

PRODUCTION PACKET
(Artistic Manager)

When Directors, Producers, and productions have been chosen for the upcoming season the following information [found in either the Procedures Manual or in this Producer’s Packet] should be given to each Director and Producer to better equip them to organize the production and better understand the workings of Patio Playhouse.

ASSISTANT TO THE DIRECTOR.....	Production packet page 2
AUDITIONS.....	Production packet page 2
AWARDS JUDGING GUIDELINES.....	See Procedures Manual
COSTUME DESIGNER.....	Production Packet page 3
DIRECTOR.....	Production Packet page 3
DIRECTOR LETTER.....	Production Packet Appendix V
LIGHTING DESIGNER.....	Production Packet page 4
PERFORMANCES.....	Production Packet page 5
PHOTO CALL.....	Production Packet page
PRODUCER.....	Production Packet pages 6 to 9
PRODUCTION STRIKE.....	Production Packet page 9
PROPERTIES MANAGER.....	Production Packet page 10
SET DESIGNER.....	Production Packet page 10
SOUND DESIGNER.....	Production Packet page 11
SPECIAL EFFECTS DESIGNER.....	Production Packet page 11
STAGE MANAGER.....	Production Packet page 12
THEATER RULES.....	Production Packet page 13

Also the following forms should be supplied [found in either the Appendix or in this Producer’s Packet]

AUDITION FORMS.....	Production Packet appendix I
AWARDS JUDGING BALLOTS.....	see ACT rep
COSTUME MEASUREMENT FORMS.....	Production Packet appendix XV
PRODUCTION BALANCE SHEET.....	Production Packet appendix XI
PROGRAM INFORMATION.....	Production Packet appendix XII
PROGRAM BIOGRAPHY FORMS.....	Production Packet appendix X
LENDING AGREEMENTS.....	Production Packet appendix VIII
SHOW BUDGET.....	see Treasurer
SOLICITATION LETTER.....	Production packet appendix XVI

It is suggested that a meeting be set with all Directors and Producers, if possible, to go over and review this information and discuss Patio playhouse methods of operation. If this is not possible it needs to be handled on an individual show basis by the Artistic Manager and Technical Manager.

ASSISTANT TO THE DIRECTOR (Artistic Manager)

page 2

This position is under the supervision of the Director. Duties may be incorporated with those of the Stage Manager.

- 1) Meet with the Director prior to auditions to determine the exact capacity of this position.
- 2) Attend auditions. Assist auditioners and the Director with the paperwork.
- 3) Assist the Stage Manager to set up rehearsal space before rehearsal events.
- 4) Keep rehearsal space and the entire theater neat and orderly. Notify House Manager of any special concerns.
- 5) Hold books and take notes for the Director [may be referred to as “Rehearsal Secretary”]
- 6) Attend all rehearsals
- 7) Assist the Director as required

AUDITIONS (Artistic Manager)

The success of the auditions is primarily the responsibility of the Director. Auditions should be well planned so that all in attendance will feel comfortable and welcome, particularly those who are new to Patio Playhouse. They should begin promptly as scheduled. A copy of the cast descriptions, a tentative rehearsal schedule, audition forms [appendix I], water and a supply of pencils should be available for the auditioners. Some Directors may want to take polaroids, if so the Director will need to supply the camera and film.

Patio Playhouse absolutely does not pre-cast. If pre-casting should be required, for some reason, that casting must be approved by the Board before the auditions are scheduled. Otherwise, it is the Directors decision as to how the auditions are organized and run. It is strongly recommended that the Director indicate to auditioners the basic criteria used in the selection process. Especially for Youtheatre, it needs to be clear whether all auditioners will be cast or if some specific performance criteria are required. The Patio Playhouse Mission Statement indicates we are a learning facility as well as a performance driven organization. Directors are encouraged to look for performers who may not be “polished” performers but who show potential for excellence with coaching. Patio Playhouse is a community theater. Directors are encouraged to consider non-traditional actors/actresses for all roles. Disabilities, ethnicity, sex, height, weight, etc. should not immediately eliminate any candidate from any role. However, the Director has the final say regarding casting. If the Director chooses to discuss the merits of potential cast members with others on the production crew those discussion are most definitely not to be shared with auditioners or their families. Directors should take measures to keep their comments, written notes, and other indicators of evaluation confidential. Patio Playhouse is an organization where everyone should feel accepted for what each individual has to offer.

COSTUME DESIGNER

page 3

(Wardrobe Coordinator) This position does not have a full-time board member at this time but Arlene Darden is available as an Advisory Member for consultation and Chairs the Costume Committee.

This position works under the supervision of the Director and the Producer.

- 1) Met with the Director prior to auditions to discuss concepts, period and styles for all costumes and all characters in the play.
- 2) Attend Read-through to obtain measurements of all cast members or arrange for another date to schedule measuring. See "COSTUME MEASUREMENT FORM" Appendix XV
- 3) Make rehearsal costumes available as soon as possible if movement in the costumes is a strong factor. For example, provide rehearsal skirts if women are wearing long gowns. Heels might be a factor. These do not need to be the actual costumes, just something to give the cast a sense of what to expect.
- 4) Check with the Producer for amount of budget allotted to costumes. Determine how receipts will be handled. No matter what the budget may be spend as little as possible as funds are never abundant.
- 5) Pull, borrow, rent or build all needed costumes by the Director's deadline.
- 6) Organize costume crew as needed to assist in building, pulling or altering costumes. Recruit, if needed, any crew needed for the run of the show to assist with costume changes.
- 7) It is wise to check with the cast for any personal garments they might be able to contribute.
- 8) Attend rehearsals periodically to check on costume changes, additions, or deletions and to fit costumes as needed.
- 9) Keep a thank you type list of all individuals who have contributed to costumes for mention in the program.
- 10) Advise cast on make-up and hair styles. Recruit personnel to assist if needed and possible.
- 11) Participate in strike after the final performance:
 - a) Remove all costumes from the dressing room
 - b) Launder costumes within one week of final production and return them to the Patio Playhouse Annex or to individuals from whom they were borrowed or rented.

DIRECTOR

(Artistic Manager)

The Director is ultimately responsible for every facet of the production. Each Director should receive a copy of this Production Packet and the Directors Letter [Appendix V]. Authority may be delegated but not responsibility.

- 1) Contact the Graphic Artist (currently Judy Conlon) prior to auditions to discuss concepts for the production's artwork.
- 2) Set up a Production Staff with the help of the production's Producer and the Artistic Manager. Have a Production Staff meeting prior to auditions to set up pertinent deadlines, discuss concepts and challenges, and to delegate authority.

3) Provide a detailed rehearsal schedule to the Artistic Manager for approval. Resolve any calendar conflicts with the help of the Artistic Manager and the General Manager.

4) Go over the budget with the production's Producer. Resolve any conflicts with the help of the Treasurer and General Manager. Funds can be moved from one row of expenses to another but plan to STAY WITHIN THE OVERALL BUDGET.

5) Keep in mind that this is a community theater, everyone is a volunteer, everyone's time is important. Insure that rehearsals start on time and that rehearsal time is well used.

6) Past experience has proven the desirability of having a prompt book, with floor plan and basic blocking, prior to the first rehearsal.

7) For musicals, oversee the rehearsals conducted by the musical Director and Choreographer.

8) The Director is responsible for providing scripts to the technical crew which reflect blocking, line cues, and other relevant information.

9) No extra performances will be scheduled without first securing approval from the General Manager, Artistic Director, cast and crew.

10) It is the Director's responsibility, through the Producer, to be certain that the Production Staff is carrying out their responsibilities and deadlines will be met.

11) Always contact the artistic Manager if there is a challenge with staff, behavior, materials, etc. Do not let things get out of proportion before doing so.

LIGHTING DESIGNER

(Technical Manager)

This position is under the supervision of the Technical Manager, the Director and the Producer.

1) Meet with the Director prior to auditions to discuss concepts, basic lighting, and any special lighting needed for the production.

2) Check with the Set Designer on set color and construction. Check with the Technical Manager for facility capabilities and supply resources.

3) Design and hang lights for the Director's approval by the scheduled deadline date.

4) Recruit a light operator or operators to run lights during all performances and the rehearsals the week prior to opening. Keep names of people who have contributed to the lighting for program purposes.

5) Understand the operational procedures of the patio playhouse lighting system. Arrange to meet with Rick Ashcroft if necessary before designing the production's lights.

6) Train any additional staff and insure that lighting board and other equipment will be turned completely off after each rehearsal, work call, or performances.

7) Train any additional staff and insure that prior to performances or dress rehearsals dimmers and other equipment will be turned on and checked for performance levels. Check that all instruments are in working order and focused correctly.

PERFORMANCES

(General Manager)

Standard Patio Playhouse performances are Friday and Saturday nights at 8:00 P.M. and Sunday matinees at 2:00 P.M... Youtheatre evening performances begin at 7 P.M.

Special performances may be booked through the General Manager, in that a group may buy the house to use as a fund raiser, employee appreciation night or some other cause. This would be possible for any one Thursday night after the production opens. Check with the general Manager for specific information.

The Thursday night prior to opening night is traditionally an Invitational Dress Rehearsal to begin at 8:00 P.M. The cast and crew and theatre staff may invite friends, relatives, etc, to see the show with no charge involved. The Director may provide guidelines but should make any limitations, conditions, or concerns clear to the above mentioned individuals well before that Thursday.

See Rental agreement Appendix XIII

Each production will run for five consecutive weekends (two to three weekends for Youtheatre productions). Extensions may be possible subject to audience demand, the availability of the cast and crew, prior commitments of the theater facility and approval of the General Manager and Artistic Manager.

Youtheatre may also provide a number of "In School" performances for area classes. The schedule is variable.

PHOTO CALL

(Public Relation Coordinator/Director/Artistic Manager/Costumer)

Six weeks before opening the Public Relations Coordinator should set up a Photo Call with all the cast members. The goal is to create media friendly photographs to use in newspapers and display windows. Try to show pivotal characters, emotion filled scenes, lots of action and other elements that will encourage the media to use the photos. Include copy information about each scene photographed and about the individual actors involved. Play up any connections to the community

PRODUCER

(Artistic Manager)

page 6

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.

Detailed Checklist follows beginning 18 weeks before production opens;

10 WEEKS PRIOR TO AUDITIONS

- 1) Get audition information from Director and desired audition dates
- 2) Check with Artistic Manager to verify that scripts have been ordered
- 3) Check with artistic Manager to make sure theatre is available on audition dates or arrange for an alternate location. Patio is the preferred location if t all possible.
- 4) Make sure Public Relations Coordinator has information to send out to publications

8 WEEKS PRIOR TO AUDITIONS

- 5) Hold a Production Meeting with Director, Assistant Director, Producer, General Manager, Technical Manager and Artistic Manager to discuss budget, crew, and any special production needs.

5 WEEKS PRIOR TO AUDITIONS

- 6) Request audition Mailing Labels from Office Chairperson (Gretchen Pili) and determine how many audition notices will need to be printed
- 7) Copy audition notices. Make sure Non profit US Postage Paid square is on upper right corner and Return Service Requested under the return mail on the right side.
- 8) Prepare notices for bulk mailing, organizing a mailing party is recommended
- 9) Check that Publicity Coordinator has sent audition notices to publications

4 WEEKS PRIOR TO AUDITIONS

- 10) Last chance to check that items 6 through 9 have been accomplished.

3 WEEKS PRIOR TO AUDITIONS

- 11) Bulk Mail audition notice (can be done earlier if they are ready)
- 12) Production meeting; to set photo dates, and discuss design process; including Director, Producer, Assistant Director, Set Designer, Costume Designer, and Stage Manager.

AUDITIONS

Help set up the audition room, with water, audition forms, stapler, pencils, Polaroid camera if needed, tables, signs on theatre doors and scripts or sides.

FOLLOWING AUDITIONS

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

8 WEEKS PRIOR TO PRODUCTION OPENING

page 7

At first read through.

- 1) Distribute scripts, copy of theatre rules, information about patio membership, information about ACT membership, and biography forms.
- 2) Check that Cast List with addresses, emails, pagers, telephone numbers etc. is done or being created.
- 3) Provide Costume Measurement forms and get sizes if Costumer is present.

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 (Judy Conlon)
- 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 (Peggy Schneider) 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

page 8

- 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

page 9

- 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.

PRODUCTION STRIKE

(Technical Manager)

It is the responsibility of the Stage Manager, Director and Producer to oversee the cast, crew and other Production Staff to assure that the strike after the final performance is completed per the following guidelines:

Clear the stage

- 1) Clear the stage completely, unless instructed otherwise by the Director of the next production.
- 2) Break down everything except platforms, step units and other significant "piece" items.
- 3) Discard unusable materials and return useable items to the annex.
- 4) Check any items that are not Patio Playhouse property. Set these items aside and report any damage to the Producer. All borrowed items must be returned within one week of the production close.

Clear the dressing room

- 5) Clear all prop shelves of props used in the production.

6) Clean all props and return them to their proper place in the annex. Hint: the proper place is not in an unlabeled box under a table.

7) Remove all show specific items from both refrigerators. The small refrigerator in the dressing room should be completely empty after the strike. Unplug the small refrigerator to save on electric costs.

8) Return any borrowed props within one week of the show closing.

9) Remove all costumes from the dressing room.

10) Sort costumes, launder and return to the proper place in the annex within one week of the performance. Hint: costumes also do not belong in an unmarked box under a table.

11) Launder and return any borrowed costumes within one week of the show closing.

General appearance

12) Clean all common areas. Vacuum lobby and dressing room. Sweep the stage. Check for soiled chairs. Clean the floor under and around the chairs.

13) Clean the kitchen thoroughly including, counters, refrigerator, coffee pots, etc.

14) Take out the trash.

It is suggested that the cast and crew and other participants be divided into teams to work in the various areas.

PROPERTIES MANAGER

(Technical Manager)

This position is under the supervision of the Director, producer, and stage Manager.

1) Meet with the Director prior to auditions to go over initial props list and set pieces and discuss any special or challenging props.

2) Make working props available for rehearsals as soon as possible. These might not be the actual props used in the show, just something for the cast to work with.

3) Attend rehearsals periodically to check on any props which may be changed, added or deleted.

4) Organize a props crew, if desired, to borrow, build, or buy all needed props, set pieces and set decorations. **DO NOT EXCEED THE BUDGET!!!** Have a deadline and stick with it.

5) Keep a list, for the program, of all people, businesses, etc. who have contributed to props.

6) Keep receipts for any purchases for reimbursement from the Producer.

7) Recruit, if desired, a running crew to set props before, during and after each performance, including all dress rehearsals.

8) Organize strike of prop related materials after the final performance.

a) Clear all prop shelves of props used in the production.

b) Clean all props and return them to their proper place in the annex. Hint: the proper place is not in an unlabeled box under a table.

c) Remove all show specific items from both refrigerators. The small refrigerator in the dressing room should be completely empty after the strike. Unplug the small refrigerator to save on electric costs.

d) Return any borrowed props within one week of the show closing.

SET DESIGNER

(Technical Manager)

page 11

This position is under the supervision of the Director, the Technical Manager, and the Producer.

- 1) Meet with the Director prior to auditions to go over set pieces, staging effects, scenes to be created.
- 2) Have model or drawings of set ready for the Director's approval by the designated deadline date.
- 3) Keep receipts for all expenses and provide cost estimate to the Producer before purchasing materials. All reimbursed materials become the property of Patio Playhouse.
- 4) Recruit, if desired, a running crew to set pieces during performances, including all dress rehearsals. Keep a list of all people who have contributed to the set design or stage crews for program purposes.

SOUND DESIGNER

(Technical Manager)

This position is under the supervision of the Director, the Technical Manager, and the Producer.

- 1) Meet with the Director prior to auditions to go over all sound effects and music to be used in the production.
- 2) Have sound effects (on CD preferred but tape can be used) ready for the Director's approval by the designated deadline date.
- 3) Keep receipts for all expenses and provide cost estimate to the Producer before purchasing materials. All reimbursed materials become the property of Patio Playhouse.
- 4) Recruit, if desired, a running crew to operate special effects during performances, including all dress rehearsals. Keep a list of all people who have contributed to the special effects for program purposes.
- 5) Secure sound station after every performance and rehearsal.

SPECIAL EFFECTS DESIGNER

(Technical Manager)

This position is under the supervision of the Director, the Technical Manager and the Producer.

- 1) Meet with the Director prior to auditions to determine what, if any, special effects are required.
- 2) Prepare special effects to be operational for the Director's approval by the designated deadline date.
- 3) Check with the Technical Manager in regard to set requirements, facility capabilities and resource supplies, and city ordinances.
- 4) Keep receipts for all expenses and provide cost estimate to the Producer before purchasing materials. All reimbursed materials become the property of Patio Playhouse

- 5) Work with the Stage Manager in the implementation of the special effects.
- 6) Recruit, if desired, a running crew to operate special effects during performances, including all dress rehearsals. Keep a list of all people who have contributed to the special effects for program purposes.
- 7) Be responsible for the final striking of all special effects following the final performance.

STAGE MANAGER

(Technical Manager)

This position is under the supervision of the Director, and may be combined with the duties of the Assistant to the Director if desired.

- 1) Meet with the director prior to auditions to establish exact authorities and assist with the rehearsal schedule.
- 2) Maintain sign in list for rehearsals and performances. Telephone those who are late and unexcused.
- 3) Make sure stage or other rehearsal space is set up for performances or scenes which are to be rehearsed. Be responsible for keeping these areas clean. Organize cleaning crews to keep dressing room and backstage areas clean during performances.
- 4) Lock the theater, or rehearsal space, and turn out lights and air conditioning at the end of each performance or rehearsal. Make sure night lights, exits and other safety features are operating. Make sure all electrical appliances other than refrigerator and air filter are turned off. Make sure the refrigerators and air filter are turned on. Make sure anything of significant value (headsets, jewelry, guns, etc.) has been placed the office and the office is locked.
- 5) Make sure the cast and crew are aware of the Theater Rules and enforce them.
- 6) Check props, lights, set pieces, special effects, etc. prior to each performance to assure they are present and in good working order.
- 7) Turn on air conditioning system, if needed; prior to each performance early enough to provide for comfort by the time the doors open to cast, crew and patrons.
- 8) If needed, distribute headsets to appropriate personnel prior to each performance and all dress rehearsals. Afterwards lock them in the office. If headsets are not to be used the following day, remove batteries and store them in the refrigerator.
- 9) Give necessary time cues to the cast and crew prior to each performance. Advise the Director on duty when ready to open the house. Try to open at least 30 minutes before scheduled start time of the production. Check again with the Director on Duty two minutes before starting the show.
- 10) During the show give warnings and cues to cast, crew, and the Director on Duty.
- 11) During intermission, check with the Director on Duty for audience status. Keep intermission as close to the allotted time as possible.
- 12) Two minutes prior to show start and two minutes before the intermission ends “flash” the house lights or cue the light operator to do so.
- 13) Attempt to keep audience members and any other unauthorized persons out of the dressing rooms and backstage areas. Encourage cast to remain backstage. Unless the director has

requested otherwise cast should remain in the dressing room until the day's show has ended and they have changed into their street clothes.

14) Responsible for the entire running of the show, start to finish, from the first performance to the last.

15) Report any challenges to the Director, The Director on Duty, the Artistic Manager, or the General Manager, as applicable.

16) Organize strike after the final performance with the Producer and Technical Manager and cast and crew. See Production Strike.

17) Assist the Director in any other way as may be mutually determined.

THEATER RULES

(Artistic Manager)

The following are a few items which must be enforced in the operations of the Playhouse, in addition to what common sense would dictate.

1) Liquor or other recreational drugs are not allowed in the theater during performance or rehearsals. Wine and beer may be served during parties and during after glows after performances. Any remaining liquor must be removed from common areas before the next rehearsal or performances. Liquor clearly labeled as belonging to a Board Member may be kept for a limited time, not to exceed one week, locked in the office.

2) No one is allowed backstage, except the cast and crew during a performance. Any urgent communications will be conveyed through the Stage Manager.

3) The telephone in the Box Office is for theatre business and emergency calls only. Individuals needing to make personal calls (for transportation and the like) who do not have access to a personal cell phone or other communication method must ask permission from the Director on Duty to enter the Box Office.

4) The cast and crew are expected to enter the stage before the Box Office opens, typically 45 minutes before show time. Once in costume the cast should not leave the backstage area – subject to Director's discretion.

5) EVERYONE is responsible for the cleanliness of the theater facility. Extra efforts should be made toward keeping the entire theater facility clean and in order.

6) During the week prior to opening water will be made available to the cast and crew backstage. The water will be stored under the props table. Warm water may be exchanged for cold water or for other beverages from the concessions supply. This exchange must occur without the patrons seeing cast members in costumes. All other items must be paid for, a can is provided in the kitchen refrigerator for this purpose.

7) Recycled materials are part of our revenue. It is also environmentally sound to recycle. EVERYONE is expected to recycle materials as much as possible. If containers are not recycled and/or materials are disposed of that still contain fluids the water privilege will be suspended for that production.

8) The kitchen refrigerator is first and foremost for our patrons concessions. If the production props requiring refrigeration exceed the capacity of the dressing room refrigerator then coordinate with the Concession Coordinator to find space in the kitchen refrigerator. Unlabeled, unknown materials will be thrown away.

9) Any challenges between individuals at any level of the theater hierarchy will be handled in a civilized manner. No violence of either a physical or verbal nature will be tolerated. The Director may elect to dismiss a cast or crew member if harmony cannot be maintained.