

PRODUCER

The producer is responsible for seeing that every aspect of the Director's vision has been addressed. The producer is responsible for securing items and personnel needed for a successful production. The producer does not personally have to attend to every item just insure that it has been delegated and check that everything is getting accomplished.

FOLLOWING AUDITIONS

Provide a cast list to the Patio Playhouse Office [Gretchen Pili] and to Patio Playhouse website [Judy Conlon].

7 WEEKS PRIOR TO PRODUCTION OPENING

4) Obtain cash advance for expenses if necessary from Treasurer (Peggy Schneider).

6 WEEKS PRIOR TO PRODUCTION OPENING

5) Photo call – action shots in costume and head shots if desired. All pictures displayed are the property of Patio Playhouse. Cast copies can be arranged through the photographer.

6) Check that Director has seen and approved the graphic design

7) Check that the PR Coordinator has prepared a press release and that it has been approved by the Director.

8) Remind Director to give judging information to the ACT Representative (Miranda) for creation of the judge's packets

5 WEEKS PRIOR TO PRODUCTION OPENING

9) PR Coordinator, General Manager, Treasurer, and Producer check advertising copy.

10) Fliers, posters, quarter sheet to copier

11) Comps and two fers **PRINTED**

12) Director and PR Coordinator choose photos for printing for media and display window. Make sure they are labeled correctly.

13) Check on progress of costumes, set, props, sound, program

14) Make sure a complete crew has been recruited and knows when they are scheduled to work

4 WEEKS PRIOR TO PRODUCTION OPENING

15) Collect biographies from cast and director.

16) Get Director's Notes for the program

17) Get Special Thanks list (people, businesses, other theaters that designers have borrowed from, for example props, set pieces, set decorations, trained dogs or parrots ☺)

18) Get this info to person creating the program. Usually that is either the Producer or the PR Coordinator but the Director may have designated someone else or someone may be helping the PR Coordinator. This can happen sooner as information becomes available.

19) Make sure photos and pres release have been released to the media.

20) Continue to check on progress and set up work parties if needed for costumes, set, props, sound, etc.

3 WEEKS PRIOR TO PRODUCTION OPENING

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21) Continue to work on costumes, set, props, sound, lighting, program, etc.

2 WEEKS PRIOR TO PRODUCTION OPENING

22) Distribute comps (2) and two fers (2) to cast and crew. Cast and crew comps may only be used during the first two weekends of the production run.

23) Check that judge's packets have been created for both ACT and Patio judges. Contact ACT rep to confirm.

24) Proofread the program

25) Continue to check on progress or and set up work parties if needed for costumes, set, props, etc.

26) After proofreading check that program has gone to the copier.

1 WEEK PRIOR TO PRODUCTION OPENING -- REMAIN CALM!

27) Check to be sure that set, costumes, etc are finished and props are gathered and set up backstage. Costumes are identified and on racks backstage.

28) Attend technical rehearsals. Give input, provide assistance.

29) Create a Call Board or check that one has been created. Includes how to contact cast and crew and provide check off that each individual has arrived. All cast and crew are expected to be in the theater 1 hour before curtain unless special arrangements have been made with the director.

30) Look for details that may have been overlooked... Was the floor painted? Has the box office received an account chair count? Is the concession stand well stocked? Is there water in the dressing room? Is the backstage speaker working? Etc

31) Have all work materials and other items not directly related to this production's operation been put away so backstage area is safe and uncluttered?

32) Purchase food for opening gala

33) Check with Secretary or designee to insure each night of production has a DOD and box office person; check with Angels Committee to make sure concessions will be manned and tickets will be collected.

34) If no one else has done so, arrange for a Closing Strike Party.

FINAL DRESS REHEARSAL (day before opening, Invitational Dress)

35) Be sure that programs have been picked up from the printer.

36) Fold programs and ad any inserts like Applebee's, or alternate cast, etc.

37) Check reservation status for first weekend

OPENING NIGHT

38) Be prepared to help with any last minute challenges

RUN OF SHOW

1) Be sure Dressing room is being kept clean (by the cast)

2) Encourage proper care of costumes and props. Touch base regularly with cast, Costume Designer, properties Manager and stage Manager to make sure these items are being well maintained and cleaned.

3) Check on program supply

END OF SHOW'S RUN

1) Attend strike

2) Check to see that all props, lights, furniture, and set materials (like flats and platforms) have been returned to proper locations. Hint: right in front of the annex roll up door is

NOT the proper location for any of these materials.

3) Closing Strike Party

WITHIN 1 WEEK OF CLOSING

1) Return all borrowed items / Check to see that designers have returned borrowed items

2) Check with costumer to make sure all costumes have been laundered and returned to proper place in the annex. Hint: there proper place is not an unmarked box on the floor behind something else.

3) Close out the show's finances. Return to the Treasurer any advance funds remaining. Fill out Production Balance Sheet. Remember to include receipts. Indicate who spent the money and why (set versus props, lights versus costume.), and include address to send the reimbursement check(s) if any one needs to be reimbursed for expenses. Give all this information to the Treasurer.

AWARD BANQUETS

1) When the nominations for ACT Awards are announced, usually in June, notify cast and crew. Encourage attendance.

2) When nominations for Patio Awards are announced, usually in July, notify cast and crew. Strongly encourage attendance.