**Welcome to Essex Community Players!**

We are delighted you are joining us for a production this season! This document is a production guide designed to assist you with creating your production at Essex. Please know that the board is excited to be partnering with your team to create this production and we are available to support you in many different ways. At Essex, the Vice President of the Board also serves as the Executive Producer of the company so they will be a key point of contact between your production’s producer and the board.

Below you will find descriptions for the various roles in the production. This production guide is a work in progress and we are happy to receive feedback from production teams about ways we can adapt this document to better prepare future teams to produce their shows.

Thank you so much and we’re excited to work with you!

The Board of Essex Community Players

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**Notes for Everyone**

* Where you see “artistic team” referenced in this guide, it is referring to the members of the production team who are responsible for vision and design. This usually includes the director, music director (if applicable), choreographer (if applicable), and all of the designers (set design, lighting design, costume design, sound design, hair and makeup design). It may also include the properties manager.

**Box Office Manager**

**During Rehearsals**

* Attend production meetings, as needed.
* Obtain your budget amount from the Producer. Be clear on the budget allocation and stay within that budget.
* Box office is open 9-1 on the Saturdays of set build weekends. Be sure to plan ahead to either cover the box office yourself at these times or have someone else staff it.
* Make the tickets and the tracking charts for each production. Verify ticket prices with your producer.
* Make sure the website accurately advertise box office hours.
* Producer will tell you how many comp tickets (if any) will be available for cast and crew members.
* Create comp codes for cast, crew, and board members and notify your producer by email so this information can be distributed.
* Four weeks before the performance opens, record a message on the answering machine at Memorial Hall, giving performance dates, times, ticket prices, Box Office hours, web site address and instructions for ordering tickets by mail. Also make it clear that tickets are no longer held at the door unless they are paid for in advance. [sample phone message in appendix]
* Display the box office sign outside Memorial Hall during box office hours.

**During Tech Week**

* Obtain starting cash from Treasurer for ticket window sales.
* Pull messages from answering machine daily if possible (this can be done remotely).

**During Production Weeks**

* Arrive approximately 1.5 hours before curtain time for each show and immediately check answering machine for any new messages.
* Turn over cash & checks to the Treasurer periodically (as needed) during the run of the show. Be responsible for the security of cash & checks while stored at Memorial Hall.
* Unplug phone and answering machine during the performance. Plug the phone in before leaving.

**Post Production**

* Give the expense report, reimbursement forms, and all receipts to the Producer (if applicable).
* Complete the Production Feedback Survey provided by the Board of Directors

**Choreographer**

**Preparation**

* Read and study the script and the score
* Meet with the Artistic Team to discuss the vision for the production
* Meet with the Producer to discuss your budget line item if applicable
* Work with Producer to share choreography-related items to be added to the production calendar
* If using tap shoes, discuss with director and set designer as early as possible
* Be sure you work closely with the Musical Director when choosing recordings to be sure they match the score the Musical Director will be using for the production
* Work with the Musical Director to decide if any music will be cut from the production. If you decide you want to cut music, be sure to ask your producer to review the terms of the performance contract – some contracts don’t allow for cuts or edits.
* Work closely with the Director and Musical Director to align your choreography with the vision of the production. Consider elements like the size of the stage, large set pieces, props, etc.
* Begin choreographing the songs and scenes; many choreographers choose to wait until after casting to complete their choreography so they can match the movements to the abilities of the actors. Others prefer to complete choreography before auditions.
* Plan the section of choreography you will teach during auditions; choose a section of movement you think will be helpful when selecting actors for the production
* Attend all production meetings as needed

**Auditions**

* Work closely with the Director and Musical Director to create a plan for your auditions
* Attend all auditions and teach the dance audition to all auditionees
* Work with the Director and Musical Director to cast the production including participation in callbacks if needed

**Rehearsals**

* Work with the Director and Musical Director to determine which rehearsals you will need to attend
* Lead physical warmups with the cast as needed
* Teach choreography to the cast
* You may want to choose a dance captain from within the cast to help teach dance moves and to support the other actors during rehearsals where you are not available or not called
* Work with the dance captain so they are prepared to lead physical warmups during the production and any rehearsals where you are not present
* Work closely with the Musical Director to ensure the choreography will work with the score

**Dress and Tech Rehearsal(s)**

* Attend dress rehearsal(s) and take notes about choreography to give feedback to the actors if needed; try to stay positive in how notes are delivered to the actors
* Work with the Director, Musical Director, Stage Manager, Lighting Designer, Lighting Board Op, Sound Designer, and Sound Board Op to support setting light and sound cues

**Post Production**

* Assist in striking the set
* Give reimbursement form and all receipts to the Producer if applicable
* Return script and score to Stage Manager if applicable
* Complete the Production Feedback Survey provided by the Board of Directors

**Costume Designer**

*The costume designer’s role is to create an overall vision for the costumes for the production and to make, find, alter, or otherwise prepare the costumes for all actors in the production.*

**Preparation**

* Read and study the script
* Meet with the Artistic Team to discuss the vision for the production
* Work with Producer to share costume-related items to be added to the production calendar
* Meet with the Producer to discuss your budget line item
* Discuss color palette with Director and Set Designer
* Secure all costume pieces. This may include using costumes owned by ECP; borrowing costumes from other theatre partners; asking actors to provide certain costume items themselves; and/or purchasing costumes or costume pieces including possibly creating some costume pieces
* Keep careful records of costume items borrowed from actors or other theatre partners
* Work closely with the Director and Lighting Designer to discuss hats and any reflective items you plan to use as part of the costumes
* Be sure you do not go over your budget line item in planning costume purchases, rentals, and cleaning. If you believe you may need additional funds, you must speak to the Producer before spending any additional money
* Attend all production meetings as needed

**Rehearsals**

* Attend the first rehearsal / read through if possible
* Early in the rehearsal process, attend a rehearsal to take measurements of all actors. Create costume book of cast sizing, clothing items borrowed, etc.
* Attend additional rehearsals as needed for actors to try on costumes
* Work with the Stage Manager to determine which actors will need support with costume changes; if additional crew is needed to support costume changes, work with the Producer to find crew members
* Provide guidance to the cast and Stage Manager about any particular costume concerns including: fragile costume pieces, special cleaning instructions, etc.

**Dress and Tech Rehearsal(s)**

* Attend dress rehearsal(s) and be ready to make adjustments to costumes based on guidance from the Director and Lighting Designer
* Be prepared to make alterations to costumes as needed (or have someone available to can assist)
* Do not give any notes or direction to any of the actors unless the Director or Stage Manager asks you to do so
* Explain the cast costume responsibilities during the run

**Productions**

* Oversee costume maintenance including cleaning/ironing as needed; this may mean completing the cleaning yourself or working with cast or crew members to take on components of costume care
* Be available to make emergency repairs to costumes

**Post Production**

* During strike or immediately following the final performance, collect all costume items from cast members; return cast member costume pieces immediately
* Clean and return any borrowed costumes to the ECP storage and to theatre partners
* Give reimbursement form and all receipts to the Producer if applicable. If any cleaning is needed, be sure the cleaning receipts are submitted to the Producer within 2 weeks of the final show.
* Return script to Stage Manager if applicable
* Complete the Production Feedback Survey provided by the Board of Directors

**Director**

*The Director is responsible for the overall artistic vision of the show, guiding the acting, designing and teaching the blocking, and leading the Artistic Team in the work to design the show.*

**Preparation**

* Read and study the script and the score (if applicable)
* Develop your vision for the production. Consider mood, style, design components, the Memorial Hall space, characters, etc.
* Work with the Producer to recruit the members of the Artistic Team (Choreographer, Musical Director, Costume Designer, Set Designer, Lighting Designer, Sound Designer, Hair/Makeup Designer, and any other designers needed by your production)
* Meet with the Artistic Team to discuss the vision for the production
* Meet with the Producer to discuss the budget for the production
* Review the performance dates and prepare the schedule for auditions, rehearsals, dress rehearsals, and tech rehearsals. Give this information to your Producer so s/he can work with the President of the ECP board on securing audition and rehearsal space at Memorial Hall.
* Be sure you do not go over your budget line items. If you believe you may need additional funds, you must speak to the Producer before spending any additional money

**Preparing for Auditions**

* Decide who will be on your audition team. For musicals, be sure the Musical Director and Choreographer are part of this team. You will likely want to ask your Stage Manager or Producer to prepare audition paperwork, copies of sides, copies of the rehearsal schedule for noting conflicts, and any other logistical support needed.
* Create a plan for how auditions will run. If you will be asking actors to read sides, have the Producer provide the sides to the Board so they can be uploaded onto the ECP website.
* Prepare a brief document that includes information about your show, production team, and character descriptions. Consult with the Producer to be sure you’ve included any items required by the production contract.
* Prepare brief welcoming comments for auditions including information about any possible callbacks and a brief synopsis of the play. Describe

**Auditions**

* Conduct auditions in partnership with the Musical Director and Choreographer if applicable
* Prioritize helping all auditionees feel comfortable and welcome at the auditions
* Share opening remarks including the rehearsal schedule and audition process
* Work with Audition Team to cast the production including selecting actors to participate in callbacks if needed
* When casting decisions are complete, call/email all auditionees to notify them of the results (based on how they would prefer to be contacted). Once all auditionees have been notified and selected cast members have accepted their role offers, have the Producer notify the board about the cast list for publishing on the ECP website and Facebook page

**Preparing for Rehearsals**

* Review the schedule conflicts of all actors and design your detailed rehearsal schedule based on the particular needs of the show, the roles, and the availability of actors. Be prepared to adapt to special needs and surprises. Include detail about the date actors should be off book, specific dance and music rehearsals (if applicable).

**During Rehearsals**

* Arrive early and prepared for every rehearsal.
* Work with the Stage Manager to begin and end on time.
* Work with the cast to implement the vision for the show.
* Be positive in giving feedback.
* Meet with each member of your design team throughout the rehearsal period. Also consider which designers will need to meet together to complete their designs (ensuring set design and costume design are complementary, etc.)

**Dress and Tech Rehearsal(s)**

* Provide feedback about all aspects of the production
* Work with the Director, Musical Director, Stage Manager, Lighting Designer, Lighting Board Op, Sound Designer, and Sound Board Op to support setting light and sound cues
* Work with the Lighting Designer, Light/Sound Crew, and Stage Manager to position lights and set light cues at the Tech Rehearsal.
* Support and encourage the cast

**During Production Week(s)**

* Reiterate your expectations to the cast and crew.
* Turn the show over to your Stage Manager - By the tech rehearsal.
* Give positive comments and support to the cast and crew before and / or after each performance.
* Attend all performances.

**Post Production**

* Assist in striking the set
* Give reimbursement form and all receipts to the Producer if applicable
* Return script and score to Stage Manager if applicable
* Complete the Production Feedback Survey provided by the Board of Directors

**House Manager**

**Prior to Production Weeks**

* Attend production meetings, as needed.
* Obtain your budget amount from the Producer. Be clear on the budget allocation and stay within that budget.
* Recruit two ushers per show to take tickets, hand out programs and handle refreshments.
* Check our existing supplies (upstairs in the hallway before the lighting/sound booth) and then purchase refreshment supplies as needed: Cups, napkins, drinks, cookies (by donation, if possible).
* Investigate places to obtain free or reduced priced drinks. Ask cast and production team members to donate baked goods. Patrons enjoy homemade.
* Retain all receipts for your post production report.

**During Production Week(s)**

* Arrive at Memorial Hall 1.5 hours prior to curtain.
* Store money box upstairs in file cabinet in room outside of lighting booth.
* Money - $25 in a combination of quarters and ones.
* Prepare the house before every performance:
	+ Walk through the house and tidy up the space; pick up and discard any trash; recycle programs
	+ Sweep the aisles and floor immediately in front of house seats
	+ Vacuum the lobby
	+ Set up a table up under the bulletin board or between bathroom doors.
	+ Stock and clean the restrooms as needed. (The Town cleans and stocks the restrooms prior to the first performance.)
	+ Prepare programs for the evening’s show.
	+ Place the “Production” sign outside on Memorial Hall sign during the production
	+ Place Parking Signs to direct to parking areas.
	+ In the case of a full house, assign someone to be outside to direct traffic and assist in parking cars.
	+ Make sure the back door is unlocked and the ramp is clear.
	+ Make sure there is a basket for trash.
* Explain role to Ushers prior to each performance:
	+ Explain seat numbering, showing patrons to their seat, and making sure they have a program.
	+ They may watch the show. First two seats just inside door, A27 & A28 are reserved for ushers.
	+ Explain when to discreetly leave the performance prior to intermission to finish preparing refreshments. Work with the director or stage manager to learn when is the best time for ushers to leave prior to intermission if you aren’t sure.
	+ Explain that after intermission ushers should cover refreshments, move the table back to the original location, place donation container in box office.
	+ Then return to the theater for the remainder of the show.
	+ At the end of show: open the doors and thank the audience for attending.
* When the stage manager tells you they are ready to start the show, close the doors, move refreshment table into position for intermission under box office window, turn off the lobby lights, put box office curtain into place.
* Oversee the work of the ushers, and step in as needed to ensure all tasks are complete
* Remove donations from Box office and store upstairs in filing cabinet.
* Remove trash each night. We do not have a dumpster so trash needs to be taken home.

**Post Production**

* Give the money, receipts, reimbursement forms and the report to the Producer.

**Lighting Designer**

**Prior to Auditions**

* Read and study the play.
* Attend production meetings, as needed.
* Work with Producer to share lighting-related items to be added to the production calendar
* Obtain your budget amount from the Producer. Be clear on the budget allocation and stay within that budget.
* Meet with the Artistic Team to create the vision for the production.

**During Rehearsals**

* Obtain all lighting equipment. Make note of any defective equipment, contact the supplier, and exchange it for good equipment.
* Keep a log describing from whom equipment was rented or borrowed.
* Meet with director periodically as needed to discuss lighting for the show.
* Create a scene by scene description / log of the lighting for each scene. Do this in a way that if someone else has to take over for you, they will understand your notes.

**During Production Week(s)**

* Install the lighting equipment during the tech rehearsal, test for proper operation, and set the lights for areas to be lit.

**Post Production**

* Work with the Lighting Crew to prepare a written report for the Producer documenting all expenses. Give the reimbursement forms, and all receipts to the Producer.
* Give the reimbursement forms, and all receipts to the Producer.

**Board Operators**

**Lighting Board Operator**

**During Rehearsals**

* Read and study the play.

**During Production Week(s)**

* Attend production meetings, if requested by the Lighting Designer
* Work with the Lighting Designer to install the lighting equipment during the tech rehearsal, test for proper operation.
* Prior to the production:
	+ Verify all lighting equipment is ready for use.
	+ Run the lights during the show.
	+ After each production turn off the equipment and store it in a safe and secure manner.

**Post Production**

* Assist striking the set.
* Support the Lighting Designer in collecting borrowed / rented lighting equipment and prepare it for return to the supplier(s). Make sure all equipment is cleaned and operates properly.

**Sound Board Operator**

**During Rehearsals**

* Read and study the play.

**During Production Week(s)**

* Attend production meetings, if requested by the Sound Designer
* Work with the Lighting Sound to install the sound equipment during the tech rehearsal, test for proper operation.
* Prior to the production:
	+ Verify all sound equipment is ready for use.
	+ Run the sound during the show.
	+ After each production turn off the equipment and store it in a safe and secure manner.

**Post Production**

* Assist striking the set.
* Support the Sound Designer in collecting borrowed / rented sound equipment and prepare it for return to the supplier(s). Make sure all equipment is cleaned and operates properly.

**Hair and Makeup Design**

**Prior to Auditions**

* Attend production meetings, as needed.
* Meet with the Artistic Team to create the vision for the production.
* Work with Producer to share hair and makeup-related items to be added to the production calendar
* Obtain your budget amount from the Producer. Be clear on the budget allocation and stay within that budget.

**During Rehearsals**

* Attend some rehearsals to develop an understanding of the casts’ physical appearance.
* Inventory existing supplies
* Obtain any needed items:

|  |  |  |
| --- | --- | --- |
| Base | Eyeliner | Powder |
| Bobbie Pins | Hairspray | Safety Pins |
| Cold Cream | Tissues | Water |
| Combs and Brushes | Lipstick | Wigs |

* Check that sufficient supplies are available for dress rehearsals.
* Find people to help with applying makeup during rehearsals and productions, if needed.

**During Production Week(s)**

* Tell the cast what makeup they need to obtain, if any.
* The cast may bring personal kits, if desired.
* Check that sufficient supplies are available for productions.
* Assist cast members who need help applying makeup.
* View the makeup during dress rehearsals to ensure that the characters look good and meet the Director’s desires. Make changes as needed.
* Leave the dressing rooms neat and clean after each rehearsal and performance.
* Be available during productions to help fix any last minute problems.

**Post Production**

* Store leftover makeup in the appropriate bins in the room upstairs outside the lighting booth.
* Give the reimbursement forms, and all receipts to the Producer.

**Musical Director**

**Prior to Auditions**

* Read and study the play.
* Attend production meetings, as needed.
* Obtain your budget amount from the Producer. Be clear on the budget allocation and stay within that budget.
* Hire musicians for the production. Be sure to stay within the approved budget amount.
* Meet with the Artistic Team to create the vision for the production.
* Work with Producer to share music-related items to be added to the production calendar
* Decide on audition requirements and musical selections.

**During Auditions**

* Teach the music used for auditions.
* Assist the Director with casting the production.

**During Rehearsals**

* Lead vocal warm-ups at the beginning of each rehearsal.
* Teach all musical numbers to the cast.
* Distribute scores to all orchestra members.
* If you will be using the piano in Memorial Hall for the production, verify it is properly tuned.
* As production weeks approach, confirm exact schedule for musicians. Musicians should be paid for rehearsals as well as performances (work with producer to set rates as needed).
* Set one rehearsal with the orchestra without actors.
* Communicate with orchestra as needed. Include detail about what to wear, what time to arrive during productions, etc.
* Coordinate musical cues with the Stage Manager and the Light Board Operator.

**During Production Week(s)**

* Lead vocal warmups before each performance as needed
* Ensure that musicians arrive on time and have everything they need.

**Post Production**

* Return the music and score books to the Producer immediately.
* Assist with the strike.
* Give the reimbursement forms, and all receipts to the Producer.

**Producer**

**Preparation a Show**

* After consulting with the Director and members of the design team, prepare and present a budget to the Board of Directors.
* Work with the Director to select design team members and other production roles:

|  |  |  |  |
| --- | --- | --- | --- |
| Choreographer | Lighting Designer | Properties Manager | Set Designer |
| Costume Designer | Hair and Makeup Designer | Publicity | Stage Manager |
| House Manager | Music Director | Set Construction Lead | Sound Designer |
| Lighting Designer | Program Designer | Set Decorator | Box Office Manager |

* Distribute job descriptions to the team.
* Inform team members of approved budget amounts.
* Design production calendar in consultation with all design team members

**Prior to Rehearsals**

* Be clear on the budget allocation and stay within that budget.
* Consult with the director about ordering scripts and music prior to auditions.
* Obtain key(s) to Memorial Hall from the Board of Directors. Distribute the key(s) to the Stage Manager. Recover the keys during the strike of the show. **WHO OVERSEES KEYS?**
* Attend auditions, if desired by director
* Assist in cast selection, if desired by director
* Schedule production meetings with the Director and the Production Team as needed.

**During Rehearsals**

* Finalize a Cast / Crew / Committee list containing names, addresses, home and work phone numbers, and email addresses. Distribute this list to the cast and crew.
* Be available to the Director and be in touch with the committee heads as needed
* Work with the Director to create a Master Schedule. Distribute, as needed, to the cast and crew.
	+ List rehearsal dates and times.
	+ Define deadlines for all aspects of the production.
	+ List work sessions with committee heads.
	+ List performance dates and times.
	+ Monitor expenses and the budget.
	+ Keep accurate records and save all receipts.

**During Production Week(s)**

* Make sure that everything is in place and ready.

**Post Production**

* Attend the strike. Recover all Memorial Hall keys and return the keys to the Board of Directors.
* Check with committee heads to ensure equipment, props and set pieces have been stored or returned.
* If the production is a musical, collect the music from the Stage Manager and return it to the play service. This material must be insured, via the shipping agency, so that we are protected against the loss of any material. Inform the Treasurer when the material is returned.
* Collect all receipts and reimbursement forms. Give the receipts and reimbursement forms to the Treasurer within two weeks of the close of the show.
* Present a written report to the Board of Directors with a detailed explanation of expenses and income.

**Comments**

* The Board of Directors must handle all discussions with the Town of Essex.
* If you are in danger of going over budget, address this with the Director. In general, spending more than budgeted in one area of a production means another area must spend less than budgeted.

**Program**

**During Rehearsals**

* Attend production meetings, as needed.
* Obtain your budget amount from the Producer. Be clear on the budget allocation and stay within that budget.
* Work with Producer to share program-related items to be added to the production calendar
* Create a timeline for program completion in consultation with the Director and the Producer. This includes: Deadline for bios, cast and crew lists, artwork; deadline for when the printer needs the final version of the program etc.
* Meet with the Director and Producer to discuss cover artwork for the program and any legal wording that must be included per the terms of the contract.
* Program components generally include: a note from the director; bios of cast and crew; show setting and scenes (and music numbers, if applicable); cast / character list; design and production team members and roles; list of individuals and organizations the production wishes to thank; advertisements (if applicable).
* Most programs include bios for all cast, Director, Stage Manager, Producer, Music Director and Choreographer. Other bios may be included at the Director’s request.
* Provide a draft version of the program for the cast and crew to review.
* Submit final draft of the program to the Producer for approval.
* Make sure the final draft of the program is delivered to the printer.

**Post Production**

* Give the reimbursement forms and all receipts to the Producer within two weeks of the show close.

**Properties Manager**

**Prior to Rehearsals**

* Read and study the play.
* Refer to the script and consult with the Director for a property / plot list. Give a copy of the final list to the Producer.
* Attend production meetings, as needed.
* Obtain your budget amount from the Producer. Be clear on the budget allocation and stay within that budget.

**During Rehearsals**

* Obtain props and set pieces (including perishables).
* Maintain a log of borrowed and rented items and include the owner’s name and contact information. Have this available for the stage manager or producer upon request.
* Retain all receipts.
* Work with Director and Stage Manager to determine who will support with props backstage during the production. If needed, support the Producer in finding people to help work as crew.
* Set up prop tables as directed by Director and Stage Manager.
* As props are acquired, provide them to the team for use.

**During Production Week(s)**

* Support the Stage Manager with any prop-related needs including marking prop tables for where props should be preset and returned.
* Post a props list stage left and stage right.
* Prior to each show, check all props for condition, readiness and correct location.

**Post Production**

* Assist striking the set
* Return all borrowed / rented items. Keep a log noting the date, time, and person to whom items were returned.
* Give the expense report, reimbursement forms, and all receipts to the Producer.

**Publicity**

**Prior to Rehearsals**

* Speak to the board to obtain current press and publicity contact information.
* Attend production meetings, as needed.
* Obtain your budget amount from the Producer. Be clear on the budget allocation and stay within that budget.
* Attend production meetings, as needed.
* Work with Producer to share publicity-related items to be added to the production calendar
* Support producer in finding someone to design a poster for the production. Obtain any required legal wording from the Producer to be included on the poster.

**Prior to Auditions**

* Work with the director to prepare material with details about auditions and share that with the board for posting on the website and distribution to the ECP listserve.
* Prepare and mail press release, calendar brief and cover letter for all press entities announcing auditions according to the publication’s deadline for publication.
* Create a Facebook event for auditions at least 4 weeks ahead; encourage everyone to share the event and invite people to it.
* If included in the budget, design, submit and secure payment for ads for Auditions to selected newspapers.

**During Rehearsals**

* Get show dates/times, ticket prices, Essex Day date and box office hours from Producer.
* Prepare and mail press release, calendar brief and cover letter for all press entities announcing performance dates and times, ticket prices, where and when tickets can be purchased at least two weeks ahead of when it needs to be published. Cast photographs can be sent with each press packet if applicable based on the publication.
* Design and mail postcards to the ECP mailing list of performance dates and times, ticket prices, where and when tickets can be purchased at least 3-4 weeks prior to the performance, if applicable.
* Distribute posters to the cast and crew.
* Provide publicity information regarding the show to the webmaster so it can be placed on our web site and review it once it has gone live.
* Keep receipts for all purchases for reimbursement.

**Post Production**

* Give the reimbursement forms and all receipts to the Producer.

**Set Construction Lead**

**During Rehearsals**

* Read the play.
* Study the set design and work with the Set Designer on their vision.
* Attend production meetings, as needed.
* Obtain your budget amount from the Producer. Be clear on the budget allocation and stay within that budget.
* Find a construction crew.
* The cast and crew are asked to help with set build, but often don’t have construction experience. Consider how to use their abilities to support your work.
* Inventory existing materials and tools. Work with set designer to determine what additional tools and materials are needed.
* Get a list of businesses, from the Producer, where materials can be charged on credit.
* Build a quality set that is as sturdy and safe as possible. Have the set fully complete and painted prior to Tech Rehearsal

**During Production Week(s)**

* Be available to help fix any problems.

**Post Production**

* Assist striking the set.
* See that all borrowed items are returned.
* Check that all materials are properly stored in the ECP barn.
* Give the reimbursement forms and all receipts to the Producer.

**Set Decoration**

**During Rehearsals**

* Read the play.
* Obtain your budget amount from the Producer. Be clear on the budget allocation and stay within that budget.
* Work with Producer to share set decoration-related items to be added to the production calendar
* Consult with the Director about colors, time period, style, special needs, etc., to create the “look” for the production.
* Attend production meetings, as needed.
* Consider if you will need help decorating the set once the construction is complete. If crew is needed, recruit them early.
* Coordinate with the Properties Manager about items that are not normally handled by the cast (pictures, flowers, lamps, etc) to complete decorating the set.
* The set should be completely decorated prior to Tech Rehearsal.

**During Production Week(s)**

* Be available to help fix any problems.

**Post Production**

* Assist striking the set.
* See that all borrowed items are returned.
* Check that all materials are properly stored.
* Give the reimbursement forms and all receipts to the Producer.

**Set Design**

**Prior to Auditions**

* Read and study the play.
* Attend production meetings, as needed.
* Work with Producer to share set design-related items to be added to the production calendar
* Create a set design aligned with the director’s vision
* Be creative, re-use available material when possible. Ask other people about possible sources of materials.
* Obtain your budget amount from the Producer. Create a design consistent with the budget allocation and stay within that budget.

**During Rehearsals**

* Work with the Set Construction crew to ensure the set meets the Director’s expectations.

**During Production Week(s)**

* Be available to help fix any last minute problems.

**Post Production**

* Assist striking the set.

**Sound Design**

**During Rehearsals**

* Read and study the play.
* Attend production meetings, as needed.
* Work with Producer to share sound-related items to be added to the production calendar
* Meet with the Director to determine what sound requirements and sound effects are needed.
* Review sound stored on the company laptop. Obtain all sound equipment. Make note of any defective equipment, contact the supplier, and exchange it for good equipment.
* Keep a log describing from whom equipment was rented or borrowed.
* If needed, obtain the special effects sounds (CD, tape, etc).
* Create a list of sound cues by marking the script.
* Find a board operator, as needed.

**During Production Week(s)**

* Be available during production week and tech rehearsal to set up sound equipment and test the equipment for proper operation.
* Be at Memorial Hall when the doors open on production nights. Verify all sound equipment is ready for use.
* Provide sound effects during the show.

**Post Production**

* Assist with striking the set. Collect all equipment and prepare it for return to the supplier(s).
* Return equipment to the suppliers. Keep a log noting the date, time, and to whom items were returned.
* Give the expense report, reimbursement forms, and all receipts to the Producer.

**Stage Manager**

**Prior to Rehearsals**

* Attend all Production Meetings
* Attend auditions; assist with callbacks.
* Obtain a prompt book for the Director.

**During Rehearsals**

* Obtain a key for the front door from the Producer to open and lock the building.
* Arrive early to set the stage and talk with the Director.
* Make sure the fans are left running.
* Attend all rehearsals.
* Distribute the Emergency Form at the first rehearsal to the cast and to crew members ASAP. Place the completed forms in a binder and have them available during rehearsals, productions, and set construction.
* Make sure the cast / crew list created by the Producer is distributed to the cast.
* Make sure the Producer prepares a production schedule and distributes this to the cast and crew.
* If the production is a musical a written log listing the book number given to each actor must be created. Give a copy of this list to the Producer.
* Maintain a prompt book. Throughout the show log blocking, actor entrances and exits, set changes (when they occur, what pieces move, and who moves each piece) and comments about the dialogue.
* Attend set build. Remind the cast they are expected to help construct and strike the set.
* Make sure the Ticket Manager has discussed comp tickets with the cast and has posted the comp ticket sheet.
* Be sure cast and crew know your expectations for the show/production week. Also inform them of make-up requirements, dressing room/green room arrangements, bathroom constraints, call times, etc. [move to stage manager]

**During Production Week(s)**

* Run the show from start to finish (Cue actors, cue lights, cue sound, etc.)
* Check with the Prop Manager, Ticket Manager and the House Manager to make sure that preparations are complete and the show is ready to start.
* Check the callboard 1.5 hours before curtain to verify that cast and crew has arrived. Find anyone who has not yet checked in.
* Test your headset with all crew members wearing headsets. Check the inventory before buying new batteries. Keep spare batteries on hand!
* Ensure that the cast / crew has an opportunity to use the bathroom before the start of each act.
* Coordinate starting the production with the House Manager (holding starting the show, etc.)
* Warn the cast and crew of the time remaining before the show opens
* Meet with the cast and crew 20 minutes prior to curtain to discuss any last minute issues.
* Give a 10-minute call prior to curtain to the cast and crew.
* Call “Places” 5 minutes prior to curtain to the cast and crew.
* Start the production.
* Time the length of intermission.
* Call “Places”, etc., following intermission.
* Set the stage for the next show immediately after each performance. This removes stress!

**Post Production**

* Coordinate striking the set. Have a plan for assigning tasks (removing props, set pieces, flats, lighting equipment, etc.) and cleaning Memorial Hall to the cast and crew. The bathrooms, stage, seats, Green Room, ticket counter, lobby, stairs, and lighting booth must be cleaned.
* All garbage from strike must be taken home.
* Remind the actors:
	+ Do not touch other actors’ props.
	+ Prop tables are not storage areas for personal property.

Appendix

Sample phone message to use for box office phone:

*Hello & welcome to the Essex Community Players information line.*

*The Players are pleased to present (name of show), (dates/times of performance) Performances are at Essex Memorial Hall, found at the intersection of Routes 15 & 128.*

*Ticket prices are $XX for adults (18 and over); $xx for children (under 18) and seniors (age 55 and above), and on Essex Day (date of show), Essex residents pay $xx; all others are priced as previously stated on that day.*

*You may purchase your tickets through Essex Community Players by visiting Memorial Hall Box Office on the following dates: (list dates/times of two Saturdays prior to opening night) or log onto our web site (www.essexplayers.com), to purchase your tickets online. You can also leave us a message with your name and contact information and we will return your call as soon as possible.*

**General layout of the playbill — refer to past playbills for ideas - use the show template.**

* Possible sources: Antique shops; crew; internet auctions; neighbors; cast; family; junk shops; salvage shops; consignment shops; friends; local shops