



Bringing Character & Characters to Life

STANDARD OPERATING PROCEDURES

*A comprehensive guide for our
performers and those who support them*

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Introduction

This document is a work in progress that reflects the standards, guidelines, values, and goals of Theatrix Productions, Inc. It should be used as a general reference for the common practices of the organization. It will be subject to change and revision as needed, so be sure to maintain a current copy of the latest revision of these Standard Operating Procedures (SOP).

It is the responsibility of all staff, instructors, volunteers, parents, students, children, cast and crew members of Theatrix Productions to read and understand the most current revision of this SOP document.

Mission Statement

We commit to excellence in the area of Performing Arts by providing productions that are edifying, relevant and poignant for the community. We endeavor to create an atmosphere where each person can experience genuine love and acceptance while using their natural-born talents.

Vision Statement

We purpose to provide families of this community with a Theatre Arts training ground and performance venue that reflects high standards and commitment to excellence. We will promote cultural awareness and nurture a camaraderie that enhances the quality of life of the family and strengthens the social fiber of this community.

Organization

Theatrix Productions is an Educational non-profit organization that specializes in Performing Arts for the family and community.

Board of Directors

Rocco Wilson *(Co-Founder of Theatrix Productions, Inc.)*

1013 Sunnyside Drive, Virginia Beach, VA 23464

Artistic Director

Theatrix Productions

Kathi-Lee Wilson *(Co-Founder of Theatrix Productions, Inc.)*

1013 Sunnyside Drive, Virginia Beach, VA 23464

Adjunct Professor: Voice & Musical Theatre

Private Voice Teacher (Broadway Style)

B.M.E., Old Dominion University

B.M., University of Montevallo

Kathi-Lee Wilson is a Portfolio Award Winning Music Director for CBN's Founder's Inn Dinner Theater and New Life Players' Dinner Theatre. She has served as Vocal Music Specialist for Norfolk Public Schools' & Virginia Beach Public Schools' artistically gifted programs.

Gary Spell

321 Dodge Drive, Virginia Beach, VA 23452

Executive Pastor

Beach Fellowship Church

Gary Spell is a native of Virginia, where he cut his teeth in community and educational theater. Following high school, Gary began working professionally in regional theater as a Musical Director. After several years, Gary and a partner opened Dominion Theater, a professional stock theater in Virginia Beach, where Gary served as its Producing Director for 9 years until the theater closed in 2000. During his tenure with Dominion Theater and his work as an independent Director, Gary has produced and/or directed dozens of Equity and professional non-Equity musicals. Since leaving full-time theater, Gary has gone into ministry and currently serves as a Staff Pastor with Beach Fellowship, though he still directs regionally when the opportunity arises. Gary lives in Virginia Beach with his daughter, Grace.

Rhonda Brewster

5666 Firestone Drive, Pace, FL 32571
Domestic Engineer

Rhonda has been married to Charles A. Brewster (retired US Secret Service) for 34 years. They reside in the Pensacola, Florida area. Rhonda serves on the Board of CHAMPIONS OF HONOR, an international Men's Ministry founded by her husband. She is the mother of two grown children, Chad and Lanie. Her volunteer community work includes teaching and mentoring in Women's Ministry at Brownsville Assembly in Pensacola.

Sherron B. Johnson

6898 Honor Keith Road, Trussville, AL 35173
Paralegal
White, Arnold, Andrews & Dowd, P.C.

Sherron, a Paralegal (Bachelor of Science in Paralegal Studies, Samford University), retired from BellSouth Telecommunications in 2002 (34 years of service) and now works with WHITE, ARNOLD, ANDREWS & DOWD, PC, a white collar defense law firm in Birmingham, Alabama. She is a member of the Alabama Association of Legal Assistants. Sherron's volunteer community work includes being a Director of Children's Choirs & Musicals for 7 years, Editor of a church-wide Women's Ministry Quarterly publication for 9 years, and Birmingham Kiwanis Club Secretary for 8 years. Sherron has been married for 39 years to Kenneth W. Johnson (English teacher at a Birmingham inter-city school) and is the mother of two adult children and the grandmother of one.

Robert J. Waldsmith

485 Remillard Drive, Burlingame, CA 94010
Attorney at Law
Abramson, Smith & Waldsmith LLP

Robert J. Waldsmith is a graduate of the University of California at Berkeley, and earned his law degree from Golden Gate University School of Law. While at Golden Gate, Mr. Waldsmith competed on the trial team in trial competitions throughout the United States, and received the Outstanding Litigator Award in 1992. He began his career with Abramson & Smith as a law clerk in 1991, and has remained with the firm since that time. In September 1999, Mr. Waldsmith became a partner at Abramson & Smith. His civil litigation practice exclusively focuses on representing victims of injuries due to defective products, medical malpractice, dangerous roadways, and general negligence.

Mr. Waldsmith's published works include:

- "The Electronic Trial," 2003.
- "Winning The Close Case And Increasing Your Damages With Technology," 2004.
- "Discovery In Dangerous Condition Of Public Property Cases," 2004.
- "California Uninsured Motorist Practice," 2005.
- "California Government Tort Liability Practice," 2007.

STAFF: *Titles, Descriptions, Chain-of-Command and Responsibilities*

Artistic Directors: *Rocco and Kathi-Lee Wilson*

The artistic director is the executive of Theatrix Productions, Inc. that handles the artistic direction of a company. The Artistic Director is generally the Producer and/or Director. The Artistic Director is responsible for developing and planning the Theatrix Productions, Inc. performance season and educational curriculum and for maintaining the artistic and intrinsic integrity of Theatrix Productions, Inc..

Immediate Supervisor: Board of Directors

Supervises: All Staff

Responsibilities:

- Conceptualizes, develops, plans, and reports to the Board of Directors concerning short-term and long-term goals and activities of THEATRIX PRODUCTIONS, INC. including but not limited to: productions, classes, fundraising, summer camps, touring shows, and special publicity events.
- Works with Business/Managing Director to hire, train, supervise, review, evaluate, and recognize all teachers and directors.
- Evaluates and ensures that all classes, productions, camps, and special events are in compliance and consistent with the THEATRIX PRODUCTIONS, INC. Vision and Mission Statements.
- Maintains artistic quality and integrity of all classes, productions, camps, and special events.
- Approves the design and content of all published, web-based, printed, and promotional materials.
- Works with Business/Managing Director to create an agenda for and facilitate a weekly staff meeting; attends all staff meetings.
- Maintains clear communication and good rapport with staff, teachers, directors, parents, and students.
- Attends all Board of Directors meetings as a voting member.

Producer:

A producer is the person ultimately responsible for overseeing all aspects of mounting a theatre production. The producer will usually be the originator and locator of the script, finds the director, and then begins the primary goal: to balance and coordinate the business and financial aspects of mounting the show in the service of the creative realization of the playwright's (and the producer's) vision. This may or may not include casting, but often will include casting approval. The producer may be responsible for securing funds for the production, either through his or her own company or private fundraising. The producer is responsible for creating and overseeing the budget. He or she sets ticket prices, performance dates and times, and develops a marketing and advertising strategy for the production.

Stage Director:

A theatre director or stage director is a practitioner in the theatre field who oversees and orchestrates the mounting of a theatre production (a play, an opera, a musical, or a devised piece of work) by unifying various endeavors and aspects of production. The director's function is to ensure the quality and completeness of the theatre production and to lead the members of the creative team into realizing their artistic vision for it. The director therefore collaborates with the Creative Team, Production Team and other staff, coordinating research, stagecraft, costume design, props, lighting design, acting, set design, and sound design for the production. The director is generally the primary visionary, making decisions on the artistic concept and interpretation of the text and its staging. Different directors occupy different places of authority and responsibility, depending on the structure and philosophy of individual theatre companies. Directors utilize a wide variety of techniques, philosophies, and levels of collaboration.

Musical Director: Kathi-Lee Wilson

The music director is in charge of the overall musical performance, including ensuring that the cast knows the music thoroughly, supervising the musical interpretation of the performers and pit orchestra, and often conducting the orchestra.

ARTISTIC TEAM

Director
Music Director
Choreographer
Art Director

PRODUCTION TEAM

Technical Director
Scenic Designer
Costume Designer
Lighting Designer
Sound Designer
Production Manager
Stage Manager
Lighting Engineer
Sound Engineer
House Manager
Concessions Manager
Box Office Manager

Standards of Conduct

We are thrilled to have your family participate in Theatrix productions and workshops. Our policy has always been to provide a fun, safe, inclusive, and nurturing environment for families to enjoy the challenges and delight of live theater. In order to provide this environment to all of the families involved, we have established the Theater Etiquette policy, and have supplemented it with this agreement about expectations for behavior.

We promote common courtesy and mutual respect as the foundation of our Standards of Conduct. The following reflects those standards:

RESPECT FOR EACH OTHER:

The Theatrix Productions community depends on mutual respect. Participants must respect the authority of the Producers, Directors, Musical Directors, Choreographers, Instructors, Staff, and Parent Volunteers. Defiance, verbal abuse, foul language, bad attitudes, gossip, mocking, and other forms of disrespect have no place in our organization.

RESPECT FOR OUR SPACE:

Theatrix rents spaces that are made available to us by generous churches, schools, and other relatively affordable landlords. All of the participants need to respect their physical surroundings, keep the spaces clean, and help out when asked by the adults in charge of the productions, rehearsals, and workshops. Graffiti, litter, and general mess will not be tolerated. Any participant defacing any property related to any THEATRIX production, rehearsal, workshop, party, or any other event will be held responsible, along with their parent or guardian.

Participants must conduct themselves in a manner that is consistent with these expectations. Contrary behavior will result in a discussion with the producer, director or instructor. If no change of behavior is evident, the participant's parent or responsible adult will be notified. If necessary, the participant will be asked to not participate in the production and/or workshop.

FOLLOWING DIRECTION:

The Artistic Team of our productions and workshops need full cooperation and attention from every participant. Rehearsal time is limited and needs to be used efficiently, with the participants fully engaged. The artistic staff expects the participants to study their lines, learn their songs, and know their dance steps (see the next section on Being Prepared). Participants who cannot follow direction will be spoken to, and their parent will be notified in the event that this behavior is compromising the class, cast, or production.

BEING PREPARED:

Being on time, dressed appropriately, and ready for rehearsal benefits the whole team. Participants are expected to notify the Producer/Director in advance in the event of absences. Participants are expected to have access to the schedule of rehearsals and a means of knowing of any changes (online calendar on our website). Most communication for large productions is done by email. Any family without access to email should notify the Producer, and an 'email buddy' will be assigned to share all communications in a timely manner.

MODESTY:

The theatre environment will often require participants to have costume changes in close quarters, or perform scenes, songs and/or dances that may compromise the propriety of the participant. All participants should anticipate for this by wearing appropriate undergarments (leotards/leggings/undershirts).

SAFETY:

THEATRIX PRODUCTIONS, INC. strives to provide a safe environment for all participants. All classes, auditions, rehearsals, and performances are monitored by responsible adult volunteers. Each participant is expected to behave in a safe and responsible manner that demonstrates respect for themselves and respect for others. Any behavior that is deemed unsafe or potentially hazardous will be reported to the Producer or workshop coordinator. Serious or repetitive unsafe behaviors will result in the dismissal of the participant from the workshop, class, production, and/or event.

Possession of any weapon or hazardous item will result in immediate dismissal of the participant and notification of their parent or guardian.

COMMITMENT: *I can't...I Have Rehearsal (or Class)*

The commitment for any Theatrix Class and/or Production begins at registration and/or audition. The participant and parent/guardian agree that the participant will attend ALL scheduled rehearsals, classes, events, and performances associated with the class and/or production.

This high priority commitment is a declaration to the team of participants, crew, instructors, staff, directors, and producers that you are going to persevere through the entire process, devoting your time, consideration, and respect to engage in a Theatrix event that requires a level of dedication, effort and consideration.

SPECIAL NEEDS OR CONCERNS:

Theatrix is an inclusive organization, with children of many ages and backgrounds. Parents must notify THEATRIX of any special needs and concerns, particularly related to learning issues, behavioral issues, medication, and allergies, so that all of the participants involved in any production or workshop can be made to feel at home, and all of the participants can be safe and protected.

If, for any reason, THEATRIX Producers, directors or Board members believe that participation with THEATRIX is not in the best interest of the child or the production as a whole, the parent or responsible adult will be consulted.

THEATRIX reserves the right to limit the involvement of any participant who cannot reasonably comply with these standards.

Class Etiquette

- Tuition must be paid in full by the first class.
- Instructors are the subject matter expert and the classroom Director. This gives the instructor ultimate authority in the classroom.
- Behavioral problems will be dealt with on a “Three Strikes and You're Out” basis.
- Missing more than two classes per session will result in no credit given for the class.

Audition Etiquette

- All forms must be completed and signed prior to your audition. Come early to ensure adequate time to fill out these forms. Performers and their parents/guardians are also required to register online for Virtual Stage Management (VSM), which is a communications tool used to update the cast and crew of events or changes in a production schedule.
- An initial rehearsal schedule is presented at audition time and all conflicts must be listed thoroughly through VSM.

Rehearsal Etiquette:

- Cast members are expected to attend all rehearsals that are scheduled for their character(s).
- Cast members should attend rehearsals prepared with script, pencil, and eraser.
- A full rehearsal and performance schedule will be given out at the first rehearsal. Every effort will be made to follow the rehearsal and performance schedule as presented to you. However, emergencies do arise and adjustments may need to occur because of them.
- No absences are allowed, with the exception of emergencies and those absences approved by the Producer at the start of the production. Your role may be re-cast if you are absent without notice. If an emergency does occur, call the Producer immediately.
- Whatever his or her schedule, each cast member needs to be available to attend all Tech Week rehearsals and Performances in which they are scheduled to perform.
- Cast members are expected to arrive prepared at all rehearsals and performance calls on time. Tardiness causes delays and is unfair to others. If you arrive early, please enter and wait quietly. Promptness is respect for other people's time.
- When committing to a role, cast members should understand that they will need to memorize all of their lines and learn all songs and dances. They should make time at home to do this. Parents/adults should be willing to help them with this important task.
- All rehearsal spaces have been generously donated for our use. You are expected to treat these places with respect and keep them clean.
- To keep busy, in the event that you have a bit of free time during rehearsals, please be prepared with some quiet Theatrixivity that does not disrupt the ongoing rehearsal of your fellow cast members. Books are quiet way to keep you occupied. Valuable items should be left at home.
- An adult must know where you are at all times. Please do not leave the premises without telling one of the staff.
- When dropping off children for rehearsal, parents or responsible adults are asked to come inside the building to confirm dismissal time and to pick up any announcements.
- At dismissal time, parents or responsible adults are asked to come to the entrance of the rehearsal space to pick-up their child(ren). THEATRIX maintains a list for each production of those participants who are allowed to leave on their own - please notify the Producer at the start of the production if your child will be arriving and/or departing from rehearsal unaccompanied by an adult.

THE AUDITION:

An audition is a sample performance by an actor, singer, musician, dancer, or other performing artist. It is used in the casting process to demonstrate the level and range of a performer's talent, and functions as a job interview for the performing arts.

A typical audition involves the performer displaying their talent through a previously-memorized and rehearsed solo piece; for example, a monologue for actors or a song for a singer.

For actors, the audition piece is typically not from the show being considered; an actor wishing to be cast in Hamlet would not likely do a monologue from that play. However, most performers do have a range of audition pieces and select something appropriate; an actor auditioning for Hamlet would have a dramatic Shakespearean monologue ready, and not perform a monologue from an Oscar Wilde comedy or from a contemporary playwright.

Similarly, a singer auditioning for a role in a musical theatre production would not sing opera or country music, and a musician auditioning for a seat in an orchestra wouldn't perform rock.

Some auditions involve cold reading, or performing a script that the actor is not familiar with. Likewise, musicians may be asked to sight-read music at various levels of difficulty. This is similar to many dance auditions, in which the focus is on learning new choreography, rather than showcasing prepared work.

TYPES OF AUDITIONS:

1.) The cattle call:

- a system of evaluating actors according to physical type. Generally, this method is used to eliminate actors who aren't the right body type for particular roles.

2.) The cold/warm reading:

- an actor is given a script anywhere from a few hours to minutes before reading onstage. Directors often give cold readings to check actor creativity and response to directions.

3.) The prepared monologues:

- actors work out monologues or song and dance routines that show off the best of their ability.

HOW TO AUDITION:

1. PREPARE THE AUDITION

- a) Know not only the scene, but the whole script well, if available.
- b) Learn what you can about the people you will audition for (director, choreographer, etc.).
- c) Get help if you feel you will need it.
- d) Work to do the audition fully and freely.
- e) If possible, know the place where you will audition.
- f) Prepare each audition as if it were the most important one. It is.
- g) If you must choose the material, choose something for which you might be cast, and make it something you really like to do.
- h) Find ways to make the audition a joyous occasion for yourself.

2. DOING THE AUDITION

- a) Do your acting preparation before you go on.
- b) Do the audition simply, but give it all you've got.
- c) If you get upset, angry, or overly frightened at an audition, find a way to deal with it right now.
- d) Be of help to those for whom you are auditioning.
- e) Be alert and alive.
- f) Be flexible and ready to change.

3. AFTER THE AUDITION

- a) Remember that you're not done until you've left the theatre.
- b) When you've done the very best you can, consider your audition a success. The rest is out of your hands.
- c) Reward yourself after you're done - you deserve it!

Casting Philosophy and Protocol:

We feel it necessary to articulate our position unambiguously on the casting of roles in a Theatrix Productions, Inc. show. This will help us clear the way for an awesome rehearsal process and production.

Theatrix Productions, Inc. is an Educational Performing Arts Workshop. We must strike a balance with the resources at hand: talent, time, labor, material, financial, and facilities, to mount a production that is worthy of those resources and our efforts.

The musical theatre art form is complicated at best and requires a creative mix of art and technology. We, the producers and directors, cast the vision of the production, make a plan to achieve it and then execute the plan. It requires a team effort from all involved.

- Casting is based on the audition, the level and range of talent, expertise, experience, cast chemistry, attitude, and **SUITABILITY** for roles in a particular show.
- The producers and directors of Theatrix Productions, Inc. make the production, concept and casting decisions. They have the authority and the responsibility. It is not a democracy, nor are their decisions negotiable.
- We take great care in making these decisions. We do not take lightly the impact of a role on the performer or the impact of the performer on the production.
- We want what is best for the production as a show, the cast as a team, and the cast member as a performer. In that order.
- We cast roles that we feel will challenge the performer and cause growth in their skills and talents.
- Any performer that does not or cannot manage the responsibility of a principle role, multiple roles, and/or lesser roles will be pulled from the production.
- We expect ALL cast members to embrace their roles gratefully, regardless of the importance of that role. Any discussion and/or communication that could cause dissension within the cast, crew, staff, or leadership will not be tolerated. When the roles are cast, the issue is settled.
- Those who don't respect the production, concept and casting decisions of the producers and directors of Theatrix Productions, Inc. should not audition.

That being said, allow us to share with you the options of multiple casting, their advantages and disadvantages:

Multiple Casting: *Double Casting, Understudy & Swing*

Double Casting:

A performer that has been double cast learns, rehearses, performs and shares two roles with a counterpart. Typically this arrangement is executed by performers alternating performances between a leading role and an ensemble role. Many local and community theatres utilize this option.

Advantages:

- Gives more performers an opportunity to play principle roles.
- Creates a collaborative spirit in the cast.
- Promotes a “Creative Competition” that heightens the levels of performances.
- Provides an “Insurance Policy” on key roles in the event that the designated performer is unable to carry out the role. Reasons could include illness, failure to learn the role, and issues with attitude or conduct.

○ Disadvantages:

- Requires more concentrated rehearsal time.
- Increases costume demands.

Understudy:

An ensemble performer that understudies will learn and rehearse the lines, lyrics, blocking, and choreography of a principle role. In the event that the designated performer of that principle role is unable to appear on stage because of illness or accident, the understudy takes over the part.

Advantages:

- Provides an “Insurance Policy” on key roles in the event that the designated performer is unable to carry out the role.

Disadvantages:

- The understudy is not guaranteed the opportunity to play the role that they rehearsed for unless the designated performer falls ill or has an “accident.”

Swing:

The term swing is often used to refer to a member of the theatre company who understudies several ensemble, chorus and/or dancing roles.

Advantages:

- Provides entry-level access to roles of an established, long-run production.
- Maintains a fresh cast with new faces and talents.

Disadvantages:

- Difficult to solidify the cast and have show continuity.
- Does not work with short-run productions.

PARENT & PERFORMER INFORMATION:

Information, Procedures, Conflict Calendar, Requirements, Rules, Guidelines, Regulations, Expectations, Obligations...and other stuff you and your child need to know.

The reason for this particular document is to make sure everyone is on the same page and fully aware of the process we have in place and what to expect from us and what we expect from you.

Classes:

The class(es) that your child is enrolled in is a stand-alone activity that teaches the skills, techniques and craft of the performing arts. These classes all are tuition based. These fees cover the classroom facility, instructors, business expenses and the overhead of conducting these classes. Class enrollment is a prerequisite to audition for any Theatrix Productions show.

Audition:

The audition is a sample performance of the actor. The directors use the audition process to determine the level and range of talent, expertise and suitability for casting roles in a particular show. Auditions are open to students currently enrolled in Theatrix Productions classes. Auditionees are not guaranteed to be cast in the show.

Production:

The production is the activity that exercises and displays the skills and talents of the performer within a troupe of other performers, which is typically performed for, and opened to the public. Musical Theatre productions are costly and require a production fee per participant. This fee covers about 50% of the production expenses associated with each show. Like the classes, the productions are considered stand-alone activities.

As we grow, we welcome newcomers into the fold of our musical theatre family. We encourage everyone to share their talents, skills and efforts. Not only is this an excellent opportunity and experience for the participants and volunteers; it also builds and strengthens relationships. Further, we depend on a strong volunteer base to make it all happen.

Just to be perfectly clear: We are committed to excellence. We cannot do it on our own; we need your talents, your skills and your gifting to make it the best it can be. We expect your participation.

PARENTS: *What we expect of and need from you.*

- Sell ads in the Playbill to local merchants and businesses. Submit ad information, artwork, and payment by the deadline for that production's Playbill. See attached Playbill Advertising documents for details.
- Production Fees per participant must be paid on or before the due date, minus any Playbill fees collected if they are being used to offset the Production Fee. *(Make check payable to Theatrix Productions, Inc.)*
- Buy/Sell 4 tickets per performance to family, friends and/or associates.
- Prompt rehearsal attendance, drop-off and pick-up.
- Active parent participation in one or more of the volunteer activities, including set construction and painting, props, costumes, make-up, concessions, technical, and box office areas.
- Properly label and/or ID any of your child's personal belongings.
- Conflict Management: Resolve ALL conflicts with your fellow parents, crew and/or staff immediately. If you have not attempted to resolve an issue within 24 hours, drop it. Note: There no valid excuse for not attempting to resolve an issue. If it is not important enough to resolve quickly, it is not worthy of the burden of resentment it festers. If you need help with conflict management, simply contact the show's Production Manager. We know about effective conflict management!

Rules:

- Parents are not permitted in the rehearsal studio during rehearsal.
- We cannot accommodate private or special previewing of the rehearsals because of scheduling conflicts.
- Parents are not permitted in the theatre prior to "House Opening." Cast, Crew and Staff ONLY.
- Parents are not permitted onstage or backstage. Cast, Crew and Staff ONLY.
- Absolutely NO videography or photography is permitted during the performance.
- No food or drinks are permitted inside the theater.
- Observe and practice Theatre Etiquette.

CAST MEMBER: Expectations

- Study, Learn and Memorize ALL songs, lyrics, dances, choreography, blocking, staging and lines pertaining to their role and/or character.
- Always maintain a positive attitude and adopt a “Mutual Respect and Common Courtesy” philosophy. We expect you to observe the “Golden Rule” which is a fundamental moral principle meaning, simply, "treat others as you would like to be treated." It is arguably the most essential basis for the modern concept of human rights.
- Conflict Management: Resolve ALL conflicts with your fellow cast members, crew and/or staff immediately. If you have not attempted to resolve an issue within 24 hours, drop it. Note: There no valid excuse for not attempting to resolve an issue. If it is not important enough to resolve quickly, it is not worthy of the burden of resentment it festers. If you need help with conflict management, simply contact us.

Rules:

- Bottled Water, (plastic, with screw cap) ONLY allowed in studio and theatre. Pure 100% Water-Water. The ingredients on the label should have only one ingredient...you’ve guessed it...”Water!” ALL doctors agree that 100% pure water is a good thing. In summary: *No Energy Water, No Vitamin Water, No Colored Water, No Sugar Water, No Waste Water, No Flavored Water, No Carbonated Water, No Heavy Water, No Fortified Water, No Tea Water, No Water Buffalo, No Soda Water, No Juice Water, No Coffee Water, No Vegetable Water, and No Pool Water.* Just water. The cast members’ name must be clearly and legibly written on the bottle.
- Absolutely NO gum or candy in the studio or theatre.
- No food in the studio or theatre (*unless designated by producers*).
- No Divas (*refer to “The Golden Rule” for guidance*).
- “Three Strikes” and you’re out of the scene for talking and/or disrupting rehearsal time.
- No Flip-Flops (*or ”backless” footwear*).
- Respect the authority of ALL producers, directors, staff, and crew members.
- Safety is our number one priority. Any cast member that violates any safety protocol set forth, or engages in unsafe behavior, will be dealt with appropriately.

VIRTUAL STAGE MANAGEMENT

We are very excited that you are a part of the Theatrix Productions, Inc. Now you need to sign-in and register with the Theatrix Virtual Stage Manager or VSM. The Theatrix VSM is a secure matrix database specifically designed for theatre companies to help better manage, organize, schedule and communicate with cast, crew, parents, technicians, managers, and directors. School, college, community, regional and professional theatre companies across the country use this program to help streamline the multi-faceted aspects of managing a theatre organization.

ALL participants and their parents/guardians **must be totally registered** into the Theatrix Virtual Stage Manager (VSM) system.

Here are some things you should know:

- The Theatrix VSM is exclusively for the Theatrix family. It is not viewable to the public.
- The Theatrix Family only sees the basic profile including Name, Status, Date of Birth, (except year), head shot and bio.
- You have control of keeping everything else "Private" and unseen by the Theatrix Family. Only the Theatrix designated managers have full access to all information. The "Emergency Contact" information is "Private" by default will only be seen by designated managers. We need Emergency Contact info for EVERYONE, including parents/guardians.
- It may seem redundant, but there are very good reasons for each participant and their parents/guardians to individually sign-in and fully register with the Theatrix VSM system.
- Once you are all signed-in, future class and/or show registrations will be as simple as writing your name.
- It costs you nothing and it is open exclusively to the Theatrix Family.
- ALL registered participants, parents, guardians, technicians, crew, musicians and volunteers are considered "Artists"
- 4 simple steps: *(Please read ALL Steps and Notes BEFORE you execute this task)*
- Cast lists will not be published until everyone is registered into the Theatrix VSM system.

IMPORTANT NOTES:

- **After entering data in the designated text boxes, click the corresponding "Create New..." button to save information. This not only saves your data but also provides optional additional data input.**
- **Allow the system time to process the data after clicking the "Create New..." button.**

1. Go to: www.StageManagement.com
2. Under "Join Virtual Stage Management", in the "Sign-Up Code" text box, type: **TheatrixFamily**.
(Case sensitive) and then click "Sign-Up"
3. Input your Profile:

- ✓ Head shot (for a parent, a simple photo of yourself will help put a face to a name)
- ✓ Bio
- ✓ Username & Password
- ✓ First Name & Last Name *(Please DO NOT input a "Nickname")*
- ✓ Date of Birth
- ✓ Email Address
- ✓ Click "Create This Artist" button.
- ✓ You will be taken back to a login page that reads: "Your account has been created, but needs to be activated. Please check your email for the activation link or contact your production's manager for assistance."
- ✓ Check your email and follow the link to activate and complete the registration process.

4. After activation, input the following REQUIRED information to finish the registration process:

- ✓ Address *(You may choose to designate "Private")*
- ✓ Phone *(You may choose to designate "Private")*
- ✓ Email *(You may choose to designate "Private")*
- ✓ Instant Messaging, if applicable. *(You may choose to designate "Private")*
- ✓ Emergency Contact information. *(Is, by default, "Private")*

That's it! You are now assimilated into the Theatrix Virtual Stage Management system. Thank you for your prompt attention to this matter and we look forward to an awesome production. If you have any questions or concerns, please do not hesitate to contact us.