

THE PLAYHOUSE POLICIES

Adopted July 27, 2008

Revised June 20, 2013

Revised and Adopted January 15, 2017

Revised and Adopted April 15, 2018

Revised and Adopted June 30, 2019

PERSONNEL:

- Stage Managers should have previous backstage crew experience.
- Directors must have previous directorial and/or stage manager experience.
- Directors shall not participate in curtain call if not in cast. If director is part of the cast he/she may not be singled out as director during curtain call.
- Backstage and technical crew must wear black beginning with the technical rehearsal.
- Standard dress for front of house personnel shall be as follows:
 - Women: white dressy top or blouse and black skirts or slacks, black shoes
 - Men: white shirt, black tie, black slacks, black shoes and socks
- Any deviation from the standard dress will be at the discretion of the Board.
- Cast members are not to be seen in costume and/or makeup by the audience pre show, post-show, or during intermission unless it is part of the production.
- There shall be no nudity on stage.
- All cast members must help with at least one day of set construction and are expected to participate with load-in and strike until completion.
- The use of alcohol and illegal drugs use will not be tolerated. Removal from show if found under the influence.

See: Executive and Show Producer Guidelines/Duties Duties

Director Guidelines

Music Director Guidelines

Stage Manager Guidelines

Light Design/Operator Guidelines

Sound Designer/Operator Guidelines

PROGRAMS

The production program will not include biographies of the cast, director, music director, choreographer, producer, and stage manager.

The production program may contain a section for Director's Comments.

Equipment and Costumes:

- The Playhouse does not loan equipment owned by this organization or authorize the loan of costumes that are the joint property of The Playhouse and the Wilson Arts Council without the permission of the President, Vice President and Producer.

OTHER

- At the discretion of the Board each cast and production running crew member may receive 2 comp tickets each for the relative production.
- A copy of these policies and the Playhouse By-laws shall be given to each newly elected member of the Board and Operations Committee.

WEB POLICIES

- The Webmaster will oversee the design and maintenance of the site and select the appropriate software to use for this purpose. The Webmaster or his/her designee will update the site.
- All information to be added or changed on the site will be given to the Web Master via electronic media using appropriate software designated by the Web Master. When the appropriate software is not available for use the changes may be submitted software approved by the Web Master.
- The Webmaster will be responsible for maintaining accurate documentation, daily backup of the site, and information integrity.
- Board Members and Operations Committee Members will review the web site for accuracy and current information on an ongoing basis.
- No inappropriate language, graphics, or sound will be included on the web site.
- No links will direct the user to inappropriate sites on the Internet.
- All information submitted for addition or change to the site should be approved for accuracy by the appropriate Board.

DIRECTOR'S GUIDELINES:

- The Director shall have final approval of the casting for the production to which he/she is assigned, as well as set design, staging, costumes, lighting, sound and choreography for the production.
- The Director shall call for Production meetings.
- The Director may recommend someone to serve as the Stage Manager
- The Director shall set the rehearsal schedule.
- No performer will be financially compensated.
- There shall be no nudity on stage.
- Rehearsal notes shall only be given to cast and crew by the appropriate production personnel.
- It will be the responsibility of the director to communicate to the cast and crew his/her expectations of them in regards to behavior on and off the stage, as well as the proper manner in handling costumes and props.

- The Director shall not participate in the curtain call if not in the cast. If the director is in the cast he/she shall not be singled out as director during the curtain call.
- The director has no authority to obligate the Playhouse financially or otherwise for any unbudgeted production item.
- Any unbudgeted production expense if \$150 or under may be approved by the Producer and /or Show Producer. If over \$150 it must be approved by the President, Vice-President and Producer.
- Backstage and technical crew must wear black beginning with the technical rehearsal.
- Cast members are not to be seen in costume and/or makeup by the audience pre show, post-show, or during intermission unless it is part of the production.
- All cast members must help with at least one day of set construction and are expected to participate with load-in and strike until completion.

MUSIC DIRECTOR GUIDELINES:

The music director is responsible for working with the director in preparing a theatre production for public performance, including casting, rehearsing the vocalists and orchestra, and conducting (and sometimes selecting) the orchestra.

- Auditioning the singers and making casting recommendations to the director
- Scheduling music rehearsals in collaboration with the director, choreographer and stage manager
- Helping cast members learn their music
- Leading music rehearsals for principals, chorus and orchestra
- Serving as conductor--or, in consultation with the producer and director, hiring a conductor
- In consultation with the producer and director, selecting a rehearsal pianist and orchestra members
- Attending production meetings and rehearsals, as needed

STAGE MANAGER GUIDELINES:

- Assist Director in preparing and conducting auditions.
- Set up and attend production meetings with Director, Producer(s), Tech/Set team, Costumer / Make-up team, Props Manager, Volunteer Coordinator, PR and Marketing.
- Set up time/schedule for cast to meet with Costumer.
- Secure keys and alarm codes for the Boykin Cultural Center from the Show Producer.

- Develop the cast list with names, character names, addresses, email addresses and phone numbers. Email this information to the cast, crew, PR Chairperson, Director, Executive Producer, Show Producer and President. Keep data current and fore mentioned persons informed.
- Develop the rehearsal schedule with conflicts for the Director prior to the first read through.
- Keeps rehearsal attendance and call those who are absent without your previous knowledge. **At the end of each rehearsal provide the # of persons, their gender and leave at the desk in the lobby to the attention of Chandra or email ACWadmin@wilsonarts.com .**
- Attend all rehearsals and take notes. Conference with director before and after rehearsals, tech rehearsals and performances. Send communications to cast and crew through email.
- The Stage Manager will devote full attention to the rehearsal. Use of phone, computer, and any extraneous tasks are not permitted.
- Identify backstage crew and assign tasks.
- Headshots (cast only) will be taken at the start of the first read through. As cast may change, keep photographer and Producers updated. Headshot will be given to the House Manager. Schedule Arrangement for archive video recording. (Producer will make arrangements for Head shots to be taken at the first read through.)
- The Show Producer and/or designees will take care of collecting the Bios, and arranging t-shirt sales. A designee will be assigned ticket sales and family tickets.

Production duties:

- Make sure everyone is aware of the call time
- Make sure everyone is there at call time
- Communicate with the booth, director, and front of house about when the curtain needs to close for house to open
- Communicate with sound to organize mic checks
- Communicate with booth, cast, and if necessary front of house to call 30minutes, 10 minutes, 5 minutes (places), 2 minutes, and 1 minute for top of show and act 2
- Call sound and lighting cues for the booth unless the board operators have requested otherwise
- Organize set pieces backstage and assign roles to crew members for set changes. These should be clearly posted backstage including what is moved, where it moves, and who moves it. This should be communicated with the crew.
- Post any duties involving props, costume changes, and opening/closing curtain and mid-stage as well as who is responsible and when it happens. Communicate this with the crew.

- Stage Manager must be in attendance, take notes for the director, mark cues in the script, and communicate any cues that had previously been marked with the lighting and sound designer and the director.
- Close and lock up the Boykin center including all lights and setting the alarm.
- Make assignments for strike – the Green room and restrooms, set, props, theater, restroom off the workroom, restrooms in the lobby area, lobby strike.

General Information

- Location for the alarm for the Boykin Center is on the right as you enter the front door. When you enter the front door, turn off the alarm, but keep the door locked. Cast and crew should use the backstage door. (get key from ACW)
- Turn on the light in the theater by going into the coat room. On the left there will be a switch up against the fuse box. Push the switch up for “on” and “off”
- If needed , unlock left side door in the theater with hex key found hanging along the door frame
- Unlock the door to the workroom. Turn on AC/Heat – timer is on the wall left of backstage restroom.
- When leaving either the Arts Council or Boykin Center turn out the lights, check that all doors are locked; turn on the alarm.

SOUND DESIGNER/OPERATOR GUIDELINES

- Attend Production meetings when called
- Procure sound effects/ambient music called for by script or Director
- Work Tech and each rehearsal and performance thereafter
- Monitor and maintain equipment
- Ensure batteries are charged for each performance
- Provide information on equipment to cast using it
- Place, remove and monitor equipment on cast
- Report defective or problematic equipment to Producer
- Provide cue script and approve absence contingency to Producer and Director
- Collaborate with director and/or producer about requested changes to sound

LIGHT DESIGNER/OPERATOR GUIDELINES

- Attend Production meeting when called
- Engage, hang, move or remove light(s) called for by script or Director
- Program light board prior to Tech Rehearsal
- Work Tech rehearsal and each rehearsal thereafter
- Work each performance
- Monitor and maintain equipment
- Provide information on equipment to cast if needed

- Maintain ambient light on cast in rehearsal for safety
- Report defective or problematic equipment to Producer
- Provide cue script and approve absence contingency to Producer and Director
- Collaborate with Director and/or Producer about requested changes to lighting

EXECUTIVE PRODUCER– The Executive Producer is appointed by the board. The term of this office shall be two (2) years, with an annual review by the board. An individual may repeat terms as often as desired, at the discretion of the board. The Executive Producer shall:

1. Serve as a voting member of the Board.
2. Work with the Finance Officer in developing a budget for general operating expenses and production budgets.
3. Recruit, set up interviews, and contracts for directors, musical directors, choreographers, musicians and critical need positions. Responsible for notifying applicants not selected
4. Along with the President and Vice-President make the final decision on directors, music directors and choreographers.
5. Work with the Arts Council and other facilities' management, in conjunction with the director for each production, to secure locations for auditions, rehearsals and performances.
6. Schedule dates and times for auditions, rehearsals and performances.
7. Have authority to sign contracts for The Playhouse.
8. Order and secure the licenses, scripts, music and additional items that may be required for each of the approved plays.
9. Work with the Board at the end of each season to set ticket prices and Ad / Sponsor fees.

SHOW PRODUCER GUIDELINES

1. Manage budget for each production
2. Serve as the main contact for the Director and Stage Manager for each production.
3. Mediate production issues.
4. Shall call special meetings of any Standing Committee in preparation of productions and Board business.
5. Work in conjunction with the Director/Music Director and Stage Manager to secure musicians, properties manager and crew for each production
6. Consult with the Director regarding casting family members.
7. Responsible for presenting the appropriate policies / procedures, request for Bios, T-shirt / DVD /CD order forms to the cast and crew at the first rehearsal.
8. Attend at least one production rehearsal each week.
9. Authorize the distribution of family tickets and comp tickets including cast and crew. The decision of whether or not to use comp tickets will be the joint decision of the Executive Director, Show Director and Playhouse President. It is the decision of the Executive Producer and the Board whether comp tickets will be used.
10. Return materials at the end of a production..

11. Get volunteers to sit in Upper Coastal lobby when one is not provided by the ACW. Check out Boykin keys (including sound booth key) for Stage Manager. Will need to get key to concession stand prior to start of shows.