



Footlight Players

Play Production Handbook

Revised Spring 2016

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Qualifications of the Production Crew

A. Director:

The candidate for director should have successfully completed a production in at least one of the following responsibilities at Triple Locks Theater: Assistant Director, Stage Manager, or Producer.

B. Producer:

The candidate for producer should have successfully participated in at least one production as a member of the cast or crew.

C. Stage Manager

The candidate for stage manager should have successfully completed a back stage crew position in at least one Coshocton Footlight Players production.

D. House Manager

The house manager reports to the producer. It is recommended that the house manager has some familiarity with the Triple Locks Theater.

E. Lighting Engineer/Operator

The candidate for lighting engineer and/or operator needs to have attended training from an authorized trainer.

F. Sound Engineer/Operator

The candidate for sound engineer and/or operator needs to have attended training from an authorized trainer.

G. Set Construction Manager

The candidate for set construction manager must have worked on set construction for at least one prior production.

All other crew member qualifications are at the discretion of the director and producer.

Duties of the Director

Basic Function: The director has full responsibility that the play he has agreed to direct is effectively produced in the agreed-upon time period. The director reports to the Footlight Players Board and contacts the president of the board for clarification of any issue/question.

Overall Tasks:

- A. Choose, supervise, and consult with producer on the many facets of the production.
- B. Conduct auditions, choose a cast, and schedule rehearsals.
- C. Work with board to establish production dates.
- D. Assure that all board policies and safety and security matters are observed.

Pre-Production

Topic	Action Step	Timeline
1. Scripts	Request treasurer to acquire scripts, rights and special music.	When play is selected by the board.
2. Producer	Find a producer. Clarify and coordinate responsibilities of producer and crew.	April board meeting of the prior season
3. Musical Director	Find a musical director if applicable.	
4. Assistant Director (optional)	Train Assistant Director in all aspects of directing at Triple Locks Theater	April board meeting of the prior season
5. Production costs	Outline production cost estimates. (Publicity, scripts & rights, costumes, set). (<i>Appendix A</i>)	Within one month of season approval
6. Dates	Establish production dates with the board. Schedule auditions, rehearsals, promotion and strike set dates. Communicate these dates and times to the business manager.	April board meeting of the prior season
7. Set Design	Meet with Set Construction Manager to share design ideas/concerns.	Twelve weeks prior to opening depending upon set complexity.
8. Auditions	Establish and publicize open auditions.	Seven weeks prior to opening.
9. Crew	Approve crew assignments in cooperation with producer.	Four weeks prior to tech week
10. Crew.	Make assignments to production cast and crew. (Ex: prop list to props person, sound cues to sound engineer, etc.)	Four weeks prior to tech week.

Rehearsal & Production

Topic	Action Step	Timeline
1. Casting	Notify persons of audition results. Coordinate first script reading Publicize cast list.	
2. Security	Share responsibility with producer and /or stage manager to assure building is secure after rehearsals/productions.	Ongoing
3. Promotional Materials	Proof promotional materials for the printer.	Six weeks prior to opening
4. Playbill	Provide each cast member with the bio form to be completed and returned to the producer. <i>(Appendix C)</i>	Within two weeks from the date of the first read through.
5. Playbill	Proof playbill draft for the printer.	Two weeks prior to opening
6. Playbill	Submit all acknowledgements to the playbill designer.	Three weeks prior to the opening of the show.

Post Production

Topic	Action Step	Timeline
Archives	Submit playbill and cast photo to historian.	By the end of the production run.

Duties of the Producer

Basic Function: The producer reports to the director and assists in any way possible as the casting, rehearsal, and performance unfold. The producer must be familiar with the theater facilities, Emergency Response plan and normal operating rules.

Overall Tasks:

- A. Assist director in casting, including advertising of dates and hours of auditions. Coordinate music if applicable.
- B. Organize the required crew.
- C. Arrange ongoing publicity.
- D. Maintain communication with the director and production crew throughout the process.

Pre-Production

Topic	Action Step	Timeline
1. Crew a. Light Design & Production b. Set Design & Construction c. Sound Design & Production d. Music Direction & Musicians e. Costumes f. Make-Up g. Stage Manager h. Prop Manager i. House Manager j. Box Office Manager k. Playbill Design and Printing l. Green Room.	In consultation with director, recruit and establish responsibilities of the required crew.	As soon as production dates are set.
2. Logo Design	Arrange to have a logo designed for use on poster and playbill cover and get director approval of the logo.	Submit to board president by June 30 th .
3. Printing	Take logo to the printer. (Usually 50 posters are printed.)	At the beginning of rehearsals.
4. Playbill Design	Work with director to establish format of the playbill. Assure commercial contributors, members, and cast biographies are included. Submit to the director for approval. Arrange for playbill printing.	At the beginning of rehearsals.
5. Publicity	Arrange radio ads and/or talk show, and postcards with production dates. Prepare and submit pre-audition and pre-performance press releases. Arrange for posters to be distributed.	Three weeks prior to opening.
7. Dress Rehearsal	Invite select non-profit organizations for dress rehearsal.	One week prior to dress rehearsal.
8. Security	Contact sheriff's office with production dates.	One week prior to dress rehearsal.
9. Concessions	Check supply of soft drinks, bottled water, and plastic cups. Purchase as needed for upcoming performance.	One week prior to dress rehearsal.

Production

Topic	Action Step	Timeline
1. Cast Photo	Schedule cast photo for Archives.	Production week
2. House	Assure that auditorium and restrooms are cleaned between performances. Assure that all lights are out and doors locked after performances.	Between and after performances.

Post-Production

Topic	Action Step	Timeline
1. Set	Supervise set striking and cleanup.	
2. Expenses	Itemize and submit all cash expenses with receipts to the treasurer. (Appendix B)	Within two weeks of closing.

Duties of the Costumer

Basic Function: To coordinate all costume needs for the production.

Specific Tasks:

- A. Obtain the combination from the producer to the costume rooms.
- B. Identify any costume pieces that may be available within the theater's current supply.
- C. Consult with the director and/or producer regarding the budget for purchase or rental of clothing and/or fabric and sewing supplies prior to purchase.
- D. Construct, alter, or obtain costumes for approval by the director.
- E. Launder and press all costumes as necessary throughout the run of the show.
- F. Return all costumes to the costume room, preferably at strike, but no later than one week after the last performance date. (Any clothes or personal property provided by cast members or costume managers must be removed by said cast member by the end of strike, or the theater will not be responsible.)
- G. Submit all bills to the producer for reimbursement, within 14 days of the close of the performance.

Duties of the Stage Manager

Basic Function: To assure smooth entrances for all players and communicates directly with all crew members as needed for a smooth production. The stage manager reports to the director.

Specific tasks:

Keep order and control the location and availability of all backstage personnel, including actors. Silence is essential.

- A. Determine, with the house manager, when to begin the play and when to start again after intermissions.
- B. Control house lights with the rheostats to prepare the auditorium and audience for the play.
- C. Assure that all necessary props are available and in place for use.
- D. Control main curtain when required.
- E. Cue all aspects of the production including: lighting, sound, actors, etc.
- F. Attend auditions and rehearsals as requested by director.
- G. Control backstage, exit, and aisle lights.

Duties of the Lighting Engineer/Operator

Basic Function: To design the lighting system for the play and work with producer to arrange for qualified light board operators to be present for all tech rehearsals and performances.

Specific Tasks:

- A. Inventory lamp supply and coordinate with trustees acquisition of those needed for continuity in case of failure.

Keep light booth locked at all times when not in use and prevent unauthorized persons from having access to and through the booth.

- B. Strictly enforce the no smoking, no liquid rule for the light booth.
- C. Turn on the exit lights before each public performance
- D. Assure that all main power switches, including aisle and exit lights, are turned off at the end of each rehearsal and production.

Duties of the Sound Engineer/Operator

Basic Function: To design the sound system for the play and work with producer to arrange for qualified sound board operators to be present for all tech rehearsals and performances.

Specific Tasks:

- A. Obtain all sound bites and music needed for production.
- B. Operate sound board during all tech rehearsals and productions.
- C. Keep sound booth locked at all times when not in use and prevent unauthorized persons from having access to and through the booth.
- D. Strictly enforce the no smoking, no liquid rule for the sound booth.
- E. Follow start-up and shut-down procedures with instructions as provided.
- F. Assure that actors' mics are available and functional for all productions.
- G. Assure mics are secure at all times.
- H. Assure that headsets are functioning.

Duties of the Set Construction Manager

Basic Function: To consult with the director concerning set requirements. Design and construct the set as specified. Coordinate with set decoration crew.

Specific Tasks:

- A. Determine from approved plans what the approximate cost will be and relate this to producer.
- B. Assure that standard flats are not altered to fit specific function (cutting windows, doors, etc.). Arrange construction of special flats for these purposes.
- C. Coordinate set design and construction with the lighting manager to assure best possible lighting conditions.
- D. At conclusion of construction, clear all vital areas to provide easy, quiet movement of players backstage.
- E. Oversee striking the set at production's end.
- F. Maintain a safe environment for all workers and actors.

Duties of the Backstage Crew

Role	Duties	Timeline
Prop Manager	<ol style="list-style-type: none"> 1. Coordinate prop list with director. 2. Acquire needed props. 3. Organize and manage prop table(s) during rehearsals and production. 4. Return props at production end. 	
Make-up Artist/Hair Designer	<ol style="list-style-type: none"> 1. Coordinate production needs with director. 2. Inventory and maintain supplies. 3. Maintain cleanliness of makeup area and supplies. 4. Schedule actors for hair styling and makeup application. 	
Running Crew	Perform tasks assigned by the stage manager. (Ex: movement of set pieces, changes of costumes, etc.)	

Duties of the House Manager

Rehearsal & Production

Topic	Action Step	Timeline
1. Curtain	Coordinate curtain openings with Stage Manager.	During performances.
2. Concession	Assure supply of soft drinks and communicate needs to the producer.	Throughout production.
3. Revenue	Keep revenue from concession in a secure location.	Following each performance.
4. Revenue	Submit revenue to box office manager.	End of production run.
5. Scheduling	Schedule ushers for each performance.	One week prior to opening.
6. Training	Train ushers to usher, serve as concession staff, and man the coat check.	Prior to each performance.
7. Maintenance	<ul style="list-style-type: none">A. Assure that restrooms, greenroom, and concessions are clean, supplied, and free of trash.B. Clean the auditorium after each performance.C. Empty wastebaskets into trash bins.	Following each performance.
8. Emergency Response	Coordinate emergency response (<i>Appendix D</i>) and complete Critical Incident forms (<i>Appendix E</i>), as needed.	During performances.

Duties of the Box Office Manager

Basic Function: To coordinate the activities related to the sale and distribution of tickets for each performance

Specific Tasks:

- A. Coordinate the training and scheduling of phone reservations and box office staff.
- B. Check online site to see who will need tickets printed for them. (This is done by looking at email on Participants Page in the SimpleTix Program. If it says cfpreservations@gmail.com, then use gray tickets. Only one ticket will be printed for all seats under that reservation name. (Ex: John Doe K-2-5.)
- C. Print all tickets before 7:00.
- D. Arrive at box office by 7:00.
- E. Arrange for and provide change for concessions, coat check, and walk-ins.
- F. Initiate computer start up and ticketing site to sell and/or print tickets for walk-ins or patrons who did not print their tickets.
- G. Calculate money at the end of the performance, since most tickets are done online.
- H. Go to the ticketing site and access the report of member tickets purchased.
- I. Maintain and print a tally of member tickets used and remaining for the reservations staff.
- J. Print report of attendees for each performance at the beginning of each performance. Give the report to the house manager.
- K. Complete the sales form indicating members, students, and paying adults. (*Appendix F*)
- L. Collect all money at end of each performance for deposit.
- M. Deposit money and take both the deposit slip and sales form results to Treasurer.
- N. Collect concession stand revenue and give to Treasurer at the end of the production run.

Duties of the Reservations Staff

Basic Function: To respond to calls related to the sale of tickets for each performance.

Specific Tasks:

- A. Answer reservation phone calls in the two weeks before the play opens through closing from the hours of 7pm-9pm Monday-Thursday and 2pm-4pm on performance dates.
- B. Coordinate the purchase of tickets through the ticketing website, using the patron's credit card information, as provided. Tickets **MUST** be paid for with the reservation. Walk-ins will purchase tickets at the Box Office.
- C. Handicapped seats will be reserved only for those with an identified disability. Handicapped seats will be made available to non-disabled persons if a performance is 100% sold out or if the seat is not sold fifteen minutes prior to curtain.
- D. Check the member ticket roster to confirm the patron has a membership and the number of remaining member tickets.
- E. Confirm the sale of the ticket with the patron.

Budgets and Expenditures

4.7 Expenditures Policy

All Directors will submit a budget to the Board of Directors for review and approval within one month of season approval. All expenditures associated with a show should fall within a line item of the budget. Any expenditures exceeding 10% of the total projected budget need to receive prior Board approval.

Footlight Players maintains charge accounts at a number of local businesses. A list of approved stores, whose management was approved of such accounts, is included in the handbook. (*See below.*) When signing a charge slip personnel must list the play involved.

All expenditures should be in keeping with the prior approved budget and require prior approval by the Director and/or Producer.

Qualifying cash expenditures with receipt will be reimbursed by the Treasurer. All receipts must be submitted to the Treasurer within two weeks of the close of production with the Reimbursement Form. Receipts submitted after such date, without prior approval, may not be reimbursed, depending on the availability of funds at the time of reimbursement request. Receipts received more than 60 days after the close of the show will not be reimbursed.

Footlight Players maintains charge accounts at the following local businesses:

- Buehlers
- Coshocton Lumber
- Auer Hardware
- Fisher Decorating Center
- Sprint Print
- Novelty Advertising
- Frontier Supply

Play Budget Summary Sheet

Date		
Play		
Director		
Producer		
Props		
Costumes		
Set Construction		
Hair/Make-Up		
Radio Advertising		
Green Room		
Printing		
Rights		
Royalties		
Scripts		
Opening Reception		
Other: Specify		
Total Estimated Costs		\$0.00
* Please try to keep production costs to less than \$2000.00.		
* Please get Board approval prior to:		
-making expenditures over \$2000.00.		
-soliciting businesses for monetary sponsorships or partnering for promotional purposes.		
-spending over 10% of the total budget.		

Appendix B

REIMBURSEMENT FORM	
PLAY	
Reimburse To:	
Address	
CATEGORY	AMOUNT <i>(Attach all receipts)</i>
Props	
Costumes	
Set Construction	
Hair/Make-Up	
Radio Advertising	
Green Room	
Printing	
Rights	
Scripts	
Opening Reception	
Other: Specify	
Total Costs	
<p>* All expenditures should be in keeping with the prior approved budget and require prior approval by the Director and/or Producer, * Receipts must be submitted to the Treasurer within 2 weeks of the close of production. Receipts submitted after such date, without prior approval, may not be reimbursed.</p>	

Treasurer Use Only:

Date Received	Date Reimbursed	Check #

* Please get Board approval before soliciting businesses for any monetary sponsorships or partnering for promotional purposes.

Show: _____

Cast Bio Form: (Information will be printed as space allows. Bios will be printed in third person.)

Name: _____

Hometown: _____

Occupation/Employer/ School _____

Previous On-Stage Experience with Triple Locks Theater: _____

Previous Backstage/Production Experience with Triple Locks Theater: _____

Previous Experience with Other Theaters: (Show/Location) _____

Special Interests: _____

Thoughts /Remarks About Character/ Show/ Experience: _____

Special Thanks: _____

EMERGENCY RESPONSE PLAN

The following provide plans of action to be implemented to insure maximum safety and protection for the theater cast, crew, and audience.

Responsibilities

The house manager should have access to the list of audience members and house workers. He is responsible for directing these people in an emergency and making sure they are all accounted for.

The stage manager should have a list of all cast and crew and is responsible for directing them in an emergency and making sure all are accounted for. (See provided form.)

Actions

GO HOME	This should be considered only if there is time for everyone to return <u>safely</u> to their homes.
LEAVE BUILDING	Orderly movement of evacuees to an area of safety outside the theater.
TAKE COVER	Take shelter in the shielded area within the theater staying away from glass and long expanded ceiling areas. The position is drop to knees, clasp both hands behind the neck, bury face in arms, make body as small as possible, close eyes, and cover ears with forearms.

FIRE

Fire Within Theater Building

+ Call 911

+ LEAVE BUILDING House Manager and Stage Manager will announce there is a fire and evacuate the areas of their respective responsibility in an orderly manner.

+ Maintain control of the cast and audience at a safe distance from the fire and fire-fighting equipment.

+ Keep access roads open for emergency vehicles.

+ Determine when or if GO HOME should be implemented.

Fire Near Theater

+ LEAVE BUILDING If fire poses an immediate threat to the people in the theater, evacuate.

+ Determine the need to evacuate the grounds and GO HOME.

TORNADO OR SEVERE THUNDERSTORM

+ Keep radio on and tuned to WTNS

+ If a Tornado Warning is issued the cast, crew, and audience should TAKE COVER and account for all persons in the theater.

+ Wait for "all clear" on radio before returning to the auditorium or leaving the theater.

+ If tornado strikes the theater, call 911 and check for possible injuries.

BOMB THREAT

+ The person who receives the call should attempt to obtain from the caller

- the location of the bomb,
- time of possible detonation, and
- the identity of the caller.

- + Call 911.
- + LEAVE BUILDING **without** giving the reason for evacuation.
- + Caution everyone to not pick up any strange object.
- + Do not return to the theater until it is declared safe by the sheriff's office or fire department.

Personnel Checklist

(Stage manager checks off people present at each performance so that all people backstage can be accounted for in the event of an emergency. Includes light and sound crew, stage crew and cast members.)

Production Dates

Names									

**Coshocton Footlight Players
Critical Incident Reporting Form**

Date		Time:	
Name of Injured Person			
Address			
Phone Number	H:	C:	

Where did the incident occur (Be specific to area, which room, etc.):

Type of incident	Physical		Property Damage		Other	
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Describe incident in detail:

What Action was taken? Describe in detail:

Remarks by the injured party:

Witnesses to incident

Name	Phone number

Name of Person Reporting Position Date

For Board of Directors Use Only:

Date Reviewed	Disposition	On-Going	Resolved
Action Steps			
Board President Signature			
Date			

