your job, but rather what needs to be done. How you accomplish it is up to you.

MISSION

Our mission is to provide opportunities for community members: professional, amateur, and novices alike, to practice and improve their theater craft in a welcoming, collaborative, nurturing, and safe environment. While MRT is a volunteer community theater, we strive to create a professional atmosphere, meeting professional standards in a setting that is safe, encouraging, and respectful. Participation in our company is open to everyone regardless of sex, age, race, color, national origin, religion, gender identity, sexual orientation, or sexual preference.

BOARD OF DIRECTORS

We are guided by a dedicated Board of Directors (see Contact List) who volunteer their time to oversee the operation of the company while planning for the continued growth and improvement of MRT. Our goal is to make every production the very best it can be.

With the exception of the City of McKinney closing the theater building, the MRT Board of Directors is the ONLY entity that has the authority to cancel a performance or run of a show.

EXECUTIVE DIRECTOR

MRT day-to-day operations, public presence and engagement, strategic planning and fundraising are all led by the MRT Executive Director (see Contact List). Along with the President, the Executive Director is engaged in all MRT committee activities and is a key resource to a production company during development and execution. Touch points with the Executive Director are found throughout this handbook.

CAST AND CREW

MRT draws talent, actors, directors, and designers from the community. We also have a dedicated group of volunteers who help build sets, work as tech crew, usher at performances, operate concessions and assist with costumes and props.

HARASSMENT

In keeping with our pledge to create a safe working environment for all, MRT does not tolerate, accept, or condone harassment or bullying of any kind. If anyone feels they are the object of harassment, bullying or are receiving unfair treatment, they should contact our Executive Director (See Contact List). MRT wants everyone to have a safe and enriching experience, and strongly encourages all issues to be addressed.

NEGATIVE SOCIAL MEDIA RESPONSE POLICY

The Publicity and Marketing Committee actively monitors MRT's social media presence for negative posts. Cast and crew can also report negative posts seen on MRT social media sites to that committee chair and are to leave any response to the post to that committee. In response to negative social media posts regarding the production, the committee normally responds as follows:

- Leaves up the post unless it is a personal attack on a cast / crew member, or inappropriate (e.g., vulgarity), which in those cases is removed.
- Responds in a general way publicly
- Privately responds to the posting person following committee procedures

DRESSING ROOM ETIQUETTE

1. ALWAYS KNOCK and wait for a response before entering ANY dressing room for any reason.
2. Dressing rooms are for current cast and crew only and are not to be used as a "hang out" for others between shows.
3. Do not allow non-cast members to enter the dressing rooms or backstage areas at any time. This includes friends, family or even cast or crew members from previous shows.
4. Be aware of others when exiting the dressing room since it's easy to see inside as you open the door.
5. Please remain in your designated dressing room during the show, even if you don't have a scene coming up. Do not "hang out" in the other dressing room(s) or enter the other dressing rooms unless your scene requires it.

TEAMWORK

Theater arts is the ultimate creative, collaborative effort. There is probably no other endeavor which requires as much collaboration and sense of teamwork, as putting on a theatrical production.

PUNCTUALITY

We ask that everyone give their best to stay personally organized and on or ahead of the production timeline. This not only enables everyone to use their skills to the utmost, but it ensures that tech week is conducted with the least amount of stress possible for all concerned. The more "last minute" rushing there is, the greater the impact stress has on the team and the quality of the production. Therefore, it is vital that everyone meets or exceeds the timelines for their duties.

MCKINNEY PERFORMING ARTS CENTER

MRT does not own its own space. While the McKinney Performing Arts Center (MPAC) is our "home", MRT is only a tenant of MPAC, and we pay an hourly rental fee for any use of the building. For this reason, it is vital that everyone is punctual, and that rehearsals start and finish on time as scheduled. Here are some other important constraints to be aware of:

- Weeknights: Rehearsals cannot be scheduled past, and we must be out of the building by, 9:30 PM
- Weekends: Rehearsals cannot be scheduled past, and we must be out of the building by, 4:00 PM
- Tech Week: Evening deadline is extended to 10:30 PM.
- Performances and Set Change Overs: We stay until we are done.

Food and drink may be brought into the theater; however, we ask that everyone be responsible for cleaning up after themselves. MPAC is a "non-smoking" facility and smoking is not allowed in the building at any time.

STAGE MANAGEMENT EVENTS

While MRT does arrange for a moving company to assist, all cast and running crew, physically able to do so, are expected to participate in some capacity in the stage management events listed below. The director, stage manager or master carpenter will inform each person of their duties for each event.

DEFINITIONS

- **Load-in:** Typically occurring the starting Sunday of tech week, where tools, equipment, flats, set pieces, and furniture are transported from the tech shop or other places of origin, to MPAC where the set is assembled.
- **Change-over:** Because we are a tenant of MPAC, we share the space with other tenants. This means we are required to take down our set after each Saturday night performance to clear the stage, which is called “change-over”. The set is dismantled, and flats are placed either behind the permanent upstage curtains or in MPAC storage. All pipe and drape, props, set pieces and furniture are removed from the stage to the dressing rooms or MPAC storage
- **Reset:** reassembly of the set prior to the second- or third-week’s performances, typically occurring on Thursday.
- **Strike:** The final removal of the set at Closing, where set pieces, furniture, etc., are transferred from the stage to MPAC on-site storage, and stored until load-out.
- **Load-out:** Typically occurring the Monday after the show closes, consists of returning tools, equipment, flats, set pieces and furniture from MPAC storage to the tech shop or other place of origin.

COMPLIMENTARY (COMP) TICKETS

Each cast member, and non-compensated crew member, of a production may be provided complimentary (comp) tickets. Your stage manager will instruct you on how to utilize your comp tickets.

PRODUCTION ISSUE OR CRISIS RESOLUTION PROCEDURE

The following production issue or crisis resolution procedure, led by the producer, should be followed in cases where an internal issue or external circumstance is threatening the run of the show:

1. Send a short Issue / Crisis Notification via GROUP text to ALL MRT Board Members and the Executive Director as soon as identified, and no later than the end of that day. Examples of issues needing board attention: critical cast and crew unavailable with no backup, MPAC non-availability for performances, or set/sound/lights not ready for tech. week. Immediately following the text, on the same day, send an email to all MRT Board Members and the Executive Director with pertinent details and an invitation to a teleconference on the issue, to be held within the next two days.
2. Conduct the teleconference and work with the board on successful execution of the resolution plan.
3. If a show must be cancelled, the producer and director will conduct an emergency cast and crew teleconference that will include the board President, Executive Director, and as many board members as are able to attend. This teleconference should occur within two days of the decision to cancel the show.
 - a. MRT President or delegate makes the announcement to the cast and crew.
 - b. Cast and crew will be instructed to avoid communicating the cancellation (e.g., posts on social media) for 24 hours (or until a specified date and time) so that MRT has time to coordinate w/MPAC and break the news to the public and patrons FIRST.

ILLNESS POLICY

If a cast or crew member has tested positive for COVID, or is symptomatic to that or another flu virus, the following procedure should be followed:

1. The ill cast/crew member informs the producer, stage manager and director of the illness on the same day as identified. The director, stage manager and producer then communicates the information that day to all cast and crew.
2. Masks, provided by MRT, are to be worn by all cast and crew for 10 days. Note: masks will not be required for actors during an actual performance.
3. Social distancing will not be required at rehearsals or performances.
4. The ill cast/crew member will isolate from the production for five days. At the end of the five days, they must have

no fever, be non-symptomatic, and if ill with COVID, test negative.

INJURY PROCEDURE

Should a cast or crew member become injured while performing tasks in support of the production, either on the MPAC premises, at the tech shop, or working at another location, this procedure is to be followed:

1. If an emergency situation occurs, on-hand production team leadership will call 911 and arrange for emergency care for the injured person. If on the MPAC premises, coordinate emergency response with MPAC Operations (ticket office).
2. On hand production team leadership ensures the injured person receives any immediate first aid required. If on the MPAC premises, see the ticket office for assistance and first aid supplies.
3. Producer to send a short text communication to all board members and the Executive Director with a summary of the injury on the day it occurs.
4. Producer to ensure the injury reporting form is filled out and delivered to the Executive Director by the next day, who will work with the board and the injured person on any further resolution (e.g., communicating the injury to MPAC as appropriate).

GENERAL QUALITIES, SKILLS AND EXPECTATIONS OF COMPANY MEMBERS

It's a privilege to be part of the MRT family. Therefore, there are certain skills and personal character qualities expected from those who participate in and with our productions:

1. Attends the first company meeting and read-through.
2. Meets or exceeds all the guidelines set forth in the Production Timeline.
3. Excellent communication skills. [Prompt return of phone calls, emails, texts]
4. Collaborative working style.
5. Strong interpersonal skills.
6. Defers to the director's vision for the production, over their own.
7. Well organized, disciplined, punctual, prepared.
8. Open to receiving feedback and constructive input.
9. Avoids over-commitment to other projects while involved in an MRT production.
10. Treats everyone with courtesy and respect.
11. Fosters and displays teamwork and team spirit.
12. Enthusiastic about the project.
13. Keeps their cool under pressure.
14. Willing to work with people who have a range of experience and abilities.
15. Willing to learn and share knowledge.
16. Never comes to the theater impaired from use of legal or illegal substances.
17. Prepared to spend the time necessary to learn their role and do the job well.
18. Takes care of themselves emotionally and physically.

In addition to the above characteristics, we also value and look for the following qualities in those holding positions of authority or leadership (i.e., producing, directing, or positions that lead others).

1. Mediates disputes to solve problems, and in extreme situations, informs the Board of Directors.
2. Keeps a list of individuals or organizations who contributed to the success of the production for acknowledgement in the program.
3. Has a work style of collaboration rather than dictatorship.
4. Strong supervisory skills with ability to delegate.
5. Delegates, motivates, and encourages others.
6. Willingness to follow MRT policies and chain of command when addressing issues.
7. Conscious of the budget.

PRODUCER

GENERAL CONSIDERATIONS

The producer is the 'go to' individual of the production and serves as the liaison between the director and the board of directors and will assist the director whenever necessary to ensure that all technical aspects of the production are being properly addressed.

When rehearsal space conflicts arise or additional rehearsals are desired, the producer should consult with the director to see if offsite rehearsals space is available.

The producer needs to understand the roles and responsibilities of every member of the company. The producer is expected to attend all production meetings, the first company meeting and read-through, all rehearsals during tech week, and opening night.

The producer should feel free to offer some observations if there are suggestions to be made, and the observations should be made only to the director or stage manager. The producer should not give notes directly to cast members, the production team, or the crew.

DUTIES AND RESPONSIBILITIES

1. Receives the producer resources documentation from the Executive Director once selected for the position. This material includes: this handbook, MRT Code of Conduct, audition form templates, likeness waiver form, bios templates, MRT House Manager Checklist, MRT Concessions Procedure, MPAC stage diagrams and information, injury report form, and curtain speech template. Communicates the producer resource material to the appropriate crew members.
2. Receives the production budget from the Treasurer, communicates budget line items to the appropriate crew members (e.g., Master Carpenter), and works with the Treasurer to track spending to ensure the production stays within its budget. Communicates any budgetary issues (e.g., expected line item overrun) directly to the board for resolution. Fills out and returns the stipend request form provided by the Treasurer.
3. Works with the Director to develop and communicate the plan and budget request amount, within spending limit provided by the Treasurer, for Cast/Crew Appreciation (e.g., meal between Saturday performances, flowers, etc.) and works to receive board approval of that plan.
4. Ensures the Production Timeline is followed and on schedule.
5. Meets with the director and other production team members as necessary, to review the budget to ensure the production remains within its allotted budget.
6. Assists the director in recommending/selecting production team members.
7. Completes the online Wufoo forms for MPAC: Initial and Technical per the Production Timeline.
8. Coordinates and assists in resolving conflicts in rehearsal space should they arise. For any issues with the rehearsal or theater spaces that the Producer has difficulty resolving directly with MPAC Operations, seek out the Executive Director who is MRT's primary MPAC liaison.
9. Assists the director during the audition process and ensures edited audition forms, sides, clipboards, pencils/pens are on hand.
10. Ensures the Actor/Crew Code of Ethics and Likeness Waiver forms are signed and collected at the first rehearsal.
11. Ensures that MPAC room assignments are communicated to the Director and Stage Manager (SM) each week during rehearsals.
12. Communicates with Publicity and Marketing Committee to ensure all printed materials: Posters, postcards, Playbills, People's Choice ballots, etc., are completed on schedule, are accurate and ordered in sufficient numbers and items are re-ordered when necessary.
13. Ensures that promotional materials are available to the cast and crew to distribute. Ensures MPAC yard signs are put out at Thursday dress rehearsal and brought in during the Saturday evening performance.
14. Works with MPAC and the chairman of the Volunteer Committee to ensure a house manager, ushers

(minimum 3) and concessionaires are identified for each performance.

15. Instructs the house manager to ensure:
 - A. People's Choice ballots are inserted in the Playbills.
 - B. The collection containers for the ballots are placed appropriately at the exits after each performance.
 - C. There are enough Playbills on hand for each performance.
16. Gets cash for the concessions bank from the Treasurer and gives it to the Stage Manager.
17. Verifies with the Executive Director the scheduling of load-in, change-over and load-out moving crews.
18. Coordinates with the stage manager and master carpenter to ensure that load-in, set build, change-over, reset, strike and load-out occurs during the run of the production.
19. Ensures the hired security guard is briefed prior to the performance on expectations and any unique aspects of the performance.
20. Informs concessions staff and house manager that ushers are allowed one free item from concessions, which they can pick up during the second half of intermission once the initial patron line clears out.
21. Ensures that the Post Show Questionnaire is sent to the cast and crew.

DIRECTOR

GENERAL CONSIDERATIONS

The director is responsible for the overall production.

The director is answerable to the production producer, who is there to assist the director and serve as the liaison between the director and the board of directors. In the event a problem arises which cannot be resolved, the producer is the first person to be contacted for assistance.

There is usually room in the program for a director's message. Including one is optional, but the producer needs to be notified if the director chooses to write one.

PRODUCTION TEAM SELECTION AND COMMUNICATION

Directors are encouraged to select their own production team, especially the stage manager, with the approval of the producer. If there are positions still needing to be filled, the director should call upon the producer for assistance.

It's important that the director maintains regular communication with the production team in order to stay apprised of their progress. This should be accomplished through scheduled production meetings, either as a group or in individual meetings, either in person or through written communication.

BUDGET

The director is expected to stay within the budget projected for that production. However, should additional stipends for team members and/or costs for materials need to be negotiated, the director must receive prior approval from the producer before any such adjustments are offered.

REHEARSAL SPACE AND SCHEDULE

Audition and rehearsal dates are scheduled almost a year in advance. If any changes need to be made, MPAC requires a minimum of one week notice, and this must be done through the producer.

When scheduling rehearsals, it is important that the director makes every effort to ensure efficient use of everyone's time in order to prevent actors from sitting around for unreasonable lengths of time before getting on stage. Known conflicts must be taken into consideration.

The director may hold some or all rehearsals off-site from MPAC, however the MPAC Booking and Services Manager, (see Contact List) must be notified of any additions or cancellations at least one week prior. Failure to cancel at the appropriate time will still generate rental fees owed by MRT and requested additional rehearsal dates may not be accommodated.

Rehearsals need to end with enough time to allow for props and costumes to be secured and for the rehearsal space to be reset. Usually, 10-15 minutes prior to the end of the designated rehearsal time.

AUDITIONS AND PRECASTING

The director may set up the audition space and conduct the auditions as they see fit, keeping in mind that the process should be a friendly, positive experience. The MPAC custodians are generally very accommodating if tables and chairs are required and MRT volunteers can assist with signing people in, handing out audition sides and bringing them into the audition space if so desired. These arrangements can be made with the producer.

It is perfectly acceptable for the director to seek out people they'd like to see audition and are encouraged to do so. It is the director's prerogative to pre-cast roles; however, this must be mentioned in the audition announcements (on website and social media). The producer is available to provide the director with information that will help in making

casting decisions, especially in cases where certain individuals may not be known to the director but are well known to MRT.

Directors are required to have a plan in place to ensure that the performances occur as scheduled - whether its by casting understudies, stand-ins and/or backups. The unexpected or unavoidable absence of a cast member must not be allowed to cause a performance cancelation. This plan must be communicated to the producer and Executive Director.

RE: MUSICALS

When the production is a musical, the director will have at least two more team members to coordinate with: the music director and the choreographer. Each must be given enough time to work with the cast. They, in turn, must coordinate with the other members of the production team. There is also the consideration of extra rehearsal time needed to prepare a musical. Typically, two or more weeks are added to the normal five-to-six-week rehearsal schedule. A coordinated rehearsal schedule must be created, so the director can rehearse scene work, while the choreographer teaches dance numbers, and the music director works with the singers.

DUTIES AND RESPONSIBILITIES

1. Works with the producer to staff the production team well in advance of auditions.
2. Conducts an initial production meeting with the entire production team prior to auditions in order to coordinate all technical and artistic elements of the production to ensure everyone is on the same page regarding the overall vision of the production.
3. Follows the guidelines set forth in the Production Timeline in this document and ensures all deadlines are met on or before their due dates.
4. Conducts auditions at MPAC, makes casting selections, creates all stage directions, and conducts rehearsals.
 - A. Notify MPAC of any rehearsal cancellations and always check out with MPAC Operations so they know you're done and leaving the building, especially if you finish a rehearsal early.
 - B. To avoid unnecessary charges, cancel a rehearsal at least one week in advance when possible.
5. Working with the producer, fill out the audition announcement sheet received from the Executive Director, and develop supporting documents (e.g., sides), approximately three weeks prior to auditions, and return to the Executive Director. The announcement sheet includes the following data:
 - A. Character sketches (a brief description of each character).
 - B. A copy of the audition scenes (sides).
 - C. The title of the show, author, and a brief synopsis of the plot.
 - D. The name of the director.
 - E. Dates, time and place (address) of the auditions and possible callback dates.
 - F. Instructions on how to schedule an audition with contact information.
 - G. Whether appointments are required and/or if walk-ins will be seen.
 - H. Whether head shots and résumés are required.
 - I. Rehearsal and performance dates.
 - J. A statement regarding the degree of physical intimacy required and/or state of undress or revealing costumes.
 - K. Physical requirements.
6. Working with the producer, prepare the audition information sheet and supporting documents to be provided at the auditions, including:
 - A. A basic rehearsal schedule so that those auditioning can list conflicts.
 - B. Character sketches.
 - C. Physical copies of audition scenes / sides
 - D. Contact information
7. Select cast via the auditions, confirm their acceptance, inform those not selected, and then communicate

cast list to the Executive Director.

- A. Calls personally to those individuals who were not cast after cast is confirmed. MRT feels phone calls are more personal than emails or text messaging and sends a friendlier message that will encourage folks to audition for us again. Written notifications (e.g., email or text) should only be used when repeated attempts to contact the individual have failed.
- B. Telling those not cast how close they were or how difficult the selection process was is strongly discouraged. The theory is that it offers encouragement, but the reality is, no one really cares about coming in second. We prefer you say something similar to: "We didn't have a slot for you in this production, but we hope you'll audition for us again".
8. At the company meeting / read-through, the director should distribute a Production Book to all cast and crew members which contains, as a minimum:
 - A. A detailed rehearsal / performance schedule.
 - B. A company roster with contact information for everyone.
 - C. Additional items could include:
 - Scene breakdown.
 - Set ground plan.
 - Production timeline.
 - A note to the cast and crew.
 - Prop list. (The director should provide a detailed prop list to the prop master several weeks before rehearsals begin.)
9. Selects scenes and characters and coordinates with the photographer for the taking of publicity photos.
10. Meets with the [music director, choreographer], stage manager, crew, lighting and sound designers and board operators to establish cue sheets for the entire production.
11. During the run of the show, the director (or stage manager) may wish to hold cast and crew call prior to each performance to:
 - A. Conduct warm-ups.
 - B. Make announcements.
 - C. Prepare the cast and crew.
 - D. Promote esprit de corps.
 - E. Pass on information regarding audience size and general make up.
 - F. Make last minute adjustments.
 - G. Present reminders and words of encouragement.
12. Should instruct the cast to appreciate and to thank the crew after each performance.
13. Collects receipts from designers and turns them over directly to the Treasurer, NLT one week after the close of the production.
14. Ensures that a fight call, when needed, is conducted before each performance.

FIGHT CHOREOGRAPHER

GENERAL CONSIDERATIONS

To the audience, there is probably nothing quite as exciting as a vigorous sword fight, a slap in the face, a funny pratfall or a punch to the gut and there is probably nothing more dangerous for the actor to perform. So, when the script or the director calls for physical contact between actors, a professionally trained fight choreographer needs to be consulted to ensure proper techniques and safety precautions are in place.

The fight choreographer's first priority must be safety: The fight choreographer's job is to create the illusion of physical combat while ensuring the safety of the combatants, onlookers and the audience and therefore, must take into consideration the physical abilities of the actors involved and the proximity of the action to the audience.

The fight choreographer must have a thorough knowledge of many forms of stage combat, to include but not limited to hand-to-hand combat, weapons, firearms, various styles of martial arts, stage pratfalls and stunts as well as fight sequences and how the combat is interpreted and integrated into the drama or comedy.

The fight choreographer should understand the fundamentals of stage production in terms of set design, construction, lighting, blocking, costumes, sightlines, etc.

DUTIES AND RESPONSIBILITIES

1. Achieves the maximum level of safety for all involved by showing the performers not just how to move, but also how to be safe.
2. Consults with the director to determine:
 - A. The choreographic style. For example: slapstick, humorous, realistic.
 - B. The level of realism.
 - C. The general concept of the fight.
 - D. The outcome (who wins) and by what means.
3. Coordinates with the director in blocking transitions in and out of fight sequences.
4. Coordinates with the costume designer to ensure the costumes allow for the required physical movements.
5. Instructs actors and directors on realistic, historically accurate fighting styles.
6. Designs and directs the combat sequences and the appropriate action which meets the director's vision.
7. Designs choreography that is within the physical capabilities of the cast members performing that choreography.
8. With the approval of the director, schedules and conducts fight choreography rehearsals.
9. May appoint a 'fight captain' who may:
 - A. Lead brush up rehearsals.
 - B. Assist those who may be having difficulty with the fight choreography.
 - C. Oversee fight call in the absence of the fight choreographer or their designated representative.
10. Impresses upon the director and stage manager the absolute necessity to conduct fight call before each performance.

INTIMACY CHOREOGRAPHER

GENERAL CONSIDERATIONS

Staging physical intimacy can be a tricky business for all concerned if not conducted properly. Some of the principles used in fight choreography will apply to staging intimacy, i.e., the intimacy director's job is to create the illusion of physical sexuality. The basic principle of intimacy directing is to ensure neither the actor nor the audience feels uncomfortable even when the script calls for a violent or rough sequence. No matter how violent the fight scene or the love scene, the audience should never have to worry about the safety of the participants.

There may be occasions where staging intimate scenes may fall to the director, and they must be well versed in the principles of staging such intimacy. Stage intimacy is nothing like real intimacy. It's fake. It must be taught, and it must be choreographed separately. There shouldn't be any grey area. This principle must be clearly understood by everyone.

Actors must always be made to feel comfortable voicing their discomfort at any point in the process. It is essential that everyone understands and agrees as to what is going to happen and how it is going to be done. Everyone must know it's permissible to stop if something becomes uncomfortable.

There needs to be an understanding that it isn't always physical touch that crosses the line, and when not properly directed, those brief, intense, sexually charged or emotionally vulnerable moments can disrupt a performer's mental and personal safety.

A director can give permission to touch another actor, but only a fellow actor can give consent.

The following five C's have become the standard rules for staging intimacy:

1. CONSENT: Get the performers' permission.
2. COMMUNICATION: Exchange ideas throughout the process as to what is/isn't working. Communication is the primary tool used to establish clear boundaries and ongoing consent.
3. CHOREOGRAPHY: The entire sequence of events is explicitly choreographed.
4. CONTEXT: Don't change, adjust, or add anything extra in another scene without first discussing the choreography and seeking consent.
5. CLOSURE: Once the moves are set, they are locked in as the final measure of safety.

DUTIES AND RESPONSIBILITIES

1. Collaborates with the director to determine the context of the scene:
 - A. Which character instigates the action?
 - B. Is the intimacy mutual/consensual?
 - C. What is the relationship between the characters?
 - D. Is the intimacy passionate, tender or otherwise?
 - E. What are the given circumstances?
 - F. How does each actor imagine the intimacy?
 - G. When do intimacy rehearsals start?
2. Collaborates with the performers to create safe, repeatable choreography which supports the storytelling and ensures that it is performed as intended.
3. Ensures the actors' comfort when staging intimate scenes.
4. Obtains the actors' explicit consent and establishes firm boundaries before rehearsing intimate sequences.
5. Plans and choreographs every movement, every touch in advance and ensures that it is comfortable for the actors involved.
6. Only after the above is decided upon and rehearsed, will the emotional qualities of the scene be added.

7. Ensures that the actors understand changing the intimate contact in the moment, is the same offense as throwing in an extra punch or slap and that it is strictly prohibited.
8. Intervenes if an actor or director deviates from the predetermined choreography, thus relieving performers themselves of the responsibility to confront one another about a drifting hand, or to challenge a director pushing for more contact or nudity than previously agreed upon.

DANCE CHOREOGRAPHY AND MUSIC DIRECTOR

GENERAL CONSIDERATIONS

The music director and choreographer are responsible to the director.

These two positions are grouped together because their collaboration is especially close, and their duties and responsibilities are similar.

Their function, along with the director, is to decide the overall artistic interpretation of a production, typically for musicals. The choreographer and the musical director must agree on the tempo of the musical dance numbers. The musical 'comments' of these numbers should be inspirational to the choreographer and punctuated with corresponding dance movement. The musical director, along with the director and the actor, determines the interpretation of all the vocal numbers.

DUTIES AND RESPONSIBILITIES

Choreographer:

1. Meets with the director to discuss the choreographic style of the production as well as individual dance numbers.
2. Prepares audition dance sequences.
3. Auditions ensemble dancers and tests the movement ability of leading players and will make casting recommendations to the director in terms of dancing ability.
4. Designs choreography that meets the director's vision of the production and is within the capabilities of the cast members performing that choreography.
5. Along with the director, schedules and conducts choreography rehearsals.
6. May appoint a 'dance captain' who may lead brush up rehearsals or assist those who may be having difficulty with the choreography.
7. Coordinates with the director in blocking transitions in and out of dance numbers.
8. Coordinates with the costume designer to ensure the costumes allow for the required physical movements; can the actor dance/move and breathe?

Music Director:

1. Meets with the director and collaborates on the vision of the production.
2. Auditions singers and makes casting recommendations to the director in terms of singing ability.
3. Along with the director, schedules and conducts music rehearsals.
4. Works with the sound designer to:
 - A. Integrate sound effects into the music where needed.
 - B. Balance and calibrate body mics and amplification of musical instruments.

STAGE MANAGER

GENERAL CONSIDERATIONS

The stage manager (SM) is responsible for the production during the run of the show.

The SM is directly answerable to the director. This position must be selected with great care. Because of their close working relationship, directors usually prefer to choose their own SM (with the approval of the board of directors) and are encouraged to do so. The SM must also work very closely with the MPAC staff and the producer. The SM may also serve as the liaison between the director and the rest of the production team. Therefore, it is imperative that the SM maintain a friendly, collaborative, efficient, yet professional working relationship with the entire cast and crew. The SM must be readily available to answer questions, consult with members of the company, and respond to all communications in a timely manner. Personality conflicts at this level can spell disaster for a production, therefore, tact and discretion must be primary attributes of the SM.

The transition of the control of the production from the director to the SM takes place during tech week when final artistic and technical decisions are made. All crew and board operators are directly answerable to the SM.

The SM should be the first to arrive and the last to leave the theater during rehearsals and performances.

DUTIES AND RESPONSIBILITIES

1. Attends all production meetings.
2. Assists the director during the audition process.
3. Informs cast of bio deadlines, collects and submits bios to Publicity and Marketing Committee and coordinates with photographer for any headshots needed.
4. Assists the director during the rehearsal process:
 - A. Sets up the rehearsal space.
 - B. Contacts individuals concerned regarding any changes to the rehearsal schedule.
 - C. Calls any actor or crew member who is more than 10 minutes late for rehearsal or call time.
 - D. Records all blocking, technical notes, location of set pieces and props, and tracks all props during the course of the action.
 - E. Stays 'on book' or appoints the assistant SM to do so when actors are at the point of calling for lines.
 - F. Gives 'line notes' to actors who are paraphrasing or calling for lines consistently in the same place.
 - G. Serves as the contact person for any member of the company if they are going to be late or absent.
5. Works with the director and technical director in developing technical cue sheets and oversees all technical rehearsals.
6. Designs scene changes, trains, and instructs the stage crew as to their assignments and traffic patterns to ensure scene changes take place safely and in the least amount of time possible.
7. Creates and posts cast and crew sign in sheets beginning with the first dress rehearsal.
8. Conducts pre-show checks before the house opens to ensure:
 - A. The stage is swept before each performance, and it is kept clean throughout the run.
 - B. That light, sound, mic checks have been conducted and all systems are performance ready.
 - C. All set pieces and props are in their proper location before the house opens.
 - D. Fight call is conducted and complete before the house opens.
9. Notifies the cast and crew at regular intervals, (usually 45 minutes, 1/2 hour, 15 minutes, 10 minutes, 5 minutes, and calls 'Places' usually at 2 minutes) as to the time remaining for the house to open and curtain time, or if the curtain is being held for any reason and for approximately how long.
10. Ensures that all cast and appropriate and available crew are assembled for cast call if requested by the director or may conduct cast call if the director is not available.

11. Ensures and maintains cast and crew discipline, safety and security by instructing cast and crew that no unauthorized individuals, friends or family are permitted backstage or in the dressing rooms before, during or after the performance.
12. Coordinates with the house manager:
 - A. When it is permissible to open the house. [NOTE: Under NO circumstances will the house be opened without the approval of the SM].
 - B. When to announce the end of intermission.
13. Ensures that actors are given suitable warnings for entrances.
14. Gives warnings and calls all cues during performance: {There are many instances where the sound and light board operators can take their own cues, but the SM should still prepare them with a warning}.
15. Ensures the dressing rooms are prepared for the actors:
 - A. Assigns makeup stations, especially for large cast shows, with the actor's name posted at their station.
 - B. Sees to it that facial tissue, soap and paper towels are available and in enough supply.
16. Obtains a status report on all technical aspects of the production after each performance, and ensures the proper individual is notified when repairs or adjustments need to be made to set, props, costumes, etc.
17. Issues and records rental scripts and scores and is responsible for collecting them at the end of the run, making sure all pencil markings have been properly erased (If any of these items have been lost, the individual issued the item will be financially responsible for any replacement fees incurred.)
18. Ensures the stage and props are reset for the next performance.
19. Ensures a well-stocked first aid kit is readily available, and everyone knows where to find it.
20. Assigns strike duties to all cast and crew appropriate to their physical abilities and posts same on the callboard.
21. Assists the technical director in supervising changeover and strike.
22. Responsible for the cash for the concessions bank during the run of the production, received from the Treasurer. Returns cash at the end of the production to the Treasurer.
23. Submits the stage manager's book to the producer for inclusion in the company's permanent records.

ASSISTANT STAGE MANAGER

GENERAL CONSIDERATIONS

The assistant stage manager is directly answerable to the SM and must be able to perform all the tasks listed above as well as other duties assigned by the SM.

Should the need arise, the assistant stage manager will assume all the duties, responsibilities, and functions of the SM.

The assistant stage manager speaks for the SM and usually serves on the running crew beginning tech week through performances.

RUNNING CREW

GENERAL CONSIDERATIONS

The running crew includes all crew members required to be at each performance and tech week rehearsal, and includes soundboard and lightboard operators, spotlight operators, stage crew, etc. All running crew are directly answerable to the stage manager

The running crew are key members of the production team and their importance to the success of any production cannot be underestimated. They must be treated with the utmost courtesy and respect for their time and efforts. The running crew is omnipresent, yet they should not be noticed by the audience. If a member of the running crew makes a mistake, it's obvious to everyone. The more efficient the running crew is in performing their duties, the more invisible they are.

For the running crew to get a feel for the show, its dynamics, rhythms, and flow, it is recommended that they attend at least one rehearsal very close to the beginning of tech week. This is a great opportunity for the cast and running crew to meet, so they are not strangers when tech week begins.

The director, technical director, stage manager and assistant stage manager should meet with the running crew at the beginning of tech week, where no actors are present, to discuss and establish the running crew's respective cue sheets. This meeting is generally referred to as, 'dry tech.' It is to be established and made clear at this time that no changes to the board set up or design can be made without the specific approval of the respective designer, technical director, stage manager or director.

DUTIES AND RESPONSIBILITIES

1. Performs duties as assigned by the technical director and the stage manager.
2. Conducts pre-show checks as per Stage Manager's Duties and Responsibilities: See STAGE MANAGER # 8 above.
3. The soundboard operator will:
 - A. Ensure batteries for 2-way radios and body mics have been charged/replaced prior to each performance.
 - B. Distribute the same to the stage manager, running crew and actors.
 - C. Collect the same at the end of each performance and secure them between performances and restore them to a secure location at the conclusion of the run.
4. Will not make any changes to lighting or sound designs without the lighting designer's (or designated representative's) approval.
5. Ensures that all dishes, glassware, and utensils are properly washed after each performance.

SET DESIGNER

GENERAL CONSIDERATIONS

The set designer is responsible to the director.

The set designer and the director probably share the highest degree of collaboration in the production, where a compromise between what the director wants and what is possible, is reached. Their association begins at the earliest possible time before auditions begin so that they can collaborate on the overall vision of the production and the set requirements. There should be enough time for the set designer to create a first draft of the set, meet with the director and discuss suggestions the director may have and then submit a final design for the director's approval. This will allow the director the time needed to create all the stage directions well before rehearsals begin. This obviously cannot be done without a set design.

The main consideration for any set designer working with MRT, if we are using the MPAC theater, is the fact that the set must be constructed in such a fashion that it can be disassembled and stored behind the upstage stationary curtains, leaving a bare stage, and then reassembled in a couple of hours (change-over), all of which requires a certain degree of ingenuity and creativity. In addition, nothing can be screwed to the floor, so stabilizing the set poses an additional challenge. Depending on the size of set and the arrangements made with MPAC, all set pieces must be struck from the stage and either stored on the sides of the stage and behind the back curtain or stored in the dressing rooms and/or multipurpose room after each Saturday evening performance.

The set designer should make every effort to stay within the budget allocated for the production. It is recognized, however, that a certain degree of flexibility is necessary in this area. However, before budgetary limits are exceeded, the set designer must consult with the director who then must get approval from the producer. Before any money is spent on materials, the director must be consulted and approve it.

The set designer needs to be familiar with the flats, set pieces, trim, paint, etc. on hand at our tech shop which serves as a storage facility as well as a workshop. The set designer is encouraged to use existing items before using funds to construct new pieces.

The set designer must also work closely with the costume designer and prop master to ensure color palettes, period and style are compatible.

DUTIES AND RESPONSIBILITIES

1. Obtains a tech shop key from the producer.
2. Reviews inventory of the stock on hand.
3. Creates the set design and provides a detailed set of accurate plans to the master carpenter.
4. Provides the director with a scale drawing of the ground plan, front and rear elevations, working drawings and if necessary, a 3D model. Once agreed upon, the set designer and/or master carpenter agree to make no changes to any aspect of the design without the explicit and prior approval of the director.
5. Adheres to the Production Timeline.
6. Reads the play to assess the action of the play and the requirements of the set.
7. Attends all production meetings and company meeting / read-through.
8. Meets with the master carpenter to answer any questions and prepares a work schedule.
9. Coordinates with scenic designer and set painters.
10. Attends load-in and supervises set build at MPAC.
11. Attends all rehearsals during tech week.

SCENIC DESIGNER

GENERAL CONSIDERATIONS

Working with the director and set designer, the scenic designer has an important part in telling the story to the audience and helping them feel more connected with the characters and their world. Scenic designers handle the planning, creation and implementation of set pieces and decoration. These pieces can include painted set pieces, decorative set pieces, backdrops, moving set parts and sometimes props. The scenic designer works with the set designer, director and master carpenter to plan and implement the scenic design.

DUTIES AND RESPONSIBILITIES

1. Read the script, and discuss with the director and set designer, to understand the themes, setting and plot of the story
2. Work with the design team to set the tone of the production
3. Research special considerations for the production, such as time period, seasonal climate, and location
4. Inventory set pieces on hand with the set designer
5. Design, and obtain or create, set pieces that evoke the mood, characterization and subtext within the story
6. Working with set designer and master carpenter, plan the stage setups, with special consideration for moving or active (e.g., smoke) set elements
7. Attend all design and production meetings
8. Adhere to the production timeline

MASTER CARPENTER

GENERAL CONSIDERATIONS

The master carpenter is responsible for the construction, mounting and rigging of the set per the design provided by the set designer and director. They also supervise any other crew members responsible for construction, painting, transportation, set-build, strike and maintenance of the set.

DUTIES AND RESPONSIBILITIES

1. Consults with the set designer, scenic designer and the director on the design of the set and set pieces.
2. Makes no changes to any aspect of the agreed upon design without the explicit and prior approval of the director and set designer.
3. Stays within set construction budget and reports any issues as soon as identified to the producer. Endeavors to maximize existing resources from the tech shop and other sources.
4. Constructs the set in accordance with the agreed upon design.
5. Supervises load-in, set-build, change-over, reset, strike and load-out. Escorts any movers at each site for each event where they are used.
6. Attends all rehearsals during tech week.
7. Repairs or replaces damaged set pieces.
8. Perform safety walk, with the stage manager at a minimum, of the completed set prior to technical rehearsals or performances, including after every set modification, to look for and remedy loose set pieces, structural soundness (e.g., stairs), sharp edges or loose fasteners (e.g., staples) that might be cut risks, etc.

COSTUMER

GENERAL CONSIDERATIONS

The costumer answers to the director.

It is vital that the costume designer and director be on the same page in terms of the overall vision of the production, to include special items that may need to be rented, constructed, or purchased. (In this regard, it would be helpful if the costume designer was aware of future costume requirements so that if items are purchased, they would be something that could be used in other productions and therefore could be considered as an investment.)

The costume designer must work closely with the set designer, especially in the areas of color, period and style in order to ensure these aspects of the production agree and are compatible with each other and the director's vision. A more elaborate set can create unique costume challenges as well. Doors may be short or narrow, there may be steps or nails that cause costumes to get hung, etc. Clear communication between the set designer and the costumer is essential to avoid or address these issues.

The costume designer should consult with the prop master to clarify responsibility for acquiring items which may be considered part of a costume rather than a prop, i.e., a cane, hat, gloves, jewelry, etc.

The costume designer should coordinate with the hair and makeup designer(s) to ensure that a cohesive, overall look for each character, is attained. If there is no hair and makeup designer, the costume designer should act as a consultant to the cast regarding makeup and hairstyle as it relates to the costume and character.

The costume designer should make every effort to stay within the budget allocated for the production. It is recognized, however, that a certain degree of flexibility is necessary in this area, and when it is anticipated that budgetary limits will be exceeded, the costume designer must obtain approval from the producer or director before any money is spent for material, or before a costume is made or rented.

DUTIES AND RESPONSIBILITIES

It is expected that the costume designer will have done the proper research as to time, place and character attributes and should ensure that the costume meets the physical activity requirements of the character as determined by the director. The costume designer must ensure that the actor is comfortable in the costume as well as comfortable from a modesty standpoint.

1. Takes measurements at the audition or first read-through.
2. Contacts the Costume Coordinator for tech shop access. See Contact List.
3. Looks through costume stock to determine what is available.
4. Attends all production meetings, the Company meeting and read-through. Attends rehearsals as needed or as requested by the director.
5. Ensures costumes stay within show budget.
6. Collaborates with Executive Director on approach and costumes for promotional character headshot shots. These costume items are often for promotional images only and may or may not be used in the actual show.
7. Arranges for additional costume assistants and seamstresses as necessary, whose duties may include building, altering and/or repairing costumes and serving to assist with costume changes.
8. Adapts, constructs, rents or purchases costumes and accessories.
9. Coordinates with the director, producer and cast to arrange time for costume fittings and alterations. MRT prefers costume fittings to be done outside of rehearsal time, and may be conducted offsite (e.g., at costume shop or tech shop).
10. Provides rehearsal costumes/pieces as requested by the director.
11. Takes into consideration the physical activity of the character and ensures the costume can hold up to fight

choreography, dance choreography and will allow the actor to move and breathe freely.

12. Beginning with tech week:

- A. Sets up and assigns costumes and accessories in dressing rooms and makes sure they are placed for the actors. (Label costumes and accessories with actor's names if needed.)
- B. Explains costume features to actors and may dress performers as required.

13. Conducts a 'costume parade' during tech week to ensure:

- A. Each actor has their costume for each scene they are in, and the actor knows how to wear it properly.
- B. That costumes fit appropriately and makes any notes if costumes need to be altered. Attends all rehearsals during tech week unless absence for costume purposes.

14. Monitors costumes for damage during the run of the production and is available to make repairs.

15. Cleans costumes (shirts, etc.) as needed between show weekends.

16. Participates in strike after final performance by:

- A. Reminding cast members to take personal costume items with them.
- B. Instructing cast on how to gather all costumes and accessories for removal from dressing rooms..
- C. Removing all name labels from costumes and accessories.
- D. Determining which items need to be washed or dry cleaned and what can be returned to storage as is.
- E. Ensuring that any new costume items are separated for MRT labeling and are added to the inventory list.

17. Accomplishes the following no later than one (1) week after closing [unless special arrangements have been agreed upon in advance]:

- F. Responsible for gathering, cleaning (washing, hand washing or dry cleaning) and returning MRT costumes and accessories to their assigned area in storage.
- G. Cleans and returns any borrowed costumes and/or accessories.
- H. Returns rentals.
- I. Turns in receipts to MRT treasurer for reimbursement.

LIGHTING DESIGNER

GENERAL CONSIDERATIONS

The lighting designer answers to the director.

Not only does the lighting designer ensure that the actors can be seen, but proper lighting is also essential in establishing the mood and atmosphere of the scene.

If it lights up or if it needs electricity, it is under the purview of the lighting designer.

DUTIES AND RESPONSIBILITIES

1. Consults with the director to understand the vision for the production.
2. Becomes thoroughly familiar with the script, taking note of the overall story, theme and specific physical requirements, as well as noting the changes in place and time between and during scenes.
3. Attends production meetings.
4. Coordinates with the set designer and costumer especially in the areas of color, to ensure consistency and compatibility among the various elements.
5. Consults with the set designer regarding masking, shifting scenery and any wired practicals.
6. Obtains a copy of the set design.
7. Stays within the allocated budget.
8. Attends rehearsals as needed to observe the actors' stage positions, so those areas can be lit appropriately.
9. Hangs, focuses, and gels lighting instruments.
10. Installs backstage lighting as necessary.
11. Programs cues, presets, lighting levels, special lighting, effects, etc., into the lightboard.
12. If needed, creates a cue sheet which details all lighting shifts and changes.
13. Works with and trains the lightboard and spotlight operators.
14. Instructs the lightboard operator to conduct a pre-show lighting check before each performance.
15. Attends dry tech cue to cue.
16. Attends all tech and dress rehearsals.
17. Replaces lamps as necessary.
18. Strikes all practicals or other instruments on stage and backstage so that the company can complete strike quickly and efficiently.

SOUND DESIGNER

GENERAL CONSIDERATIONS

The sound designer is responsible to the director.

In addition to sound effects specifically called for in the script, the sound designer contributes to the overall mood of any scene by adding appropriate background sound that may range from recorded music to other sound effects. The entire mood of the production can be established by the pre-show music that's playing when the audience first enters the theater. It takes careful thought, planning and research in selecting the appropriate music and sound effects. The sound designer must have a vast knowledge of all genres of music, from classical to contemporary, to select that perfect song or perfect piece of music and they must also know where to find that perfect sound effect.

The sound designer must be thoroughly familiar with the script to offer suggestions to the director about where background sound might be appropriate, and the sound designer and director should meet well in advance of auditions to collaborate on those decisions.

The soundboard at MPAC is a digital Berringer board and is located on the floor, in the rear, at house right. The power switch is located on the lower right corner of the rear panel when facing the board. The power amps are in a room behind the stage by the men's dressing room. If they are not powered on, locate an MPAC custodian to unlock the room. The rack of amps on the left side, indicated by orange tape must be turned on. Since the soundboard is available to anyone who uses the theater, it may be programmed differently from the last time MRT used it. The sound designer should ensure the board is useable and needs to train the soundboard tech how to set up and operate the board. The body mics are stored in the office and should be returned to that location after each performance, including matinees. When body mics are used, the sound designer or soundboard operator retrieves them from the office before each performance and ensures they are in working order.

DUTIES AND RESPONSIBILITIES

1. Meets with the director to determine what music and sound effects are needed for the production; all selections must be approved by the director.
2. Designs, locates, and records all the pre-show, scene change, intermission and post-show music and all sound effects.
3. Modifies or adjusts sound effects and music where needed, while ensuring the best sound quality possible with available equipment.
4. Loads all music and sound cues into the software to be used.
5. Creates cue sheets for the soundboard operator.
6. Attends all rehearsals during tech week.
7. Trains the soundboard operator in the proper use and operation of all sound equipment, including body mics.
8. Attends dry tech cue to cue.
9. Instructs the sound board operator to conduct a pre-show sound check before each performance.
10. Instructs the soundboard operator how to:
 - A. Properly charge batteries and distribute headsets, body mics and backup batteries before each performance.
 - B. Connect and mix body mics.
 - C. Collect, secure and account for the same after each performance.

PROP DESIGNER

GENERAL CONSIDERATIONS

The prop designer is directly responsible to the director. The prop designer must work closely with the director, costume designer and set designer to ensure the prop design agrees with the director's vision of the production and the time period.

The prop designer should collaborate with the costume designer and set designer to clarify who is responsible for acquiring specific items to avoid duplication of efforts.

ACQUIRING PROPS

The prop designer needs to be a resourceful individual to locate and acquire the various items required by the production. In general, a prop should either be in our inventory, borrowed, rented, or made. It is helpful if the prop master has a good working relationship with other theaters to acquire and maintain good swapping agreements with them. This is a reciprocal arrangement, which can only be retained when borrowed props are returned promptly and in the same condition in which they were obtained.

Props should be purchased only as a last resort and with careful consideration as to their use in future productions. The prop master should provide the director with a detailed description (or better yet a photograph) of the pending purchase. Under no circumstances should props be purchased or rented without the prior approval of the director.

The prop designer must pay attention to details. Even if a prop is not seen in its entirety by the audience, it must be real for the actor. For example, a letter being read by the actor should be the actual letter and not a blank piece of paper.

EDIBLE PROPS

If the actor is required to swallow a pill, there should be a harmless substitute he can actually swallow. Any blood that is used in the mouth or swallowed must be edible and tested by the actor first to ensure there is no sensitivity or reaction. Anything that is eaten or drunk on stage must be edible, potable and in a clean container. If there is tea or coffee to be poured, there must be a reasonable facsimile to be poured. An actor should never have to fake a prop.

DUTIES AND RESPONSIBILITIES

1. Attends production meetings.
2. Makes an initial inventory of props currently available at the tech shop.
3. Attends the first Company meeting and read-through.
4. Attends rehearsals during tech week and other rehearsals as requested by the director.
5. Arranges with the director as to when 'working' props are due.
6. Ensures cast members who use certain props are instructed as to their proper use and care.
7. Constructs props where possible.
8. Ensures props stay within show budget.
9. Needs to be available during the run to replenish or repair props.
10. Attends strike to ensure all props have been properly gathered and returned to their proper place in the tech shop.
11. Arranges to have borrowed props promptly returned.
12. Ensures that all food and drink is edible and potable where necessary.

ACTOR

GENERAL CONSIDERATIONS

Actors are responsible to the director.

As an actor, you are part of a team – each one giving their best and expecting the same from their colleagues. Actors do theater for a variety of reasons but, no matter what your internal motivation, ultimately, you do it with each other, as a team.

Therefore, you must be able to work well and collaborate with others. Ego can be a huge hinderance to effective collaboration, so we ask that you approach the process from a humble and teachable perspective. This means not only looking out for your own concerns and interests, but also the interests of others.

Be reliable and come prepared, focused, and ready to work. Stay present in the moment and make a deliberate effort to leave distractions behind and focus while you are at rehearsal. This not only helps rehearsals be enjoyable and productive, but it facilitates the creative process where the actor, the director and scene partners enter a trusting, collaborative relationship.

Take direction. Don't depend on the director to tell you every little thing to do. Be inventive, create, take chances, and make choices. If the director likes it, they'll keep it. If not, try something else. Offering suggestions during rehearsal is fine but avoid trying to direct. Remember, collaborate – don't direct.

Learn your lines. It only takes one unprepared actor to ruin it for everyone. It is not enough to be familiar with your lines. You must learn them, memorize them and be able to run them without paraphrasing. Actors often count on each other for cues so when lines are dropped or skipped it causes confusion, awkward moments, missed entrances, etc. Also, the sooner you get off book, the sooner the director can work on developing character, invent business for you and add depth to your portrayal. That's where the real fun begins!

DUTIES AND RESPONSIBILITIES

1. Memorize your lines by the "off book" timeline set by the director.
2. Follow the direction given by the director and try it before making any suggestions. However, if there is something that is not working for you, discuss it with the director to arrive at a solution that is satisfactory for both of you.
3. Make suggestions, realizing that the director doesn't have to take them.
4. Acknowledge that the director has the final word.
5. Rehearsals: Arrive early so that rehearsals can start at the designated time. (Remember to consider time for parking and walking to MPAC.)
6. Be on time for any (offsite) costume fittings which will usually occur outside of rehearsals.
7. Give 100% effort and energy 100% of the time for every performance regardless of what may be going on in your personal life.
8. Never miss a performance.
9. Never miss an entrance.
10. Be ready for and participate in curtain call.
11. Check your props before each performance. Even though there is a crew member assigned to set props, it's your responsibility to ensure personal props (on your body) and carry-on props are in place. If the prop isn't where it's supposed to be, it's your fault.
12. Be on time for your performance call times. Arrive at the theater in plenty of time to get into costume and make up, prepare, and conduct fight call when necessary. It is imperative that fight call be conducted prior to every performance.

13. If you leave the MPAC between performances, remember to watch the clock. Consider restaurant crowds, traffic and parking if leaving MPAC between shows. Also, you must “check out” with the SM before leaving and “check in” when you return.
14. Do not allow family or friends to go to dressing rooms or the backstage area before, during or after a performance.
15. ALWAYS KNOCK and wait for a response before entering ANY dressing rooms.
16. Perform the show as it was directed and rehearsed. While it is expected that a performance will ‘grow’ during the production, resulting in variations in timing, subtlety, and nuance, it is also your responsibility and duty to castmates not to make any changes without the expressed permission of the director or stage manager.
17. Avoid participating in closing night pranks, as they are amateurish, unfair to the paying audience and castmates and have no positive effect on the performance.

With regards to stage intimacy, the actor must:

1. Perform the intimacy exactly as it was rehearsed.
2. Maintain excellent personal hygiene: use deodorant, wash your hands, brush your teeth, use breath mints.
3. Discuss the scene with your scene partner before rehearsing the intimacy to ensure you both have a good understanding of the action.
4. Set specific physical boundaries, i.e., which areas are comfortable and not comfortable being touched. Accept your partner’s boundaries and do not try to persuade them to allow touching where they do not want to be touched.
5. Perform only closed mouth kissing.
6. Be honest about your health: tell your partner if you are not feeling well, have the flu or a cold, etc.
7. Work slowly. Make sure you and your partner are working at the same speed.
8. Maintain an honest and continuous dialogue with your scene partner to let them know if there is anything that feels uncomfortable. It is critical that both partners are free to express how they feel about the outcome and exploration during the rehearsal process.
9. Create an open and trusting relationship with your scene partner.

HOUSE MANAGER

GENERAL CONSIDERATIONS

The house manager is a volunteer, usually selected by the producer of each production. The house manager is responsible for performing the duties listed below or ensuring that an individual is in place to perform each duty.

The primary function of the house manager is to coordinate with the stage manager to ensure performances start on time. Audiences have every right to expect performances to start at announced times and are favorably impressed when they do. They are likely to react negatively towards MRT when the curtain is delayed for no apparent reason and are also likely to make negative comments to others. This is the kind of word of mouth that MRT must strive to avoid.

In instances where the curtain must be delayed, the house manager will make an announcement to that effect to the audience.

The house manager is responsible for the safety of the audience and the operation of the activities in the areas from the front of the stage to the back of the house, and outside the theater (e.g., ticket line on the first floor). The house manager leads the ushers in their duties, and coordinates with concessions (e.g., intermission times, etc.).

DUTIES AND RESPONSIBILITIES

1. Arrive before the ushers and sign in at the Ticket Office for initial coordination with MPAC Operations.
2. Get: house manager clipboard, checklist, crash bar Allen wrench, and nametag.
3. Attend the usher briefing meeting in the ticket office, ensure ushers understand their duties, and supervise the ushers during the performance.
4. Check if Comp Sheets are in both dressing rooms, deliver from the ticket office if not. Inform the stage manager to tell the cast and crew the comp sheets are available to fill out. Return the comp sheets to the ticket office once they are filled out.
5. Ensure the theater, restrooms and common areas are clean, with no tables, chairs, or other equipment in walkways. Check the temperature of the theater before and through the performance and inform the ticket office of any issues.
6. Before house opens, introduce yourself to: Stage Manager, Sound and Lighting Operators, and Director (if present). Ask Stage Manager how long intermission is desired (usually 15 min.). Ask if recording / working in balcony before or during show, and coordinate with the Photographer if so. Pick up a radio from the sound board desk in the theater.
7. Ensure Theater and Balcony ushers have Playbills (usually in baskets) and handouts (e.g. MRT favorite actor ballots, popcorn for Melodrama) by the entrance doors. Ushers stuff Playbills with ballots if necessary. Ensure ballot boxes and a few pencils are also by entrance doors.
8. Coordinate with the stage manager (via the radio) on house open, curtain, intermission start and intermission end. Announce each event over the radio at 10 min. prior, 5 min. prior and at time of the event. Ensure the house opens on time, curtain occurs on time, and that intermissions start and end on time to the extent possible.
9. Be available in the theater during house open and the performance to handle any issues (e.g., late comers, unruly patrons, etc.).
10. Work with ushers to clear/reset Playbills and remove trash/debris from theater chairs and floor after the performance

PHOTOGRAPHER AND VIDEOGRAPHER

GENERAL CONSIDERATIONS

The company photographer and videographer report to the Publicity and Marketing Committee (especially the Executive Director who sits on this committee) and consult closely with the producer and the director.

A good publicity picture or video is worth a thousand words. A photo or video can take the place of a wordy blurb which some may not even read. An interesting photo or engaging video will encourage patrons to read on in a post or website.

While we are not currently allowed to publicly provide video recordings of our performances due to licensing restrictions, we do endeavor to make a video of at least one performance of each production for archive purposes. We also occasionally record short publicity videos for display on social media, such as short rehearsal captures or a promotional character reading.

PHOTOGRAPHER DUTIES AND RESPONSIBILITIES

- 1) Taking cast and/or crew headshots. (Any crew that has a usable headshot within the past year does not need a new headshot.)
- 2) Character Headshots - this must be coordinated with the Costumer and Executive Director.
- 3) Cast and Crew photo - usually at final dress rehearsal.

Additional opportunities for photos include:

- The company meeting and read-through (They should not be required to attend this.)
- Rehearsals (with or without working costumes)
- Costume parade or costume fittings
- Dress rehearsals
- Backstage
- Social events, i.e., MaRTy Awards, Membership drive, Christmas party, etc.

- 4) Coordinates with the director and Executive Director to take publicity photos and videos and submits them to the Executive Director.

VIDEOGRAPHER DUTIES AND RESPONSIBILITIES

- 1) Record archive video of a performance. It is suggested that the videographer plan to record two performances, to prevent technical or recording issues during one performance to prevent a good capture of the show.
- 2) Return camera and stands to office when complete.

PRODUCTION SUPPORT INFORMATION

PUBLICITY AND MARKETING

The Publicity and Marketing Committee, which includes the Executive Director, is responsible for photography, production of Playbills, promotional materials and show promotion through:

1. Social media
2. Chamber of Commerce collaboration
3. Ticket giveaways
4. Assisting w/distribution of promotional materials in the community
5. Spearheading the procuring of advertisers and/or sponsors for seasons and/or shows, fundraising ideas and coordinating Members Events.

Because the committee has several diverse responsibilities, we ask that specific committee members be contacted as specified in this handbook to avoid potential delays in production. However, should you have a problem getting a timely response from the designated committee member, please feel free to contact the committee chair for assistance (See Contact List).

PRODUCTION TASKS EXECUTED BY THE COMMITTEE:

1. The Executive Director posts the audition announcement provided by the producer, to social media (e.g. Facebook, Instagram, DFW Auditions, N.Tx Plays, DFW Theatre Collective, DFW Actors Group, etc.) a minimum of 3 weeks prior to auditions.
2. Promotional materials (i.e. postcards, business cards) are ordered once the show is officially cast.
3. Cast photos (i.e. head shots and character shots), other promotional photography (e.g. candid rehearsal photos, cast in costume photos, and tech week photos) and video recording are scheduled with the photographer, costumer, director and producer. Head shots should be taken early in the rehearsal schedule, and at a separate time outside of rehearsals.
4. Provide show portion of the Playbill to the producer for review prior to printing.
5. Reviews show poster with Board President prior to going to print.
6. Deliver promotional material (e.g. cards and posters) to the cast to hand out as well as placing posters in the community 4 weeks prior to opening.
7. Attend Chamber LINKS breakfasts to promote the production.
8. Final draft of a Playbill is reviewed by the Executive Director, President and Marketing Director prior to going to print. Playbills are sent to print either Friday, one week prior to opening night or AT THE LATEST, Monday of tech week and picked up on Thursday of tech week. NOTE: most printers are only open Mon-Fri during normal business hours. Playbills and inserts are delivered to MPAC prior to performances.
9. The number of playbills ordered is determined by the Executive Director and Marketing Director and are based on numerous factors including ticket sales, show popularity, etc. Based on one playbill per couple, a rough estimate is: the total seats available each weekend, divided in half and padded by 100.
10. Due to the exorbitant cost of reprinting playbills, a reprint is not done without the prior consent of the Board President and Treasurer. After the final show of the 1st weekend, the Playbill POC will review the Producer provided remaining Playbill count and determine if more Playbills will be needed. If needed and approved, the Playbill POC will place the order on the following Monday.

HOUSE MANAGER CHECKLIST

MPAC controls the overall procedure and guidelines for house management of the theater and conducts the training for new house managers and ushers. MRT maintains a House Manager Checklist based on the MPAC procedure, which includes some items specific to MRT productions. Included in the producer resources material provided by the Executive Director to the producer, is the House Manager Checklist. It is the responsibility of the producer to ensure house management staff receives and follows this checklist.

CONCESSION SALES PROCEDURE

Included in the producer resources material provided by the Executive Director to the producer, is a concession sales procedure. It is the responsibility of the producer to ensure concession staff receives and follows this procedure.

PRODUCTION TIMELINE

Typical Phases of a Production

- Preparation and Production Meetings: 6 weeks
- Auditions to Read-Through: 2 weeks
- Rehearsals: 5 weeks
- Tech Week: 1 week
- Performances (3 weekend show): 2 weeks

4 wks to auditions	Director / Producer: Production Team Selected: Stage Manager, Assistant Stage Manager, Set Designer, Master Carpenter, Scenic Designer, Lighting Designer, Sound Designer, Costumer, Hair/Makeup Designer, Prop Master, Lightboard Operator, Soundboard Operator, Stage Crew, Spotlight Operator, Photographer, Organist/Musicians, Choreographer, Musical Director
	Director: Schedule production meetings
	Director: Provide Producer and Executive Director with draft Audition Announcement Form, including synopsis and character breakdown
	Director: develop Audition sides and provide to Executive Director to post to MRT website
	Director: develop Scene breakdowns
Prior to first Production Meeting (~ 3 wks to auditions)	Set Designer: first draft set design Lighting Designer: first draft lighting design Sound Designer: first draft sound design Costumer: first draft costume plot Prop Master: first draft prop plot
3 wks to auditions	Director: with MPAC, Executive Director and Producer, finalize audition and rehearsal dates/times
	Producer: submit initial “wufu” for to MPAC, see Executive Director for assistance
	Publicity and Marketing: Post audition announcements and begin working press releases
Auditions	Director: Provide rehearsal schedule and performance dates to auditionees to check for possible conflicts.
	Producer: Provide Audition forms, clipboards, pens, tables, audition sides at auditions
	Director: Complete auditions and callbacks. Cast selected and accepted
	Immediately AFTER casting is confirmed and complete <u>Director:</u> <u>FIRST:</u> Notify those NOT cast for show. <u>SECOND:</u> Announce cast list to Executive Director
	Publicity and Marketing: After all above complete, post cast announcement to social media
Prior to first rehearsal / read-through / company meeting	Director: Blocking completed
	Producer: ensure SignUpGenius / Voly available for House Manager / Usher / Concessions sign-up. Coordinate with Executive Director.

	Director: Production books, including company roster and finalized rehearsal schedule, prepared to deliver to entire company
	Stage Manager: Notify cast to bring bios to company meeting and/or read-through. Photographer: do headshots at same time if possible
First rehearsal / read-through / Company meeting	Producer: Distribute and collect signed Actor/Crew Code of Ethics and Likeness Waiver forms, store in MRT archive
	Stage Manager: Collects all bios from cast and crew, submit to Playbill POC
	Director: Review production manual w/cast and crew. Conduct first rehearsal / read-through with cast and crew.
	Producer: Contact Publicity and Marketing to order posters / promo cards, etc.
6 wks to 1 wk prior to opening	Director: conduct rehearsals Photographer: take promo photos and videos Publicity and Marketing: post promo photos
4 wks prior to opening	Publicity and Marketing: Distribute posters / promo cards
	Publicity and Marketing: order yard signs
	Producer: submit technical "Wufu" form to MPAC
	Producer: submit stipend form to Treasurer
2 wks prior to opening	Photographer: working costumes promo photos
1 wk prior to opening	Director: Write and record curtain speech Playbill POC: Playbill finalized and sent to print
As per Director	Prop Master: Working props due Costumer: Working costumes due Lighting Designer: Working light program due Sound Designer: Working sound program due Costumer: Working costumes due
TECH WK: Sunday	Master Carpenter: Load in
	Director: Master cue sheet (Q – Q with crew)
	Master Carpenter: Set build
TECH WK: Monday	Costumer: Final costumes and Costume parade
	Prop Master: Final props
	Scenic Designer: Final set pieces
	Light and Sound Designers: Final lighting and sound
TECH WK: Tuesday	Director: Dress rehearsal w/hair and makeup Musical Director: (Musician/Organist rehearsal)
TECH WK: Wednesday	Hair/Makeup: Final hair/makeup Costumes: No costumes except for specialty pieces if needed.
TECH WK: Thursday	Director: Final dress rehearsal. Invited Dress Rehearsal (IDR) if conducted.
	Producer: Put out MPAC yard signs.
	Producer: Treasurer has delivered concessions cash to Stage Manager, and concessions supplies have been restocked
	Producer: coordinating with MPAC, ensure coverage of House Manager, Ushers and Concessions staff
OPENING: FRIDAY PM	Stage Manager: leads all performances
Saturdays of run	Stage Manager: Change-over/Strike: ALL CAST AND CREW expected to

	participate as directed by Costumer and Stage Manager. Bring in MPAC yard signs.
	Master Carpenter: lead change-over/strike of set
Each week after 1st Saturday, typically Thursday	Master Carpenter: Reset stage (Day and time to be announced by Producer)
Monday after 1st Saturday run	Playbill POC: order additional Playbills and ballots if necessary
Monday after Closing	Master Carpenter: Load out - Return flats, props, costumes, etc. to tech shop
	Producer: verify Treasurer has issued stipends
1 wk after Closing	Producer: ensure all show receipts have been given to Treasurer
	Producer: send out post-show questionnaire to cast and crew. See Executive Director for assistance.

CONTACT LIST

MRT BOARD OF DIRECTORS		PHONE	EMAIL
President	Dale Gutt	972.696.9234	president@mckinneyrep.org
Vice President	Kent Phillips	425.891.7119	kent@fmrassociates.com
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Treasurer	Michele Crabtree	469.371.0623	treasurer@mckinneyrep.org
Marketing Director	Christie Connell	469.400.8155	marketingdirector@mckinneyrep.org
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Member at Large	Paul Miles	972.333.4700	paul.miles73@gmail.com
Member at Large	<vacant>		
MRT STAFF			
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MPAC			
MPAC Booking and Service Manager	Lara Marsh	972.547.2656 (o) 469.396.9739 (m)	contact-mpac@mckinneytexas.org