



TRUMBULL NEW THEATRE

# DIRECTOR'S GUIDELINES



**SHOW TITLE MONTH YEAR**  
**2023-2024 Season**

**DIRECTOR'S GUIDELINES***Prepared for the 2023-2024 Season***APPLY BY APPLICATION TO PLAYREADING COMMITTEE**

Application deadline is generally in November 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). **DEADLINE IS MOVING TO SEPT IN 2024.**

**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. Any and all "additions/extras" (as *indicated on your original submission*) must be approved by the board in advance! If it is necessary to return scripts after the show, it is your responsibility to keep track of them and charge any 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 for 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 may be using the lobby. They are 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 THE ACTUAL 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/ability).

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. False expectations can lead to resentment and unnecessary disappointment.

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 NOT just those you chose to cast. 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. Cast list is also to be sent to the PLAYBILL CHAIR, CURTAIN CALL and WEBMASTER.

**NOTE:** ALL cast/crew will be required to sign the Code of Conduct and Hold Harmless Agreement. This should be done at your read thru or first rehearsal.



## 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

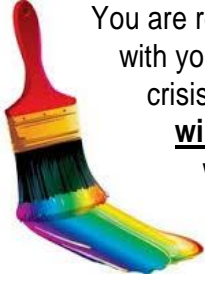
Set the rehearsal schedule as soon as possible *and post* a copy of it in the *Box Office*. Try not to schedule rehearsals on the night of the *Board meetings* (2nd Monday of the month).

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

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

- Plan to use the STAGE DOOR to enter and exit for rehearsals.
- 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 backstage 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.**
- While we are trying to keep people out of the lobby, if you use the kitchen it MUST be cleaned each night before you leave, **including turning off the coffee maker** if used.
- Empty garbage cans regularly. We only have cleaning service once a month or so 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*. **PLEASE do not mess with the thermostats.**
- This is absolutely a *non-smoking building*. As well as it being the law, many of our people have allergies or triggered asthma. This includes vaping and the like.
- Remove all “show” materials from the auditorium and lobby by the Sunday before opening so the auditorium can be cleaned before the show opens – including random tables/chairs etc (return all to “show conditions”).



**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.

**WHERE TO GO FOR PURCHASES** – While you must make the necessary purchases (and will be reimbursed) there are a few places where TNT has established our tax-exempt status:

**LOWES** (use TNT phone # 330 652 1103), **STAPLES**, and **MENARDS** (get flyer from bulletin board). All paint must be interior latex, flat is best to avoid light bounce.

**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.

**Every show has a \$500 budget for set construction, props, costumes, etc. 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.** For musicals, there is a \$1000 stipend for the Music Director (not to be confused with the Director's stipend of \$300). The Music Director stipend can be split to pay multiple musicians. It cannot be reallocated for any other purpose. All stipends are paid on opening night.

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. Vouchers must be turned in within 10 days of show opening – exceptions can be made for last minute emergencies. 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 sales tax, so failure to use the number could result in a financial loss for you.**

**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. You may schedule a different Sunday but check with your Board Liaison to avoid conflicts. In any case, by that weekend the following should be done and show ready:

- ✓ The cast (lines and blocking)
- ✓ The set (fully assembled and "dressed")
- ✓ 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 with 2 Sunday matinees. Musicals will run for three (3) weekends with three Sunday matinees. All weekend public performances are held at 7:30 p.m. on Fridays and Saturdays. Sunday matinee performances (the 2<sup>nd</sup> and 3<sup>rd</sup> weekends for non musicals) begin at 3:00 p.m.

## **THERE WILL BE NO PACKAGE HOUSES in 2023-2024**

### 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 (notify your liaison of this agreement) - props put away, dressing room cleaned, special lights taken down. Set Strike is MANDATORY for all actors, crew, and directors. YOU are responsible for returning any borrowed items. NO set pieces may be left out or “donated” without checking with your Board Liaison and the next director.



### EXIT SURVEY

Everyone involved in the production will be encouraged to complete an exit survey. The Board of Trustees is looking for information from our volunteers (actors, crew, directors) to improve the experience and, hopefully, broaden our base. The information for this will come from the Board Liaison or another board member before the final performance.

### 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 Wednesday – with the exception of most holidays.

- Directors may have one seat for each performance but they must make a reservation for that seat.
- All cast reservations must be paid in advance – no “will call”. Cast and crew can make reservations beginning the Monday before the show opens (same night the BO opens to the public). Dues paid members may make reservations the Friday before opening night. **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. You can also text or email the webmaster regarding your reservations – remember cast reservations MUST be paid in advance so email may not be your best choice.
- 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 (NO REFUNDS). 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 are given 2 comp tickets. These tickets are good for the current season only and can be used for any show during the season.
- PLEASE REVIEW COMP TICKETS WITH THOSE THAT RECEIVE THEM
  - 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.
- Extra comp tickets for the Director to use to reward/thank people who have made substantial contributions to the production must be cleared with the Board of Trustees. Talk to your Board Liaison.



**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. Items must be placed out of the way so as not to impede the next production. Any such materials (furniture, props, clothing, etc) not removed or put away properly within that time period, may be disposed of at YOUR expense. **NO items can be donated without prior permission** – we just don't have room for everything!



### **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 thumb drive or emailed to Playbill chair. PLEASE be sure the logo is not licensed! 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 (and notify webmaster and curtain call editor)
- 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 Curtain Call editors and webmaster
- Set a Rehearsal Schedule (and post it on the bulletin board)
- 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 Opening)
- 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: **NAME AND NUMBER**

<b>Board Liaison</b>			
<b>Curtain Call Editor</b>	Terri Gilbert	(330) 501-2882	Tntdoty98@aol.com
<b>Playbill Editor</b>	Terri Gilbert	(330) 501-2882	Tntdoty98@aol.com
<b>Webmaster</b>	Lisa J. Bennett	(330) 647-1078	webmaster@trumbullnewtheatre.com
<b>Key Meister</b>	Lisa J. Bennett	(330) 647-1078	webmaster@trumbullnewtheatre.com
<b>Package House Chair</b>	Need volunteer	(330) 647-1078	Contact Lisa for now until we find a chair
<b>Playbill publicity chair</b>	Patience Miles	(330) 979-2300	Know_Patience@yahoo.com
<b>Paid Publicity Chair (newspaper, etc)</b>	Lisa J. Bennett	(330) 647-1078	Webmaster@trumbullnewtheatre.com
<b>President</b>	??	??	??
<b>Treasurer</b>	Lisa J. Bennett	(330) 647-1078	webmaster@trumbullnewtheatre.com
<b>Box Office</b>	Lisa J. Bennett or Ali Limperos	(330) 647-1078 (330) 646-1345	<u>webmaster@trumbullnewtheatre.com</u> ali.limperos@gmail.com

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

## SECURITY SYSTEM

We have installed an alarm system at TNT. The director and AD will be given temporary passcodes that will work for the duration of your production. Your Board Liaison will give this to you and walk you through how to use the system.

From the time you open an outside door, you will have 60 seconds to input the code. The lobby panel is located in the box office on the wall right beside the computer. The backstage panel is straight inside the Stage Door by the phone (at the bottom of the stairs).

To arm it, the panel has two small boxes ... the one on the left will show a green lock indicating that it is disarmed, the box on the right will indicate any open doors. The right hand box must be empty - all doors must be closed (sometimes the stage door needs an extra pull). Just tap the green lock and select away. You will have 60 seconds to exit.

**NOTE:** if you are exiting via the West Stage Door - please give it an extra push shut, it sticks sometimes and if it isn't completely closed the alarm will go off after you exit..

IF you set off the alarm, this is not like your home where they will call YOU. The company will call Brett, Lisa or ?? and we will need to OK and dismiss it. SO, it's important that we know your general schedule so we can dismiss the alarm immediately rather than scrambling for the camera images to see what's going on.



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.):

\_\_\_\_\_  
\_\_\_\_\_

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

The director will submit, with the application, scripts that he/she would like to direct and when. 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 if a director declines based on such changes. Said Director should NOT expect TNT to rearrange everything to accommodate their personal conflicts.

Director's responsibilities/timeline:

1. At least six months 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. Check with the Package House Chair re packages for your production.
  - d. Meet with Assistant Director and Stage Manager
  - e. Line up production staff
    - i. Costumer
    - ii. Lighting designer
    - iii. Set designer & Crew chief
    - iv. Sound designer
    - v. Bridge crew
  - f. Announce Auditions
  - g. Analyze the play
  - h. Rough out a rehearsal schedule
  - i. 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*, Webmaster, and Publicity
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. 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.

7. During the run of the show the Director may attend as many or all performances as he/she would like providing that a reservation is made.
8. The closing performance will conclude with Set Strike which will begin immediately after the final bow.
  - a. Participation at 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 and organize 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".
9. 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.
10. 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.
11. 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. PLEASE REMEMBER STAGE PROTOCOL – once a show is in production NO ONE should set foot on the actual stage without permission from the director or stage manager.

**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 his/her 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.

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.



## **HOUSE RULES (Revised August 2023)**

The director and the Stage Manager are in charge of the production and are responsible for enforcement of the TNT rules. During a set session the Technical Director is responsible for enforcement. The Board Host is responsible for enforcement of front-of-house rules.

1. Quiet must be maintained in all working areas of the theatre during rehearsals and performances.
2. The atmosphere in the dressing room(s) and backstage must be quiet and conducive to concentration. Actors must remain in dressing areas, or must establish a suitable spot to wait in conjunction with the stage manager. During a production, the speaker system and visual monitor are to remain "on" at all times.
3. There is to be no unnecessary talking in the light bridge during a performance as the light bridge is not soundproof and voices carry all over the auditorium. Whisper, only when needed, for the good of the performance.
4. NO SMOKING is permitted anywhere in the theatre.
5. NO food or beverage is permitted in the auditorium.
6. Do not put your feet on the theatre seats. Clean up litter after every rehearsal. Keep kitchen clean. Do not leave food laying around or it might be taken away by our local theatre ants and mice.
7. Cast and crew are to park in the west side parking lot for rehearsal and performance nights and enter/exit via the STAGE DOOR.
8. It is prohibited for any member of the staff, cast, or crew to block, even temporarily, any doorway, fire extinguisher, or piece of firefighting equipment.
9. Persons involved in a production jeopardize the performance and composure of the rest of the cast if they arrive at the theatre late or under the influence of alcohol or drugs. Underage people may not consume alcoholic beverages or other intoxicants at cast parties. The Board of Trustees will not tolerate illegal acts, particularly the use of drugs in the theatre – adherence to the Code of Conduct is required. Furthermore, any use of illegal substances will result in not being permitted to participate in any activities of the theatre.
10. No one, other than scheduled or designated personnel, are permitted in the light bridge, on stage, backstage, or in the dressing rooms before, during, or after a performance. Unplanned tours of the theatre are prohibited. Only working members of a production should be in the theatre. If you open the stage door for someone, he or she becomes your responsibility. Loitering is not permitted.
11. TNT expects self-discipline from its casts and crews. We could not have survived as long as we have without this self-discipline. Your actions and conduct, as well as those you permit, reflect on TNT.
12. Rented or borrowed materials are not permitted outside the theatre during the production of a show. No costumes or properties may be taken from the theatre for personal or private use.
13. The Director, Assistant Director, and Stage Manager are responsible for keeping within the budget set for the production. If you find that you must go over budget, consult with your Board Liaison regarding your needs – they can make suggestions for alternate solutions or take your budget issues up with the Board. Watch expenditures to avoid duplication. TNT has never included personal items, undergarments, shoes, cigarettes, etc as part of the show costs.



14. The Stage Manager's responsibility is to have the production ready to begin on time. The Box Office personnel has the responsibility of determining the actual starting time based on their assessment of the front of house conditions.
15. Any curtain, scrim, cycloramas used for the set must be taken down with the set strike, and the backstage area left as it was – or better – at the beginning of rehearsals. All flats, door frames, etc. are to be put in designated places unless requested by the next director.
16. The Board of Trustees asks that language and actions in any play produced during the regular season be thoughtfully noted so that good taste and consideration of our audience be maintained.
17. Cast and crew are to be out of the lobby and the auditorium by the call (one hour prior to curtain). After curtain call, and the house lights are up, cast and crew may come to the lobby via the outer lobby doors. Cast/crew are not to cut through the auditorium to get to the lobby. Additionally, they are not to meet audience members at the edge of the stage. This is a safety issue.
18. If there is an Opening Night Reception, cast members are expected to attend – generally in costume.
19. Set Strike is required of all cast and crew members. Everyone in the company stays after the final performance and strikes the set, cleans the dressing rooms, puts away all props and costumes. No one should be excused.
20. Once the building has been cleaned for opening night, usually Wednesday prior to opening, the cast and crew must take care not to make any messes in the auditorium or lobby that will detract from the appearance of the building for the audience.
21. Stage Manager is responsible for securing the backstage (locking doors, lights out, arming the security system) beginning with dress rehearsal nights. The Board Host's responsibility ends at the front of the stage.
22. Cast and crew are requested to enjoy themselves as much as possible in keeping with TNT house rules.

These rules, in variations, have been in effect at Trumbull New Theatre for many years, and we ask your cooperation in abiding by them. If there are any questions about these rules or other TNT policies, please consult your Board Liaison.

Your Board Liaison will have you, your cast and crew distribute and have your cast/crew sign off as having received a copy of the following document.



# Trumbull New Theatre

## Code of Conduct

**The Goal of the Code of Conduct:** To create an understanding between participants (both cast and crew) of what is expected behavior throughout the production process.

### **The Goal of Trumbull New Theatre, Inc.:**

To provide a safe and welcoming space for all people - cast and crew members, audience, theatre members, etc. In order to ensure this goal is reached, we have adopted procedures to prevent and respond to unsafe and/or abusive events, environments, or individuals.

### **Our Pledge to You:**

~ We will provide a welcoming environment free of harassment and discrimination.

- Harassment includes, but is not limited to:
  - Inappropriate or insulting remarks, gestures, jokes, innuendoes or taunting about a person's racial or ethnic background, color, place of birth, citizenship, ancestry, creed, religion, sexual preference, gender, or disability.
  - Posting or display of materials, articles, or graffiti, etc. which may cause humiliation, offense, or embarrassment on prohibited grounds.
- All members of this production have the right to be free from:
  - One or a series of comments or conduct of a gender-related or sexual nature that is known or ought to reasonably be known to be unwelcome/unwanted, offensive, intimidating, hostile or inappropriate.
  - Sexual solicitation or advance made by another person for any reason.
  - Reprisal or threat of reprisal for the rejection of a sexual solicitation or advance.
  - Sexual harassment includes but is not limited to:
    - Unwelcome remarks, jokes, innuendoes or taunting about a person's body, attire, gender, or sexual orientation,
    - Unwanted touching or any unwanted or inappropriate physical contact such as touching, kissing, patting, hugging, or pinching,
    - Unwelcome comments about a person's private life or sexual preference,
    - Leering, whistling, or other suggestive or insulting sounds,
    - Inappropriate comments about clothing, physical characteristics or activities,
    - Posting or display of materials, articles, or graffiti, etc. which is sexually oriented.

If any cast/crew member feels they have been a victim of any of the above, they are encouraged to contact their director or their board liaison, and the situation will be fully investigated with the guidance of the Trumbull New Theatre Board of Trustees. A finding of a failure to comply may result in an immediate termination or removal of the offending cast or crew member, or other disciplinary action as determined by the Board.

**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.**



# SHOW IN PROGRESS

## 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.**