



# PRODUCTION HANDBOOK

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# INTRODUCTION

## WELCOME

Welcome to McKinney Repertory Theatre (MRT), McKinney's Official Community Theatre and voted 2018's Best Theater 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 learn and share their knowledge of theater in a welcoming, collaborative, nurturing, and safe environment. Although MRT is a 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 in running the day-to-day 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.

Though MPAC reserves the right to close the building and cancel a show due to inclement weather, **the MRT Board of Directors is the ONLY entity that has the authority to cancel a show or run of a show for non-weather-related reasons.**

## CAST & 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.

## SEXUAL HARASSMENT

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

## DRESSING ROOM ETIQUETTE

1. ALWAYS KNOCK and wait for a response before entering ANY dressing room for any reason.
2. Do not allow non-cast or crew members to enter the dressing rooms or backstage areas before, during or after the show. This includes friends, family or even cast or crew members from previous shows.
3. Be aware of others when exiting the dressing room since it's easy to see inside as you open the door.

4. Dressing rooms are for current cast & crew only and are not to be used as a “hang out” for others between shows.

## 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.

We ask that everyone give their best to stay personally organized and prepared to stay on or ahead of the 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.

## REHEARSALS

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

Weeknights: We must be out of the building by 9:30 PM.

Weekends: We must be out by 4 PM.

Tech Week: Evening hours are extended to 10:30 PM.

Performances & Set Change Overs: We stay until we are done.

Food and drink may be brought into the theater, but we ask that everyone be responsible to clean up after themselves. However, MPAC is a “non-smoking” facility therefore, smoking is not allowed in the building at any time.

## SET 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. This is referred to as “change over.”

Everyone physically able to do so, is expected to participate in set transfer from storage (load-in) and set construction and load-out, i.e., return all flats and set pieces to the tech shop. Actors and crew are required to participate in changeover after the Saturday night performance, and re-build to be scheduled before the next performance, and strike at the close of the run.

## DEFINITIONS

- **Load-in:** Is a two-day affair, usually beginning the Saturday before tech week, where tools, equipment, flats, set pieces, and furniture are transported from the tech shop or other places of origin, to MPAC and stored in the basement. On Sunday afternoon, all the above are moved to the stage where the set is assembled.
- **Changeover:** The dismantling of the set and placing all flats behind the permanent upstage curtains, and removing all props, set pieces and furniture from the stage to the dressing rooms, usually after each Saturday evening performance, and reassembling the set prior to the next performance.
- **Strike:** The final removal of the set, set pieces, furniture, etc., from the stage and transference to the basement at MPAC at the end of the run, where all materials will be stored until load-out.
- **Load-out:** Should occur the first weekend after the show closes, and consists of returning tools, equipment, flats, set pieces and furniture from MPAC to the tech shop or other place of origin.

## COMP TICKETS

Each member of a production may be given comp tickets. Your stage manager will instruct you on how to utilize those tickets.

## GENERAL QUALITIES, SKILLS & 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 readthrough.
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. A clear artistic vision.
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. Strong interpersonal skills.
18. Prepared to spend the time necessary to get the job done well.
19. 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 conflicts arise or additional rehearsals are desired, the producer should consult with the director to see if off site 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 production meetings as necessary, the first company meeting and read through, all rehearsals during tech week, and opening night.

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

### DUTIES & RESPONSIBILITIES (18)

1. Ensures the Production Timeline is followed and on schedule.
2. Meets with the director and other production team members as necessary, to review the budget to ensure the production remains within its allotted budget.
3. Assists the director in recommending/selecting production team members.
4. Completes the online Wufoo forms: General (30 days prior) and Technical (2 weeks prior) to show opening.
5. Coordinates and assists in resolving conflicts in rehearsal space should they arise.
6. Assists the director during the audition process and ensures edited audition forms, sides, clipboards, pencils/pens are on hand.
7. Ensures the Actor/Crew Code of Ethics forms are signed and collected at the first rehearsal.
8. Ensures that MPAC sends room assignments to the Director and SM each week during rehearsals.
9. Communicates with Publicity & Marketing Committee to ensure all printed materials: Posters, post cards, programs, People's Choice ballots, etc., are completed on schedule, are accurate and ordered in sufficient numbers and items are re-ordered when necessary.
10. Ensures that promotional materials are available to the cast and crew to distribute.
11. Works with the chairman of the Volunteer Committee to obtain a house manager, ushers (minimum 3) and concessionaires (minimum 2) for each performance. If MRT provides only three ushers, we cannot sell concessions. If MRT cannot provide three ushers, MPAC may cancel the performance.
12. Instructs the house manager to ensure:
  - A. People's Choice ballots are inserted in the programs.
  - B. The collection containers for the ballots are placed appropriately at the exits after each performance.
  - C. There are enough programs on hand for each performance.
13. Gets cash for the concessions bank from the Treasurer and gives it to the Stage Manager.
14. Hires and pays the set changeover and load out crews.
15. Coordinates with the director and scenic designer to ensure that change over occurs during the run of the production.
16. Arranges transportation for load in and load out.
17. 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.

Directors are encouraged to select their own production team, especially the stage manager, with the approval of the producer. In the event slots need 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.

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

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.

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

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 in to 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, that fact must be mentioned in the audition announcement. 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.

The director may hold some or all rehearsals off-site from MPAC, however the MPAC Booking & Services Manager, (see Contact List) must be notified of any additions or cancellations at least two weeks 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.

MPAC is our performance home, but we are also tenants. Therefore, MRT pays an hourly rental fee for any use of the building. Therefore, it is essential that we be out of the building by 9:30 PM during the week and by 6:00 PM on weekends. Rehearsals need to end with enough time to allow for props and costumes to be secured and for the rehearsal space to be reset.

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.

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. As a minimum, two weeks extra rehearsal time needs to be added to the schedule. Precise rehearsal schedules must be created so whenever possible, the director can rehearse scene work, while the choreographer teaches dance numbers, while the music director works with the singers.

#### DUTIES & RESPONSIBILITIES (14)

1. 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.
2. Follows the guidelines set forth in the Director's Individual Production Timeline and will ensure that all deadlines are met on or before their due dates.
3. Conducts auditions at MPAC, makes casting selections, creates all stage directions, and conducts rehearsals.
4. The following should be made available for posting on the MRT website approximately three weeks prior to auditions:
  - A. Character sketches (a brief description of each character).
  - B. A copy of the script.
  - C. A copy of the audition scenes.
5. Provides an audition announcement to the producer at least three (3) weeks prior to auditions, which must include:
  - A. The title of the show, author, and a brief synopsis of the plot.
  - B. The name of the director.
  - C. Dates, time and place (address) of the auditions and possible callback dates.
  - D. Instructions on how to schedule an audition with contact information.
  - E. Whether appointments are required and/or if walk-ins will be seen.
  - F. Whether head shots and résumés are required.
  - G. Rehearsal and performance dates.
  - H. List of all roles available with a brief description of each (character sketches).
  - I. A statement regarding the degree of physical intimacy required and/or state of undress or revealing costumes.
  - J. Physical requirements.
6. Prepares the following to be available at the auditions:
  - A. A basic rehearsal schedule so that those auditioning can list conflicts.
  - B. Character sketches.
  - C. Enough copies of audition scenes.
7. At the Company Meeting/Readthrough, 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.
8. Contracts for actors and the production team. {NOTE: This item yet to be determined.} Additional items could include:
  - A. Scene breakdown.
  - B. Set ground plan.
  - C. Production timeline.
  - D. A note to the cast and crew.
  - E. 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 & 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 to the producer, or directly to the treasurer, NLT one week after the close of the production.
14. Ensures that 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 & RESPONSIBILITIES (10)

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 well 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 & RESPONSIBILITIES (8)

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/ MUSIC DIRECTOR

### GENERAL CONSIDERATIONS

The music director and choreographer are responsible to the director.

These two positions are grouped together because, generally, you can't have one without the other and because their collaboration is especially close, and their D & R's are similar.

Their function, along with the director, is to decide the overall artistic interpretation of the musical. The choreographer and the musical director must agree with the tempo of the musical dance numbers, the musical 'comments' which can be inspirational to the choreographer or punctuated with a dance movement, while the musical director, along with the director and the actor, determines interpretation of all the vocal numbers.

### DUTIES & RESPONSIBILITIES

#### Choreographer: (8)

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: (4)

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 & RESPONSIBILITIES (24)

1. Attends all production meetings.
2. Assists the director during the audition process.
3. Calls personally those individuals who were not cast. 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 should only be used when repeated attempts to contact the individual have failed. 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, "We didn't have a slot for you in this production, but we hope you'll audition for us again.", or something to that effect.
4. Informs cast of bio deadlines, collects & submits bios to Publicity & Marketing Committee and coordinates with photographer for any needed headshots.
5. 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.
6. Works with the director and technical director in developing technical cue sheets and oversees all technical rehearsals.
7. 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.
8. Creates and posts cast and crew sign in sheets beginning with the first dress rehearsal.
9. Conducts pre-show checks before the house opens to ensure:
  - A. The stage is swept before each performance and that it is kept clean throughout the run.
  - B. That light, sound, mic checks have been conducted and that 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.
10. 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.
  11. 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.
  12. 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.
  13. 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.
  14. Ensures that actors are given suitable warnings for entrances.
  15. 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}.
  16. 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.
  17. 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.
  18. Issues and records numbered 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.)
  19. Ensures the stage and props are reset for the next performance.
  20. Ensures a well-stocked first aid kit is readily available, and everyone knows where to find it.
  21. Assigns strike duties to all cast and crew appropriate to their physical abilities and posts same on the callboard.
  22. Assists the technical director in supervising changeover and strike.
  23. Responsible for the cash for the concessions bank during the run of the production.
  24. 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 (SOUNDBOARD, LIGHTBOARD, SPOTLIGHT OPERATOR, ETC.)

### GENERAL CONSIDERATIONS

All board operators and crew are directly answerable to the stage manager, and hereafter will be referred to as the running crew. Their duties usually begin at the beginning of tech week.

The running crew completes 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 & RESPONSIBILITIES (5)

1. Performs duties as assigned by the technical director and the stage manager.
2. Conducts pre-show checks as per Stage Manager's Duties & 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.



## TECHNICAL DIRECTOR

### GENERAL CONSIDERATIONS

The technical director is responsible to the MRT Board of Directors.

MRT's Resident Technical Director (see Contact List) can serve as a major resource to any set designer or lighting designer for an MRT production. The Resident Technical Director is thoroughly familiar with the equipment, constraints and variables associated with doing a show at MPAC. He is knowledgeable of the inventory of set pieces, furniture, flats, hardware, supplies and paint. He can make recommendations regarding set design, construction and what is required by MPAC. He should be consulted after a set design has been approved by the director and before any construction begins.

### DUTIES & RESPONSIBILITIES (10)

1. Organizes the tech shop and the arrangement of stored items.
2. Works closely with the director and other designers.
3. Attends production meetings.
4. Advises and makes recommendations regarding all technical aspects of the production.
5. Acts as consultant for all technical areas of the production.
6. Assists in keeping production costs within budget.
7. Makes recommendations for major purchases which augment our permanent inventory.
8. Assists in training crew members and board operators.
9. Supervises load-in and load-out and proper placement of items returned to the tech shop and may supervise changeover.
10. Attends cue-to-cue dry tech, tech, and dress rehearsals.

## 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 (changeover). 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. All set pieces must be struck from the stage and stored in the dressing rooms 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, and before budgetary limits are exceeded, the set designer must get approval from the producer or director. Before any money is spent for materials, the director must be consulted before the fact, and approve it.

The set designer needs to be familiar with the flats, set pieces, trim, paint, etc. on hand at our warehouse which serves as a storage facility as well as a tech shop. The set designer may wish to build set pieces at another location, or borrow flats, etc., from other sources, but it is much preferred that existing items be used 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.

\*\*MRT's resident Technical Director can serve as a major resource to any scene designer or lighting designer for an MRT production. He is thoroughly familiar with the equipment and variables associated with doing a show at MPAC. He is knowledgeable of the inventory of set pieces, furniture, flats, hardware, supplies and paint. He can make recommendations regarding set design and construction required at MPAC. He should be consulted after a scene design has been approved by the director and before any construction begins.

### DUTIES & RESPONSIBILITIES (15)

1. Obtains a tech shop key from the producer.
2. Consults with our resident set designer and technical director (see Contact List).
3. Reviews inventory of the stock on hand.
4. Creates the set design and provides a detailed set of accurate plans if a master carpenter is employed.
5. Provides the director with a scale drawing of the ground plan, front and rear elevations, working drawings and if necessary, a 3-d 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 & prior approval of the director.
6. Adheres to the Production Timeline.
7. Reads the play to assess the action of the play and the requirements of the set.
8. Attends all production meetings and company meeting/readthrough.

9. Meets with the master carpenter to answer any questions and prepares a work schedule.
10. Coordinates with scenic artists and set painters.
11. Supervises set build at MPAC.
12. Supervises or appoints an individual to supervise changeover after each Saturday evening performance.
13. Attends all rehearsals during tech week.
14. Attends and supervises final set strike.
15. Assists with load-out to return all set pieces and flats to the tech shop.

## MASTER CARPENTER

### GENERAL CONSIDERATIONS

The set designer usually acts as the master carpenter but in those instances where the set designer does not build the set, the master carpenter will be under the direct supervision of the technical director in order to ensure that the tech shop and other resources are being used appropriately and to ensure the work is acceptable to the set designer and the director.

### DUTIES & RESPONSIBILITIES (8)

1. Consults with the set designer and the technical director.
2. Once agreed upon, the set designer and/or master carpenter agree to make no changes to any aspect of the design without the explicit & prior approval of the director.
3. Makes no purchases without the approval of the technical director.
4. Becomes familiar with the procedures for load-in, changeover and load-out.
5. Supervises set-build, change-over and strike in the absence of the set designer and technical director.
6. Attends tech week.
7. Repairs or replaces damaged set pieces.
8. Attends final set strike.
9. Assists with load-out to return all set pieces and flats to the tech shop.

## 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 & RESPONSIBILITIES (16)

It is expected that 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 readthrough.
2. Contact the Costume Coordinator for warehouse access. See Contact List.
3. Looks through costume stock to determine what is available.
4. Attends all production meetings, the Company meeting and readthrough. Attends rehearsals as needed or as requested by the director.
5. Ensures costumes stay within show budget.
6. 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.
7. Adapts, constructs, rents or purchases costumes and accessories.
8. Coordinates with the director and cast to arrange time for costume fittings and alterations.
9. Provides rehearsal costumes/pieces as requested by the director.
10. 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.
11. 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.
12. 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.
  13. Monitors costumes for damage during the run of the production and is available to make repairs.
  14. Participates in strike after final performance by:
    - A. Reminding cast members to take personal costume items with them.
    - B. Gathering and removing all costumes and accessories from dressing rooms.
    - C. Removing all name labels from costumes and accessories.
    - D. Determining which items need to be cleaned, versus what can be returned to storage, and which need to be washed/laundered.
    - E. Ensuring that any new costume items are separated for MRT labeling and are added to the inventory list.
  15. Accomplishes the following no later than one (1) week after closing [unless special arrangements have been agreed upon in advance]:
    - A. Responsible for gathering, cleaning (washing, hand washing or dry cleaning) and returning MRT costumes and accessories to their assigned area in storage.
    - B. Cleans and returns any borrowed costumes and/or accessories.
    - C. Returns rentals.
    - D. 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 & RESPONSIBILITIES (18)

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 lighted 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 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 needs to retrieve them from the office before each performance and ensures they are in working order.

### DUTIES & RESPONSIBILITIES (10)

1. Meets with the director to determine what music and sound effects are needed for the production and 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 to include 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 MASTER

### GENERAL CONSIDERATIONS

The prop master is directly responsible to the director.

The prop master 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 master should collaborate with the costume designer to clarify responsibility for acquiring items which may be considered a prop or part of a costume i.e., a cane, jewelry, certain hats, etc.

The prop master must also consult with the set designer to determine who is responsible for obtaining set dressing (decor), set pieces: certain furniture, coat trees, specialty items, etc. The prop master must have a sense of attention to detail. 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. If the actor is required to swallow a pill, there should be a harmless substitute he can actually swallow. Anything that is eaten or drunk on stage must be edible and 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.**

The prop master 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.

### DUTIES & RESPONSIBILITIES (11)

1. Attends production meetings.
2. Makes an initial inventory of props currently available at the tech shop.
3. Attends the first Company meeting and readthrough.
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. Needs to be available during the run to replenish or repair props.
9. Attends strike to ensure all props have been properly gathered and returned to their proper place in the tech shop.
10. Arranges to have borrowed props promptly returned.
11. 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 that are dropped or skipped it cause 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 & RESPONSIBILITIES (15)

The actor must make every effort to:

1. Memorize your lines.
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. It's called collaboration.
3. Make suggestions, realizing that the director doesn't have to take them.
4. Acknowledge that the director has the final word.
5. Be on time for rehearsal. Your call time is not when you get to the theater, it's when rehearsal begins.
6. Give 100% effort and energy 100% of the time for every performance regardless of what may be going on in your personal life.
7. Never miss a performance.
8. Never miss an entrance.
9. Be ready for and participate in curtain call.
10. 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.
11. Be on time for your call time for performances. 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.

12. Do not allow family or friends in dressing rooms or the backstage area before, during or after a performance.
13. ALWAYS KNOCK and wait for a response before entering ANY dressing rooms.
14. Perform the show as it was directed and rehearsed. While it is expected that a performance will 'grow' during the run of the production, resulting in variations in timing, subtlety, and nuance, it is also your responsibility and duty to castmates to not make any changes without the expressed permission of the director or stage manager.
15. Avoid participating in closing night pranks as they are amateurish, unfair to the paying audience and cast-mates 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 and is not necessarily personally responsible for performing the duties listed below but is responsible for ensuring that an individual is in place to act as official house manager for each performance.

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.

In addition to the house manager, MPAC requires a minimum of three (3) Ushers and two (2) Concessionaires for a total of six (6) front-of-house personnel for every performance. If the usher requirements are not met, MRT will not be able to sell concessions and if there are less than three (ushers), the performance will be cancelled.

### DUTIES & RESPONSIBILITIES (11)

#### 1. **Arrival & Pre-Show (one hour & 30 minutes before curtain)**

- A. Go to Ticket Office and sign in. Get: house manager clipboard, checklist, crash bar Allen wrench, and nametag. Extra doorstops are in a bag hanging near the clipboard / sign-in table. Check if Comp Sheets are already up in both dressing rooms, deliver if not.
- B. Check if both dressing rooms have bottled water for the performers, deliver some from third floor office (or ask concessions to do so) if needed
- C. Check "Wait to be Seated" signs are on the bottom of both stairs to the theater.
- D. Check theater: clean; no tables, chairs, or other equipment in walkways
- E. Introduce yourself to: Stage Manager, Sound & Lighting Operators, and Director. Ask how long intermission desired (usually 15 min.). Ask if recording / working in balcony before or during show.
- F. If Balcony closed for this performance:
  - a. place "Section Closed" signs at bottom of each stairway to balcony
  - b. if also not recording / working in Balcony, check that all four balcony doors are locked
- G. Check (especially on Sundays) that crash bars on all six main theater entrance doors are unlocked. Use Allen wrench to hold latch open.
- H. Check restrooms (knock, announce yourself; clean, have enough toilet paper)
- I. Check hallways (benches only; no chairs, tables, racks, ladders, etc.)
- J. Trashcans
  - a. Main floor: one each outside the entrance doors, one to two each in the back alcoves
  - b. Balcony (if open for the show): one each at the back-entrance doors
- K. Doorstops
  - a. Main floor: one each at the front entrance doors
  - b. Balcony (if open for the show): one each at the back-entrance doors
- L. Assess the temperature in the theater, advise ticket office if it needs to be changed
- M. Concessions/bar set-up should have already been started; cart goes in the alcove nearest the sound & light boards; *must be in place before house opens.*
- N. Attend pre-show briefing in the Ticket Office with Ushers (one hour & ten minutes before curtain)
- O. Fill out Volunteer Roster and Information Log below during briefing (except for final ticket count).  
Special seating needs review (subscribers, patrons with accessibility needs).

- P. Get any reserved seating labels and tape from ticket office (OK to assign to a theater usher to put on seats).
  - Q. Note: ticket office opens for selling tickets usually an hour before curtain.
2. **After pre-show briefing**
    - A. Get radio from Sound Operator. Check if working.
    - B. Check if performers filled out Comp Sheets and if the sheets got back to Ticket Office, hopefully before / near time ticket office opens
    - C. Ushers go to their assigned positions (need to be there approx. 15 min before house open)
    - D. Close all theater doors when stage crew finished going in and out of theater, to prevent patrons walking into theater too early.
    - E. Theater / Balcony ushers have programs (usually in baskets) and handouts (e.g. MRT favorite actor ballots, popcorn for Melodrama) by entrance doors. Ushers stuff programs with ballots if necessary. Ballot basket / jar and a few pencils also by entrance doors. Ticket office has baskets for programs if needed. Ballot jar may be in 3<sup>rd</sup> floor office or in men's dressing room.
    - F. Check reserved seating labels taped to assigned seats in theater.
    - G. Check with stage manager / director. Give presold ticket count. Ask if ready for House Open normal time.
    - H. Announce over radio when 10 min. before House Open
    - I. Announce over radio when 5 min. before House Open
  3. **House Open (typically 30 min before curtain)**
    - A. Announce over radio House Open (wait a second for any last-minute feedback to hold).
    - B. Ushers open theater / balcony doors. Ushers hand out programs, etc. and help patrons with seating. Tell ticket taker House Open and start letting patrons upstairs.
    - C. Make sure restroom directional signs are plugged in
    - D. Announce over radio when 10 min. before Curtain
    - E. Check in with ticket office ~5-7 min prior to curtain for will call, sales line status, and final ticket count
    - F. Advise stage manager over radio about hold time (if necessary) and final ticket count
    - G. Announce over radio when 5 min. before Curtain
  4. **Performance Time**
    - A. Ushers close theater doors when lights go down or curtain speech begins
    - B. Ushers, program baskets, handouts go to the back of the theater after doors close (assign ushers to stay visible and seat latecomers from the back for 15 min after curtain)
    - C. Also stay visible in the back of the theater to monitor until at least 15 min after curtain
    - D. Check if Performance in Session signs are at bottom of both main stairs
  5. **Intermission (15 min long, keep close track of time)**
    - A. Ushers open doors when lights go up
    - B. Mark time that intermission starts, advise ticket office
    - C. Advise concessions halfway through intermission (7-10 min) to prep for closing
    - D. Concessions take bar out of theater 5 min. before intermission end (if no following show that day), radio hold up to 5 min. max if still busy
  6. **Second Act begins**
    - A. Ushers close theater doors
    - B. Advise ticket office second act begun
    - C. Near end of second act, make sure "Performance in Session" signs at bottom of stairs are removed
  7. **End of Performance (be back in the house at least 5 min before show end)**
    - A. Ushers open doors when lights go up Move trash cans inside doors to encourage patrons to use.
    - B. Advise ticket office
    - C. Work with ushers to clear/reset programs, remove trash/debris from theater chairs & floor
  8. **Departure (return the program basket to the ticket office)**

- A. Make sure all ushers are signed out, have returned their badges and, for youth volunteers, have been picked up or transportation is on the way
- B. Sign yourself out, return badge, clipboard, and Allen wrench

## PUBLICITY AND MARKETING

### GENERAL CONSIDERATIONS

The Publicity and Marketing committee includes photography, production of playbills & promotional materials and show promotion through:

1. Social media
2. Chamber 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 (See Contact List) be contacted to avoid creating additional middlemen creating the potential for a delay 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).

### DUTIES & RESPONSIBILITIES (15)

1. Audition dates & times, rehearsal days and time with start date, and Show & Character synopsis should be collected by the producer and delivered to the Social Media Rep for posting to FB, Instagram, DFW Auditions, N.Tx Plays, DFW Theatre Collective and DFW Actors Group (minimum of 3 weeks to auditions).
2. Once the selected actors have accepted the roles, their names & roles are given to BOTH the Social Media Rep & Playbill Rep.
3. Promotional materials (i.e. posters, postcards, business cards) are ordered once show is officially cast.
4. Cast photos are to be scheduled with the Photographer for first read through once that date is known. The Photographer then delivers cast photos to Playbill Rep. The Producer will also discuss tech week photo dates & show photos with the Photographer at that time to ensure availability.
5. Bios are delivered to the Playbill Rep by the Producer no later than the second week of rehearsals.
6. Once Playbill is complete it is proofed by Publicity and Marketing Committee Chair, then the Producer for accuracy.
7. Spontaneous & candid rehearsal photos by the cast are encouraged and should be forwarded to the Social Media Rep.
8. Promotional material is delivered to cast to hand out as well as committee placing posters in the community 4 weeks prior to opening.
9. The Producer confirms the photographer's availability for tech week "promotional" photos and show photos.
10. Chamber LINKS breakfasts are attended by the Chamber Rep and/or another committee member. When a show is 2 weeks from opening, 2 tickets are entered in the drawings for promotional purposes each week leading up to the opening night.
11. Playbills are sent to Print Right in Allen, TX 2 weeks prior to opening. NOTE: Print Right is only open M-Fri and closes at 3pm.
12. The Photographer delivers tech week photos to the Committee Chair & Social Media Rep for posting.
13. The Photographer delivers show photos to the Committee Chair for MaRTy purposes.
14. After 3<sup>rd</sup> show of 1<sup>st</sup> weekend, the Producer determines if more Playbills will be needed. If so, Playbill Rep. must be notified by SUNDAY so an order can be placed on the following Monday.

15. After first weekend, the Producer reports show attendance numbers to the Committee Chair & Social Media Rep for promotional purposes.

## PHOTOGRAPHER

### GENERAL CONSIDERATIONS

The company photographer is responsible to the director and the producer.

A good publicity picture is indeed worth a thousand words. A photo can take the place of a wordy blurb which some may not even read. But just about everyone will look at an interesting photo and will likely read on.

In addition to taking head shots, other photo opportunities may include:

1. The company meeting and readthrough
2. Rehearsals
3. Costume parade
4. Dress rehearsals
5. Backstage
6. Social events, i.e., MaRTy Awards, Membership drive, Christmas party, etc.
7. Posters and/or program covers

### DUTIES & RESPONSIBILITIES (3)

1. Takes head shots of the cast and crew and submits them to the producer for inclusion in the program.
2. Coordinates with the director to take publicity photos and submits them to the publicity chair.
3. Creates a lobby display with photos of the cast and strike it at the close of the production.



## CONCESSION SALES PROCEDURE

1. All product to be sold is stored in the MRT office on the 3rd floor. If the office is locked, check with one of the custodians to open the office.
  - A. Make an inventory of what will be offered for sale. Use the MRT Concession Report, and record item totals in the appropriate categories. Do not take more than what will likely be sold, or it will have to be returned to the 3rd floor at the end of the intermission, as there is no storage room in the theater.
  - B. Use the small wagon to move the inventory down to the kitchen in the basement.
2. The concession stand is stored in the kitchen. If the kitchen is locked, see a custodian. Load the bar with beverages before moving it up to the theater. However, loading the rest of the merchandise into the bar as well may make the bar too heavy to move.
  - A. Place a large trash bag in the sink (it leaks) area of the bar. There should be a supply of bags in the kitchen.
  - B. Fill about a 6" layer of ice in the bottom of the sink (inside the bag), then place the drinks in the ice. Add additional ice over the drinks, until everything is well-iced.
  - C. Place a plastic bucket in the open area under the sink and be sure the drain hose is inserted inside the bucket to catch any water runoff.
  - D. Since bottled water is a popular item, and it is difficult to get enough water and soda into the sink of the bar, it is helpful to use another white plastic bucket filled with ice to chill additional bottles of water. Place this ice bucket under the sink, in front of the bucket that contains the drain hose (just make sure the hose stays in the bucket).
  - E. Once the bar is loaded, take it to the theater via the elevator. This is a two-person job, as the bar will be heavy and cumbersome to move. Also, there are some floor ledges where the bar will need to be lifted for entry. The wagon with the remainder of the concession items can be moved to the theater at this time. Use the door to the theater as you get off the elevator, then take the bar up the center aisle of the theater to the alcove located to the rear at house right.
  - F. The remainder of the concession items can then be stored on the various shelves of the bar.
  - G. Place one of each item available for sale on the top of the bar along with the jar for MRT Donations and the sign with item pricing: Water \$1; Soda/Candy/Snacks \$2.
3. Concession sales occur before the performance (house opens 30 minutes before curtain), and during intermission (approximately 15-20 minutes).
  - A. Items placed on the top of the bar are for display only. Ask patrons what they would like and retrieve it from underneath the bar. Paper towels should be on hand to dry off beverages, as they will be wet from the ice.
  - B. Sales are cash or credit card (The Square) (there is an ATM in the basement of MPAC). Tell the customer the total for their items, take their money, but do not put the money in the cash box until you have handed them their change. This avoids any confusion on the amount they gave you.
  - C. There is no need to notate items as they are sold. Since a starting inventory was taken, and an ending inventory will also be taken, the amount sold of each item can then be easily calculated.
  - D. Once the performance starts, additional items may be collected from the office so an ample supply will be available during intermission. Make sure to add these additional items to the starting inventory.
  - E. The bar will need to be returned to the kitchen at the end of intermission. Sales should stop about 3 minutes before the end of intermission in order to take the bar down the center aisle of the theater before the second act begins.
4. Once the bar is returned to the kitchen:
  - A. Remove any unsold water and soda. Count the remaining bottles/cans of each and log the amounts on the Concession Report and return all remaining items to the office using one of the wagons. DO NOT,

UNDER ANY CIRCUMSTANCES leave un-sold soda or water in the kitchen refrigerator for future performances, as it will likely get taken by others who have access to the kitchen.

- B. Remove the bag with remaining ice and dump the ice in the kitchen sink. Dump the ice out of 2nd white plastic bucket as well, if that was used for water. Make sure no residual water remains in the bottom of the sink, then remove the white bucket that held the drain hose. Dump any water that might be in it, then replace the bucket in the bar.
- C. Count any other remaining inventory in each category noting item totals and calculate the amount sold of each separate line item and record the results on the Concession Report. Calculate the sales amount for each category (Snacks, Candy, Beverages) and total the sales at the bottom of the form.
- D. Count the cash in the cash box twice and complete the Concession Cash Reconciliation Sheet. Indicate any donations that were part of the cash taken in, in the right margin of the form. Once all cash is counted, and starting bank is deducted, the Total Sales on this form (excluding any cash donations that were received), should equal the sales amount on the Concession Report. If the two amounts are not equal, recount the cash and double-check all calculations. If the amounts still do not match, note the discrepancy on the bottom of the Cash Sheet. Sign the bottom of the Cash Reconciliation Sheet.
- E. Ushers and individuals selling concessions are allowed one soda/water and one snack free of charge and these must be accounted for on the Reconciliation Sheet.
- F. Submit all forms to the MRT Treasurer.

## PRODUCTION TIMELINE

<b>12 wks to opening</b>	<b>Selection of Production Team</b>
	Stage Manager
	Assistant Stage Manager
	Set Designer
	Lighting Designer
	Costume Designer
	Hair/Make Up Designer
	Prop Master
	Lightboard Operator
	Soundboard Operator
	Additional Crew
	Photographer
	Organist/Musician
	Musical Director
	Choreographer
	Spotlight Operator
6 wks to opening	Schedule production meetings
4 wks to rehearsals	First draft: set design
4 wks to auditions	Provide Producer & Marketing with synopsis & character breakdown
	Audition sides (Producer only)
	Scene breakdowns
3 wks to rehearsals	Confirm final set & lighting design
Min of 3 wks to auditions	Coordinate w/MPAC & Producer – all audition & rehearsal dates/times
	Submit audition announcement:
	DFW Auditions
	The Column
	FB, Instagram
	MRT Website
	N. TX Plays
	DFW Theatre Collective
	DFW Actors Group
Auditions	Provide basic rehearsal schedule & performance dates so auditionees can check for possible conflicts.
	Producer Set up: Audition forms, clipboards, pens, tables, audition sides
Callbacks / Cast Finalized	
Immediately after casting is confirmed & complete	<u>FIRST</u> : Notify those NOT cast for show. <u>SECOND</u> : Announce cast list to Producer & Marketing Committee
	Marketing: Post cast announcement to FB/Instagram
Prior to 1 <sup>st</sup> rehearsal	Blocking completed
Prior to read-thru	Production books copied
	Rehearsal schedule
	Company roster

	Stage Manager: Notify cast to bring bios to company meeting &/or read-thru. Arrange for photographer to do headshots at same time if poss.
First rehearsal	Distribute and collect signed Actor/Crew Code of Ethics forms
4-6 wks prior to opening	Company meeting &/or read-thru
	Stage Manager: Collects all bios from cast & crew, submit to Marketing
	Review production manual w/cast & crew
	Producer: Contact Marketing to order posters / promo cards, etc.
Conduct Rehearsals	
3 – 4 wks prior to opening	Distribute posters / promo cards
2 wks prior to opening	Marketing: Publicity photos (working costumes as per director), Programs finalized and sent to print if not already done.
1 wk prior to opening	Write & record curtain speech
As per director	Working props due
As per director	Working costumes due
Sat prior to Tech Wk	Load in
TECH WK: Sunday	Master cue sheet (Q – Q with crew)
TECH WK: Monday	Set build
	Costume parade
	Final props
	Final costumes
	Final hair/makeup
	Final set pieces
	Final lighting
TECH WK: Wed/Thurs	(Musician/Organist rehearsal)
TECH WK: Tues – Thurs	Dress rehearsal
TECH WK: Thursday	Final dress rehearsal / IDR
OPENING: FRIDAY PM	
Saturdays of run	Close/strike: ALL CAST & CREW expected to participate
After 1 <sup>st</sup> Saturday run	Reset stage (Day and time to be announced by Producer)
	Producer – determine if more programs need to be ordered for 2 <sup>nd</sup> weekend & notify Marketing if necessary.
Sat (1wk) after Closing	Return flats, props, costumes, etc. to warehouse

## CONTACT LIST

<b>MRT BOARD OF DIRECTORS</b>		<b>PHONE</b>	<b>EMAIL</b>
President	Dale Gutt	972.696.9234 (c)	dalegutt@gmail.com
Vice President	Doug Latham	214.616.9709 (c)	roydlatham@gmail.com
Secretary	Marilyn Latham	214.515.4274 (c)	milatham1230@gmail.com
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Member at Large	Lindsey Humphries	214.235.7640 (c)	riltlionpride@gmail.com
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Playbills	Michele Crabtree	469-371-0623	michele@txcrabtrees.com
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