

DIRECTOR'S GUIDELINES

Prepared for the **CHANGES WITH SEASON DATES** Season

**APPLY BY APPLICATION TO PLAYREADING COMMITTEE**

Application deadline is generally in November or December of the year previous to the season for which you are applying. Check the deadline with the Committee Chair – this is a hard deadline. Application must be filled out in its entirety. Director must submit at least one copy of each script they are submitting with the exception of musicals which may not be available (Play Reading Committee will use other resources).

**BOARD LIAISON**

A Liaison from the Board of Trustees will be assigned to each director. This person is to be a major resource as well as responsible for keeping the Board updated on the show's progress. The Director is responsible for communicating openly and frequently with the Liaison regarding issues with the production.

RIGHTS AND SCRIPTS

A Board designee will contact the leasing house and order the scripts and handle the royalties. If it is necessary to return scripts after the show, it is your responsibility to keep track of them and charge the person not returning the scripts any fine(s) due to the publisher. Make sure you *return* the scripts by the *deadline* set by the publisher to avoid fines. Please contact Board designee with your audition date so he/she can order your scripts in plenty of time.

DIRECTING

At TNT, the entirety of the production is in the hands of the Director. Select your production team with care – your Board Liaison can help you with this. You are responsible everything “stage” related – casting, set, lighting, props, furniture, etc. Do not hesitate to ask for assistance or input. Use your Board Liaison – they are there to help you!

**AUDITIONS**

It is common courtesy AND a requirement at TNT to clear your audition dates with the director in production at the time of your auditions. The director “in production” has control of the auditorium, stage and backstage and is responsible for the lobby area and securing the building. Auditions can impact a rehearsal even from the lobby (noise levels, people wandering about) and you might need to use the stage or backstage (especially for musical auditions). NOTE: THEATRE PROTOCOL DICTATES THAT ONCE A SHOW STARTS PRODUCTION PROCESS (ie – takes control of stage) NO ONE SETS FOOT ON STAGE WITHOUT EXPRESS PERMISSION FROM STAGE MANAGER OR DIRECTOR. Once you have secured agreement with the director in charge, you need to notify a number of people. Make sure you notify publicity chairpersons, newsletter editor, webmaster, and program/playbill chairperson so they can publish the notice. Your audition notice should include general cast requirements (number, gender, age range, production dates, YOUR contact info, and anything you want brought to audition (ie- prepared music, monologue, etc)). Beware of being too narrow in your description – actors take your requirements seriously – for example give your age range as 25-30ish instead of mid-20s. Auditions should be held *no later than eight (8) weeks* before opening. There is a generic TNT audition form in the file in the Box Office that you can copy to use or you can make your own – if you make your own be sure it includes all the contact info that appears on the generic version. Conclude your auditions letting the actors know how and when you will be notifying them of call-backs and/or results.

CASTING

TNT does **not** condone pre-casting except in very rare circumstances. If you find it necessary to do this, inform those auditioning that a part has been pre-cast and explain why (ie – role requires a specific talent or ability). You should notify everyone at the auditions of your casting preferences.

Invite people to audition – be careful that they do NOT assume that you are pre-casting THEM but simply want to see what they have to offer and how their skills might fit your production. Many people misinterpret “invitations” and are then seriously disappointed when they are not cast. IF someone who you know will not fit your show asks about auditions, let them know they are a bad fit (too young, too old, etc) but tell them they are always welcome to audition if only for the experience.

If you cannot cast the show, notify the Board as soon as possible through your *Board Liaison* so the problem can be addressed.

CAST LIST

Post a copy of your cast list and rehearsal schedule on the bulletin board in the box office and give a copy, with addresses, to the *Mailing Label Meister* so the new people can be added to our mailing list. A *casting notice* must be sent to all who audition. You must have an initial meeting at which you set a rehearsal schedule and set sessions. Provide your cast list and rehearsal schedule to your Board Liaison.



CREW

You will be responsible for obtaining your own crew. If you do not know of someone who can fill a particular spot, check with your *Board Liaison* or other people in the show and on the working crew. They will most likely know someone who will be able to do the job.

REHEARSALS

Set the rehearsal schedule as soon as possible *and post* a copy of it in the *Box Office*. Try not to schedule rehearsals on the night of the *Board meeting* (2nd Monday of the month).

Please respect our space and demand the same from your entire production team.

“Leave it like you found it – or better!”

- Limit food and drink in the facility – it is unreasonable not to allow people who are probably rushing in after work not to eat or to go through rehearsal without a drink, but ask them to confine food to the lobby and limit drinks to sealed bottles (as opposed to open cups).
- To help deter rodents and other pests -- All food related trash must be removed from the premises immediately – take it with you or to the dumpster.
- Clean up the kitchen each night before you leave, including turning off the coffee maker if used.
- Empty garbage cans regularly. We only have cleaning service once a week during rehearsals
- When leaving the theatre, make sure all lights are out and check all doors to make sure they are locked.
- If temperatures are a problem, check with your *Board Liaison*.
- This is absolutely a *non-smoking building*. As well as it being the law, many of our people have allergies or triggered asthma.
- Remove all “show” materials from the auditorium by the Sunday before opening so the auditorium can be cleaned before the show opens.



SET CONSTRUCTION

You are responsible for obtaining a set design and crew chief. Work on your set design early, double check it with your Board Liaison so that issues (budget, construction difficulties, etc) can be addressed before it's a crisis. Make an effort to help others with their sets so you can get to know the crews; **people are more willing to help those who are willing to help others.** Notify the *Curtain Call* editor and the webmaster of your set sessions for publication. Contact your Board Liaison if you are having trouble getting a crew together.

FINANCIAL

A director is entitled to *two (2) building keys*, one for the director and one for your stage manager/assistant director. You **must** pay a deposit of \$10.00 for each key to the board member in charge of the keys. The deposit must be *paid prior* to receiving the key(s). The deposit will be returned when the keys are returned. Please see **TREASURER** to make arrangements to obtain the keys.

If you cannot produce your show within your assigned budget, you must obtain permission from the Board of Trustees before spending any further money. If this permission is not obtained, TNT will not pay for nor reimburse such expenditures.



You **must** fill out a *reimbursement voucher* in order to be compensated for money you have spent. Vouchers are in the box office. Receipts are mandatory for appropriate financial practices, and are to be attached to the voucher. If at all possible, please try to have all reimbursement forms turned in before the end of your show. Please use the tax-exempt number when making purchases. There are forms in the *Box Office* on the bulletin board for this purpose. **TNT is tax-exempt and does not pay tax, so failure to use the number could result in a financial loss for you.**

Any billings direct from companies are to be sent to:

Trumbull New Theatre, ATTN: Treasurer, 5883 Youngstown Warren Road, Niles Ohio 44446

PLAYBILL

You will be notified by the *Playbill Chairperson* as to the information needed and date due for all information to be put in the playbill for your show. You should inform your cast they will be responsible for completing Bio forms and submitting them by the due date.

DOUBLE SUNDAY

Many directors have what is referred to as "Double Sunday" – this is traditionally the Sunday before your show opens and involves a double run-through with a break between runs. In any case, by that weekend the following should be done and show ready:

- ✓ The cast (lines and blocking)
- ✓ The set
- ✓ The costumes
- ✓ The lights are set and focused
- ✓ All props are in hand and placed (either on or backstage)
- ✓ The stage manager's book is ready,
- ✓ The light bridge has their cues,
- ✓ House rules have been given and are adhered to by the cast and crew.



PERFORMANCES

Plays run for three (3) weekends. Musicals will run for *three (3)* weekends with a third Sunday matinee. All weekend public performances are held at 8:00 p.m. on Fridays and Saturdays. Sunday matinee performances (the 2nd and 3rd weekends for non musicals) begin at 3:00 p.m. On SCOPE night the performance begins at 7:00 p.m.

There may be *Package House performances* during the week. The *Package House* chairperson will notify you of these dates prior to your auditions. If the chairperson neglects to do so, you must check with him/her. Board Policy allows *four (4)* packages for plays and musicals. No additional performances can be added after the show is cast without the permission of the *Director*. You **MUST** check with your cast and crew before agreeing to additional performances.

PREVIEW NIGHT – SCOPE NIGHT

This is a free performance for the senior citizens in the area. SCOPE night is to be run with full show conditions – this includes lobby, backstage, and performance. The lobby will open to our guests at 6:00 pm, the auditorium will open at approximately 6:30 pm, and the show will begin at 7:00 pm. Warn your cast and crew that the senior citizens are excited to see the show but are not necessarily well-behaved – they will talk (to each other and the actors), they will laugh inappropriately, and they will walk in and out randomly. This is a great final dress rehearsal – if you can hold focus with this audience, you can do anything!

**CLOSING NIGHT – Set Strike**

You must leave the theatre in the same condition that you found it. The set must be completely struck unless agreed upon with the next director - props put away, dressing room cleaned, special lights taken down. Set Strike is MANDATORY for all actors, crew, and directors.

TICKETS

The Box Office opens to our Season Ticket holders two weeks prior to opening night and to the public one week prior. The phones will be manned from 7-9pm Monday through Friday – with the exception of most holidays.

- Directors may have one seat for each performance but they must make a reservation for that seat.
- Cast and crew can make reservations beginning the Monday before the show opens (same night the BO opens to the public). PLEASE explain the reservation process or ask Box Office Chair to come do so.
- Check with the Box Office personnel to make reservations – DO NOT leave notes randomly laying around (this includes on the keyboard) this will likely result in NO reservation being recorded.
- Try to avoid changes or make them as soon as possible. We do not want to have empty seats because only 2 of the 10 people a cast member reserved seats for showed up. And adding seats to a reservation later may well be impossible. We try to give priority to the family/friends of production members but we only have so many seats.

COMP TICKETS:

Board policy on comp tickets is as follows:

- Cast/crew who are Members of TNT (membership must be obtained prior to beginning work on this production) are given 2 comp tickets. These tickets are good for the current season only and can be used for any show during the season.
- Cast/Crew who are not members of TNT each receive 1 comp ticket and this ticket is only good for the current production.
 - PLEASE REVIEW COMP TICKETS WITH YOUR CAST
 - This is just a voucher for a ticket – like a coupon
 - Reservation **MUST** be made to use this ticket for a seat
 - It does **NOT** guarantee a seat – **SOLD OUT** means just that.
- A list of your cast/crew is to be given to the Treasurer who will give the Director the allowed comp tickets. Comp tickets are given out during tech week.
- If the Director requires extra comp tickets – to be used to reward/thank people who have contributed in some way, please notify the Treasurer.



BORROWED MATERIALS YOU are responsible for the return of borrowed materials. Borrowed materials should be carefully set aside or removed during Set Strike and removed from the theatre within 15 days of the close of your show. Any such materials (furniture, props, clothing, etc) not removed or put away properly within that time period, may be disposed of at YOUR expense.

RECORDING

Recording of shows is prohibited by most publishers. If it is done, we are subject to substantial fines and/or shutdown. You are responsible for abiding by this rule. Failure to uphold this will result in YOU being held responsible for any action (legal or otherwise) that is taken against the theatre.

ADVERTISING RATES:

Advertising rates are subject to change. Please check with the Board if you have someone interested in advertising in the playbill for your show. Space in the Playbill is limited so you must address this immediately.

GRAPHICS/LOGO FORMAT

IF you have a graphic or logo for your show that you would like TNT to consider using they must be in jpeg format and given to TNT on a CD or emailed to Playbill chair. Please contact Playbill chair for more information.

Potential crew positions to fill (Some of these positions may not be needed for your production.)

Assistant Director	_____	Set designer	_____
Book holder	_____	Set crew chief	_____
Costumer	_____	Set crew	_____
Light designer	_____	Sound designer	_____
Light tech	_____	Sound tech	_____
Properties	_____	Stage Manager	_____
Scenic designer	_____	Asst. Stage Manager	_____

Your Assistant Director and/or Board Liaison can help you with this list: (X indicates there is already a person designated to handle this task – YOU need to communicate with them to arrange such)

- Secure rights
- Order scripts
- Schedule auditions
- Contact Paid Publicity Chair re: Ads
- Obtain a set design
- Cast the show
- Arrange for crew members
- Send Cast/Crew List - Cast/Crew
- Send Cast/Crew List (with mailing addresses) to Angels' Herald, Curtain Call editors, and webmaster
- Set a Rehearsal Schedule
- Circulate rehearsal schedules
- Order necessary supplies - Set
- Order necessary supplies - Props
- Talk with Crew Chief re: set construction
- Arrange for design of Program/Playbill cover
- Obtain Bio's from Director, Assistant Director and Cast and submit to the Playbill chair
- Contact Andy Gray, Tribune Chronicle - re: photos (generally he contacts you, this usually happens the Monday before SCOPE)
- Arrange for pre-show/intermission music
- Obtain Comp Tickets from Treasurer
- Complete set construction and set dressing
- Settle costumes and props

Below is a list of the people that you need to contact about things dealing with your show. Some names may have changed – check with your Board Liaison if you have trouble.

YOUR Board Liaison is: [TBA](#)

Board Liaison			
Angel's Herald Editor	Emily Love		emilywlove@gmail.com
Curtain Call Editor	Terri Gilbert		Tntdoty98@aol.com
Playbill Editor	Terri Gilbert		Tntdoty98@aol.com
Webmaster	Lisa J. Bennett		webmaster@trumbullnewtheatre.com
Key Meister	Susan Gillespie		wamcminis@hotmail.com
Package House Chair	Susan Gillespie		wamcminis@hotmail.com
Non-Paid Publicity Chair	Lisa J. Bennett		webmaster@trumbullnewtheatre.com
Paid Publicity Chair (newspaper)	Lisa J. Bennett		Webmaster@trumbullnewtheatre.com
President	Patience Miles		Know_patience@yahoo.com
Treasurer	Susan Gillespie		wamcminis@hotmail.com
Box Office	Lisa J. Bennett		webmaster@trumbullnewtheatre.com

If you have having difficulty with any aspect of your show and getting the help you need, through the appropriate channels, please contact the *President* for assistance.

Information for Tribune and Vindicator Audition Notices

Please complete this form and mail it or email it to Lisa J. Bennett. It must be received no later than three weeks prior to the date the notice is to run. Thank you.

Director's name/contact phone # for ad: _____

Name of Show: _____

Type (musical, drama, comedy): Writer(s): _____

Date(s)/time/location of audition: _____

Dates show will run: _____

Cast requirements (males, females, children/age range):

of Men _____ age range _____

of Women _____ age range _____

Children:

of Boys _____ age range _____

of Girls _____ age range _____

Special information (adult language/content, bring music, etc.):

Date to run notice (Sun. or Thurs.):

DIRECTOR'S PACKET
Director's Job Description
At Trumbull New Theatre

Applications to direct at Trumbull New Theatre (Main Stage or Summer) are submitted via the Playreading Committee. Applications are accepted/due in November/December of the year prior to the season in which the director is proposing to direct. Application is available on the website: www.trumbullnewtheatre.com.

The director will submit, with the application, scripts that he/she would like to direct and preferred season slots. The Playreading committee will consider all applications/scripts over a 6-8 week period depending on the number and quality of the scripts submitted.

The Playreading Committee will submit a recommendation to the Board of Trustees which will include 5 productions for Main Stage (September, November, January, March and May) and potentially a summer production.

After the Board of Trustees votes to accept the recommendation of the Committee. Applicants will be contacted regarding the Board's final decisions – at that time the applicant must commit to the show and slot offered or decline the opportunity. TNT recognizes that director's lives may change after the application process is complete and understands in a director declines based on such changes. Said Director should NOT expect TNT to rearrange everything to accommodate their conflicts.

Director's responsibilities/timeline:

1. At least six month prior to beginning production process:
 - a. Check that rights have been secured by the Board's designee
 - b. Recruit your Assistant Director
 - c. Recruit your Stage Manager
 - d. Attend Directors' Meeting (if one is scheduled) and receive Director's Packet (If no Director's Meeting is scheduled the Director's Packet will be sent to you and your board liaison will go over it with you.)
2. Three months prior to the performance dates
 - a. Board designee will order your scripts, etc. Check to be sure this is happening. NOTE: Scripts can only be ordered during the same fiscal year as the production. So there may be a tight timeline for any summer productions.
 - b. Meet with Board Liaison
 - c. Meet with Assistant Director and Stage Manager
 - d. Line up production staff
 - i. Costumer
 - ii. Lighting designer
 - iii. Set designer & Crew chief
 - iv. Sound designer
 - v. Bridge crew
 - e. Announce Auditions
 - f. Analyze the play
 - g. Rough out a rehearsal schedule
 - h. Hold production meetings with Design crew
3. Two to three months before performance dates
 - a. Hold auditions
 - i. At auditions check actor's availability for rehearsals and ALL production dates including package houses.

- b. Cast the show
 - i. Notify actors you select first – this gives you room if someone declines
 - ii. Notify actors not selected AFTER you have commitments from above.
 - iii. Notify appropriate publicity chairs and board of your final cast
 - c. Start rehearsals.
 - i. Meet actors for a read through.
 - ii. Set up rehearsal dates
 1. Note conflicts
 2. Note deadlines/milestones (drop book, finalize costumes, tech week, etc)
 - d. Post cast list and rehearsal schedule in box office
 - e. Get biographies from all cast and crew for Playbill
 - f. Send publicity information to editors of *Curtain Call*, *Angels' Herald*, Webmaster, and Publicity Committee
4. Two months prior to performance (or when stage becomes “yours” at the close of previous show)
- a. Always respect the space. Do no damage. You should leave it like you found it.
 - b. Build set. Solicit help from cast, crew, and TNT members.
 - c. Purchase materials as needed and within budget. Use tax exempt number for purchases.
 - d. Meet with production designers and coordinate all tasks – hanging/focus lights, collections of props/furniture, costuming, sound effects, etc.
 - e. Keep Stage Manager apprised of changes to entrances/exits, lighting cues, actors' cues, prop cues and scene changes. Recruit backstage crew to facilitate smooth transitions.
5. Rehearsals
- a. Talk to your actors about the House Rules.
 - b. Have productive, well-planned and instructional rehearsals
 - c. Give clear and concise directions for movement, blocking and overall vision for the production.
 - d. Be available for private consultations with actors
 - e. Board Liaison will drop in regularly to check on progress but you are responsible for keeping the Liaison apprised of your progress – how rehearsals are progressing, any issues, help needed, etc...
 - f. Consider having two rehearsals on the Sunday (aka Double Sunday) prior to opening night to work out any last issues with tech, costumes, etc before beginning dress rehearsals the next week.
6. SCOPE NIGHT – the Thursday before opening. Members of SCOPE are invited to view the final dress rehearsal for free. Full Show Conditions should be adhered to. Curtain time 7pm.
7. Performance Nights
- a. CALL for actors and crew is 1 hour prior to curtain time. If you would like an earlier call time be aware that actors' day jobs may make that difficult if not impossible and the Board will not support making an earlier call mandatory. During this time the actors should get into costume/makeup, run lines, check props and mentally prepare for the performance. The crew prepares the stage and backstage areas, runs sound and light checks, and generally double checks readiness.
 - b. Director(s) may have a meeting with the actors to give last minute notes and encouragement.
 - c. The director formally turns the production over the Stage Manager.

- d. If actors have business to conduct in the lobby, they should arrive a little early to accomplish this before the lobby opens for the public. Under NO circumstances should an actor be in the lobby in costume/makeup when theatre patrons are present.
8. During the run of the show the Director may attend as many or all performance as he/she would like providing that a reservation is made.
9. The closing performance will conclude with Set Strike which will begin immediately after the final bow.
 - a. Participation in Set Strike is MANDATORY for all actors, crew and directors. Failure to participate may impact being selected to participate in another TNT production.
 - b. The Director will line up volunteers to help dismantle the set, clean the dressing room, store props and furniture, etc.
 - c. The stage must be completely clear and swept at the end of Strike unless the "next" director has indicated that certain elements may stay. If the "next" director is present, they should not impede the "strike" process to begin their "build".
10. If the production is a play, cast may keep their scripts. If it is a musical, the director must retrieve all scripts/scores, which must be clean and free of any marks, and return them promptly to the publisher. Fines WILL be imposed for late return of materials and will be the responsibility of the Director or Actor/Musician failing to return materials.
11. Children (minors)
 - a. Children are not permitted in the Bridge or either loft.
 - b. Children are not permitted to be unattended in the theatre. If a member of a production must bring their child to rehearsal, the child must be within sight of the parent at all times and the parent accepts full responsibility for the child's actions and safety.
 - c. Children cast in shows are to have a designated safe area to wait their cues both during rehearsals and performances.
12. Backstage visitors –
 - a. Only cast/crew and production staff are allowed backstage. To a visitor, backstage is a dangerous place with interesting obstacles in the light, and during show conditions it becomes truly hazardous to anyone who has not been rehearsing with it.
 - b. If visitor needs something from an actor or crew person or vice versa, this should be coordinated through the SM.
 - c. FOR SAFETY REASONS - During Show Conditions: ANYONE (not connected directly to the production) who needs to step backstage must come through the backstage door, NOT across the stage, and must wait on the step to be acknowledged by the crew who will assist them.

DIRECTOR'S PACKET
Assistant Director Job Description
At Trumbull New Theatre

The Assistant Director (AD) will be the key assistant to the director. The person may also function as the Stage Manager (SM).

This is a general job description and the actual duties are at the discretion of the director.

1. The AD will be the right hand of the director and will function in the absence of the Director.
2. The AD will attend the auditions and help in the casting decisions.
3. The AD should create a cast/crew roster with assignment, address, telephone numbers and email address. This is given to every participant at the first meeting and the Board Liaison.
4. The primary duty of the AD is the creation of the prompt book. The AD will prepare a prompt script that will eventually contain all blocking notations, plus cues for lights, sound, scene changes, orchestra and whatever is necessary for the production.
5. The AD will maintain a production book that will contain all information necessary for the production: company roster, calendars of rehearsal, and prop list. Some this information will be turned over to the Stage Manager later in the rehearsal process.
6. During rehearsals the AD will watch the prompt book for lines and blocking, noting changes made by the director. At the end of rehearsal, the AD will give any production notes to the Director and line/blocking notes to the actors.
7. Be a second pair of eyes – this is a big part of being an AD. To know and understand the vision the director has for the production (obtained through working closely with the director before and during the production process). You will help monitor the show in rehearsal and performance and offer viable critique and suggestions. This can require questioning certain decisions – it is important to be able to have your suggestions “shot down” on occasion and a full understanding that the director has the right of final decision.
8. In some cases (generally with a large cast or a complex story line), the AD may be called upon to run “parallel rehearsals”. It is vital that the AD have the trust and acceptance of the AD’s authority in the absence of the director. You must hold true to the director’s vision while flexing your own directorial “muscle”.
9. After rehearsals, note any comments from actors about scheduling issues and inform the Director.
10. Make sure that the kitchen is cleaned at the end of every rehearsal and all food items are secured in closed containers. All appliances are turned off.
11. The AD/SM must keep calm and in control at all times. Be the liaison between the director and cast/crew. Be the peacemaker.

Stage Manager Job Description At Trumbull New Theatre

Sometimes Stage Managers also function as Assistant Directors. During dress rehearsals and performances, Stage Managers have complete charge of the backstage area.

Stage Managers coordinate all aspects of a theatre company to ensure the successful delivery of the performance. They must have excellent people management skills. They manage rehearsals, actors, technicians, props and costumes, and liaise with the front of house staff as well and the Director and Assistant Director.

The Stage Manager needs to have a good understanding of both the technical and artistic elements of a performance in order to ensure it is delivered to the director's requirements. They will be involved from rehearsal through the live performances. They will deal with any emergencies or issues that may hinder the show.

Larger productions will have a stage manager supported by an assistant or even two in addition to the stage crew.

The following is a general list of duties/expectations, the actual duties are at the discretion of the director.

1. Stage Managers work closely with and answer to the Director during the rehearsal process. A Stage Manager is in charge of the production backstage during tech and dress rehearsals, and performances and should explain the house rules to the cast and crew. It should be noted that the theater does not have accident insurance so all should be careful while in the theater.
2. Be the first to arrive, 90 minutes before curtain and 30 minutes before the cast.
3. Set up a sign in sheet on the call board for the cast and crew.
4. Check with actors/crew for any emergency medical information/health concerns that should be known.
5. Check in with the box office for any messages about that night's performance/rehearsal, especially calls from cast/crew about being late.
6. Prep the stage (assign crew to tasks):
 - a. Sweep the stage,
 - b. Make certain backstage is clear and safe for cast and crew – pathways from wings to dressing area cleared
 - c. Check backstage "lighting" – glow tape, blue lights, etc.
 - d. Check stage and backstage for new obstacles (wires, loose boards, etc) that might trip someone
 - e. Set stage for opening curtain – check placement of furniture, onstage props, etc.
7. At one hour before curtain, check sign-in sheet to make sure all production personnel have signed in.
8. Call any absentees and determine their arrival time.
9. Backstage visitors – There should be no one backstage that is not directly connected to the production but things happen. Visitor Protocol (note liberal use of SHOULD):
 - a. Visitors should enter QUIETLY and without letting door slam.
 - b. Visitors should STOP on the top step and wait to be acknowledged by SM or crew
 - c. Visitors should introduce themselves and state their purpose in interrupting the process
 - d. The SM will determine how best to handle the situation.

- e. NOTE: Board hosts may come backstage to retrieve items from fridge – this should take place well ahead of opening curtain.
10. If needed, collect valuables from actors and secure them in a safe place.
11. Check that Bridge crew has run light and sound checks, make sure all equipment (including headsets) is in working condition. Have appropriate batteries handy.
12. Check all props to make sure they are where they belong and in good working condition. Have actors check their props – remind them to “walk the stage” before 30 minute “Call” warning.
13. Before giving the “30 Minutes” call -- clear the stage (of personnel, tools, etc), call Bridge for the pre-set cue for lights and start pre-show sound. Go to “Blue” backstage.
14. Notify front of house personnel to Open the house.
15. Give “fifteen minutes to curtain” call.
16. Check with all crew backstage and make sure everything is ready to go.
17. Give “five minutes to curtain” call. Ask actors to turn silence all cell phones and other electronic devices.
18. Give “Places” call two to three minutes before curtain.
19. Inform box office through the bridge that you are ready backstage.
20. When box office informs the bridge that the doors are closed, you call “Lights Up”.
21. During the performance, call all cues for lights, sound, scene changes and actors.
22. Continue to give calls (warning and “places please”) during intermissions.
23. Communicate with Bridge through intermission. Near end of intermission, notify bridge when actors are at places and ready. Bridge will notify you when doors are closed. You call “Lights Up.”
24. After the final bow, actors are to immediately circle around front via stage door through parking lot to lobby to greet audience members. This is to be done in full costume – no partially dressed actors!
25. After performance, personally return all valuables that you were given to actors.
26. Check with crew to make sure everything has been cleared and put away. Dressing room should have all food items securely stored or thrown away. Waste baskets should be emptied.
27. You are responsible for everything from the downstage edge of the stage through the scene shop. Check and lock all backstage doors and turn off lights (reset air/furnace to original settings).
28. Unless other arrangements have been made, be the last to leave the theater. It is your responsibility to lock up backstage.
29. During set strike, help dismantle the set, return props to prop loft or owners, flats are put in the fire room, lumber is sorted, tools are returned to tool room, furniture is returned to owners or furniture loft. Sweep the stage one final time. Make sure the dressing rooms are clean and arrangements have been made for the costumes.

Next two pages are signs that are posted on the Backstage door. We know that few people stop to read things so please review this with your cast and crew.



CAST/CREW ONLY BEYOND THIS POINT

If you MUST enter:

- 1. Enter QUIETLY – Do NOT let door slam!**
- 2. STOP just inside door while still on step.**
- 3. WAIT to be acknowledged by Stage Manager and/or crew member.**
- 4. Introduce yourself/State your purpose.**
- 5. Stage Manager will determine how to proceed.**

**This protocol is for
YOUR safety as well as
that of our cast and crew.**





**Cast & Crew
MUST notify
Stage Manager
before exiting
after CALL TIME**

DO NOT LET THIS DOOR SLAM!

**NO actors are permitted in front lobby
in costume!**

**NO actors are to be in public areas after
CALL TIME.**

**Stage Manager is responsible for closing/
securing the backstage, please be
considerate of their time and try not to
delay your exit at the end of the evening.**