

Pukekohe Light Opera Club (PLOC)

PO Box 413, Pukekohe

PRODUCTION MANUAL

Gratefully amended from the original source of MIT's Gilbert & Sullivan Production manual

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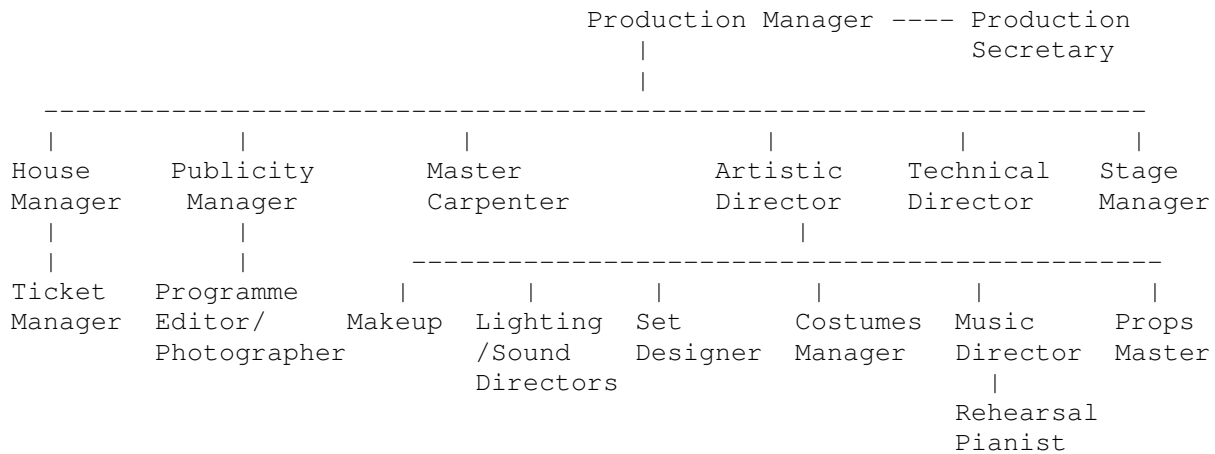
1. The Production Manager's Job

The Production Manager coordinates all aspects of the production. All participants in the program, including the directors, answer to the Production Manager, who in turn answers to the PLOC Committee. The Production Manager should always keep the following three principles in mind:

- Communication
- Accountability
- Group identity

1.1 The Production Team

The Production Manager is in charge of all production staff and reports to the Committee. The production team is generally composed of positions in the following hierarchy however this may be expected to vary from show to show:



As different people come to the group with different ideas about hierarchy it is the Production Managers role to make sure that everyone knows who they should report to.

As much of the production staff as possible should be in place before rehearsals begin. It is extremely desirable to encourage interested but inexperienced people to accept an apprenticeship position in which they work under the guidance of an experienced production team member. Not only does this lessen the load of the actual position holder, but it allows more people to be trained in the workings of theatre in general and PLOC in particular, which in turn provides a larger pool of people to draw from in the future.

Production team meetings are important as a way of maintaining communication among the Production Manager and members of the team. A minimum of one meeting a month is recommended, with more as production week approaches. Production team members must report to the Production Manager and understand that they should approach him/her with concerns as soon as they occur.

In an environment where everyone is more or less a volunteer many have their own ideas about how a job is to be done. The Production Manager needs to be aware of this and set deadlines which allow for things to be reworked if not completed.

One of our production managers recently commented "one of the things I have found most challenging on the production side at PLOC is people who take on a task but set their own rules about what they will and won't do, leaving me to chivvy them or make other arrangements".

1.2 Terminology

There are a large number of theatrical technical terms or jargon. Rather than attempt to enumerate them in this document which is already getting 'bigger than BenHur' readers may wish to use the web.....

An excellent online dictionary can be found at:

<http://www.theatrecrafts.com/glossary/glossary.shtml>

1.3 Interactions with directors, cast/crew/orchestra, and PLOC Committee

Part of the Production Manager's job---in fact, a condensed description of it---is to realize the artistic concepts of the stage and music directors. Thus, it is extremely important that the Production Manager maintain close communication with the directors at all times, and ensure that relevant information is relayed to those production staff members who have a direct role in this artistic realization (e.g. the set designer, costume designer, lighting designer). Directors should be invited to production staff meetings when appropriate, and the Production Manager should attempt to attend as many rehearsals as possible. If disputes arise among the directors, production staff, or cast/crew/orchestra, it is the Production Manager's responsibility to resolve them and to report any incidents to the PLOC Committee.

Many processes will be facilitated by setting up a sub committee to deal with issues rather than the production team as a whole.

The Production Manager should endeavour to become acquainted, at some level, with all members of the production team. He/she should get to know the cast and attend rehearsals often. The cast must know that the Production Manager is the person who runs the show and the person to whom all concerns should be relayed. This respect and trust can be attained only by achieving a level of familiarity and mutual consideration. Likewise, the Production Manager should work to ensure that production crew, lighting crew and orchestra members feel as though they are as much a part of the production as the cast; a special effort should be made to welcome and appreciate them, as they are far too often overlooked. All cast, crew and musicians should be given a list of the production team with their contact details.

Close communication between the Production Manager and the PLOC Committee is a necessity for a smoothly run show. The PLOC Committee is prepared to offer any assistance necessary in terms of finding production staff members, set and lighting crew, or simply to clarify aspects of PLOC that may be unfamiliar or unknown. Attendance at the monthly PLOC Committee meeting is recommended; during these meetings, the Production Manager should report on the progress of the show---including rehearsals, set construction, and other production considerations---and relay to the Committee any concerns. If the unfortunate situation should arise where the Production Manager is having difficulty interacting with someone, the PLOC Committee should be notified immediately. The job of Production Manager is a difficult one, and the PLOC Committee would like to make it as painless and rewarding as possible.

1.4 Budget and record keeping

Shortly after a Production Manager has been chosen he/she will call a production team meeting to determine a budget for the show.

The Production Manager and production Team should attempt to work out a rough budget and may negotiate with the PLOC Committee until a final number is agreed upon. If the Production Manager anticipates having to increase the budget, the PLOC Committee should be notified as soon as possible. A budget increase is not guaranteed and the Production Manager should not

expect approval for money spent over the budget unless it has been previously discussed with the PLOC Committee.

The following sample may be of assistance

EXPENSES	BUDGET	
<u>Performance Rights</u>		
Royalties	-\$5,500	
Freight	-\$300	
Script & Score Hireage	-\$1,400	
		-\$7,200
<u>Expenses</u>		
Artistic Director	-\$500	
Musical Director	-\$500	
Other	-\$1,500	
		-\$2,500
<u>Production Expenses</u>		
Set Construction	-\$3,000	
Costumes	-\$4,000	
Properties	-\$500	
Lighting	-\$2,000	
Make-up	-\$500	
		-\$10,000
<u>Publicity Costs</u>		
Advertising - C/News	-\$1,500	
- General	-\$1,000	
Radio	-\$500	
Programme	-\$1,600	
Printing - Fliers, Tickets etc.	-\$200	
		-\$4,800
<u>Front of House</u>		
Tea, Coffee, Sugar etc	-\$200	
Wine, Beer, Juice etc.	-\$800	
Liquor Licence	-\$55	
		-\$1,055
<u>Sundries</u>		
Stationery	-\$400	
Cast Catering	-\$100	
Photographs	-\$300	
Efpos	-\$300	
*Sweat Shirts	-\$2,000	
Power	-\$300	
Mugs	-\$600	
Dry Cleaning	-\$300	
		-\$4,300
Total Expenses	-\$29,855	
<u>Contingency Costs</u>		
	10%	-\$2,986
Total		-\$32,841
INCOME		
Programme Advertising		\$1,000
Programme Donations		\$1,000
*Sweat Shirts (Cast Catering)		\$2,000
Ticket Sales		\$32,102
Tea, Coffee Donations		\$400
Bar - Wine, Beer, Juice		\$2,000
Total Income		\$38,502
PROFIT		\$5,662
Number of seats	176	176
Average Price	\$16	\$16
Number of Shows	19	19
Occupancy		60%
		\$32,102.40
Adult \$22. Child \$10		

Once the individual budgets have been determined, the Production Manager should notify each production team member of the amount available to him/her. It is the Production Manager's responsibility to ensure that production team members are aware of and do not exceed their individual budgets. Just as all budget increases by the Production Manager must be approved by the PLOC Committee, all individual budget increases by the production team must be discussed with the Production Manager, who may shift around resources as deemed necessary.

Individuals may need advances against some of the individual budgets where purchases have to be made from suppliers with whom PLOC does not have an account. These should be assessed by the Production Manager on a case by case basis and arranged with the Club's Treasurer where appropriate.

The Production Manager should require receipts from purchases and expense forms to be completed. The Production Manager will authorise expense claims and pass them to the Treasurer for reimbursement. The Treasurer will assist the Production Manager by keeping a detailed record of all monetary transactions.

Ticket prices are also set by the production team but approved by the PLOC Committee. Traditionally, PLOC has divided audience members into the following three categories:

- Children 16 and under
- Members
- General admission

Members are given a discount voucher, typically for \$6, against ticket purchases.

It is also a good idea to offer group rates and whole house sales. In the past whole house rates have varied from 50%-60% of the full retail.

Following the close of the show, the Production Manager and Treasurer are expected to give to the PLOC Committee a written and complete report of show expenditures.

1.5 Progress Reporting and Reviews

The Production Manager is responsible for the show but should make regular reports to the executive committee on progress.

It should not be assumed that because a show is scheduled that it must therefore go ahead. It may not be possible to put on a planned show for example because suitable cast cannot be obtained or key roles such as the Musical Director cannot be filled. Early notice of such problems will help to ensure that the show does in fact go on.

The Production Manager and Artistic Director should review progress, if necessary with the Club President, at regular intervals and particularly:

- after auditions,
- before tickets go on sale,
- after the first full run and
- at any time there are concerns about the performance or capabilities of a principal or Production Team member

1.6 Things a Production Manager needs to know

The following section includes information specific to PLOC that is often overlooked, forgotten, or simply not known.

1.6.1. Theatre Reservations

Theatre reservations are handled by the Secretary. Ideally, the schedule is such that nothing needs to be done; in practice, however, there may be conflicts with other shows and the directors' rehearsal schedule.

Rehearsals are typically held Tuesday and Thursday, 7:00--10:00 pm and Sunday, 2:00-5:00 p.m., although this may of course be modified for the directors' tastes. Directors may often want to hold separate rehearsals (especially when orchestra rehearsals begin), for which extra space is required.

It is vital that the Production Manager liaises with the Secretary and the Production Manager of any other show that may be using the theatre at the same time to avoid conflicts

1.6.2. Contracts

Contracts would be most unusual, however, there must be a letter of engagement for any position on the production team where payment is anticipated e.g. director, rehearsal pianist and Musical Director would be usual) This letter should state, in simple terms, the Clubs expectations and the amount payable. Any conditions should be spelt out.

1.6.3. Musicians

Musicians in the orchestra are paid a fixed sum as a contribution to travel expenses and this should be agreed, in writing, with the MD. Scripts and Scores

It is generally a good idea to have a supply of vocal scores, scripts, music or whatever at the first rehearsal. These should be ordered several weeks in advance of when you want them, to be safe.

Problems have arisen with various versions of what should be the same script or score being provided. All scripts and scores should be checked for consistency.

Scripts and scores are lent to cast members and rehearsal accompanists. They must be returned unmarked and in good condition. Records of who has borrowed these should be kept. Technical crew will also require copies. Damaged scripts and/or scores may result in a charge to the individual concerned.

1.6.4. Naked Flames and Pyrotechnics

These are not permitted in any PLOC production as the various backcloths, curtains and costumes are not treated with flame retardant chemicals.

1.6.5. Set building, pack in, and strike

These are company efforts, and EVERYONE is expected to help out. This should be stressed from the beginning and included in the information given to auditionees. Working Bees are generally held on Saturday mornings but this will be varied to suit the requirements of the set construction team.

Strike and clear up will follow the closing night and the Production Manager will need to advise all cast and crew of the time.

1.6.6. T-shirts

When possible, T-shirts or other clothing are made for the show and sold to those involved in the production. When ordering numbers technical crew, Front of House (FOH) and orchestra should also be considered.

We have used xxxxxxxxxx in the past

1.6.7. Complimentary tickets (comps)

These are left to the discretion of the Production Manager.

Custom dictates that two tickets should be sent to each of the Theatre Clubs in our area of the Musical Theatre Federation

It is very highly encouraged that those who help out with the show but are not involved in the final performance (e.g. rehearsal pianists, production team members, set crew) be given a minimum of one complimentary ticket for themselves. Rehearsal pianists are generally offered two. Comps should have a requirement that they be used on off-performances, with "Opening Night" being the only possible exception.

(i.e. performances that do not occur on a Friday or Saturday evening) or closing night.

1.6.8. Tickets Sales

The Production Manager must agree the ticket sale commission with the Booking Office (Pukekohe i-Site).

1.6.9. Fire

A Fire drill must be held at least once during the final rehearsals. The Fire Service expects to be invited and adequate notice (at least 14 days at time of writing) must be given. An Evacuation Report must be completed and sent to the Fire Service. Full details are available at <http://www.fire.org.nz> including evacuation report forms

A fire safety sheet must be handed to all cast and both tech and FOH crew.

There is a comprehensive fire safety manual, all wardens need to familiarize themselves with its' contents. These are in the lighting box, Stage Manager position and in the FOH Kitchen

1.6.10. Safety

The PLOC Committee place the highest priority on personal safety

Everyone working on the production needs to be told and to understand their responsibility in this regard.

OSH sets out a number of steps that can be taken to help keep people safe.

In particular, these steps focus on:

- providing and maintaining a safe working environment, particularly by identifying hazards and managing them
- providing and maintaining facilities for the health and safety of persons at work;
- ensuring that plant, machinery and equipment in the place of work is designed, made, set up, and maintained to be safe for persons at work;
- ensuring that systems of work do not lead to persons being exposed to hazards in or around their place of work;
- providing people with good information about the hazards that they may come across in their workplace;
- providing people with good training and supervision; and

- developing procedures for dealing with emergencies that might arise while persons are at work.

As well as our general duty to take all practicable steps to provide a safe working environment, the Act, sets out the duty on employees (and in this case, volunteers) to take all practicable steps to ensure their own safety and the safety of others at work;

Work info website www.workinfo.govt.nz contains a wide range of Fact Sheets, most of which have application to volunteers as well as employees.

1.6.11. Videos

Where possible, selected performances are videotaped for teaching purposes and shown cast or shown after the production. **The Production Manager must satisfy him/herself that no copyright legislation will be infringed by this.**

Some shows have been videotaped by Bob Gray or Tony Davison

1.6.12. Closing Night

Traditionally, the Club President comes on stage at the end of the final performance to say a few words. Presentations of Flowers are often made to principals, Artistic Director(AD) and the Musical Director (MD) at this point. However, because the patrons are still in the auditorium, it is best to keep this short.

Presentations of souvenir mugs and bouquets are generally made after the show. Alternatively, this could be done, coupled with a barbeque, between a matinee and the evening performance.

The Production Manager should delegate someone to make sure that appropriate presentations are purchased for directors and other key positions.

All behaviour at the party must be socially acceptable and anyone acting in a way that is deemed to be unacceptable will be asked to leave the premises.

1.6.13. Opening Night

We regularly offer a Gala Opening Night when we dispense drinks at no charge and have some form of supper during the interval. It is worth offering sponsors free tickets as a thank you for their support.

A few words of thanks may be appropriate at this point.

1.6.14. Performance

It is not a requirement for the Production Manager to attend the performances but if he/she does and wants to sit in the audience, he/she should pay for a ticket on one night (attending extra nights incurs no extra charge). The Production Manager should not be backstage unless required to perform another job. The Production Manager should remember that from the Technical Rehearsal to the end of the final night, the [Stage Manager](#) (SM) is in complete charge of the production.

1.6.15. Cast List

The Production Manager (or secretary) should maintain a contact list including names and phone numbers of the directors, production team, musicians and cast. This needs circulated to everyone involved in the production.

If sufficient team members have email addresses an e-mail list is an excellent way of maintaining communication.

1.6.16. Security

Problems with the security of property have been commonplace in the past. Cast and Crew must be warned of the issues (see the Stage managers Checklist)

2. Auditions and casting

Auditions are typically held at weekends, with an additional day for callbacks if desired by the directors. When dates have been determined theatre reservations should be confirmed (see 'Theatre Reservations' below) and audition accompanists should be found.

Publicity should begin well in advance; this includes placing ads in local newspapers and Curtain Call, emailing the PLOC News and Local Theatre News and sending flyers to the PLOC mailing list.

Show dates, determined in advance by the Production Manager, directors, and the PLOC Committee, should also be publicized as information for potential auditionees. (See the section on 'Publicity Manager' in this manual; much of the information is relevant to auditions as well as performances.)

Prior to auditions, various information sheets and forms should be written and photocopied. The directors may wish to provide show and character descriptions, including vocal ranges), as well as a tentative rehearsal schedule (although some directors choose to generate the schedule after cast members' conflicts are known). The PLOC Committee may also wish to distribute a sheet with general information about the group. Finally, auditionees should be asked to fill out an audition form with various biographical and contact information as well as any other information (experience, special skills, etc.) the directors may wish to ask. In addition, the Production Manager should provide pens, scores from the show (so that auditionees can look over readings).

Auditions are staffed by the Production Manager, directors, and the production team; auditionees are greeted outside the audition room and enter one at a time or in groups as determined by the production team. Typically, the directors and one production team member (one who does not plan to audition) will remain inside the audition room, while the other production team members staff a table outside. The Production Manager may do either, often serving as a gopher and introducing auditionees to the directors.

Before entering the audition room, each auditionee should have a picture taken (often two or three people can be taken at once, and the picture cut into pieces) which is attached to the audition sheet given to the directors. The outside team members should talk to the auditionees to put them at ease and provide them with any requested information about auditions or the group.

PLOC is a membership based group. Consequently, when casting for a production, PLOC members shall be given preference over all other candidates for a given role, if they are capable of filling such a role. Casting will normally be done by the directors and the designated production team members. The Production Manager should be present to help. Notification of casting results is the job of the directors, Production Manager and production team.

2.1 Further Notes on Auditions

Auditions are usually at weekends but this is pretty much at the director's and production teams discretion.

Auditions may need to have an accompanist.

The directors should decide in advance how to run the auditions, and notify the production team and the Production Manager so that they can field questions from potential auditionees and publicize the auditions appropriately.

Items that should be brought--scores & show tunes and stuff for people to sing; audition forms; stapler, tape; camera/video camera (to video auditionees so the director can remember who is who). All stuff should be looked after and returned to the owners. Someone should be designated to keep track of things.

Info that needs to get to auditionees (ie, have at table): Performance dates; group info sheet--this should include group policies. Any directorial policies (like no glasses on stage).

2.2 Rehearsals

The Production Manager, directors, and production team should attend the first full-cast rehearsal (which should be early, if not the first) and introduce themselves. Those not directly involved with the show should make every effort to attend rehearsals and remain as visible and accessible as possible. It is imperative that cast members recognize the people who are running the show and the group and understand that they may approach them at any time with concerns. The same is true for orchestra rehearsals and set building sessions.

2.3 Membership

It is a PLOC requirement that all performers and crew should be financial members. There are simple procedures to deal with hardship available and such matters should be taken in confidence to the Secretary or President.

Dispensation is normally given for hard to get positions like musicians and technical crew

2.4 Reference Checks

Sadly some amateur (and indeed professional) players can cause problems with other cast, punctuality and other behavioural issues. A prudent step when casting principals who are not known to the production team is to consider making discrete reference checks with other clubs or organisations that they have worked with.

3. Director

The Artistic Director (AD) is responsible for the acting in a performance. He/she is the major creative element in a production and as such it is difficult to give advice on how to be a 'good director'. They run rehearsals and should decide as early as possible (at least a week in advance) when rehearsals are to be and which actors are required. This information must be communicated to the Stage Manager (SM) to make suitable arrangements, and must also be displayed on the Notice board, and e-mailed to the cast.

The AD should try to ensure that actors are given enough rest within the rehearsal schedule and that rehearsals should not continue late into the night. They have an input into the set design, lighting design, costumes, music etc. to achieve the overall creative effect desired and should communicate with the appropriate production team members. In doing this the AD must be prepared to compromise if funds, safety or practicality will not permit exactly what he/she wants.

Usually the AD's final rehearsal is the technical rehearsal. After the technical onwards, the SM should be in complete charge of the production there is often a lot more performance development to happen beyond the technical. Most AD's choose to attend each night of the production, in which case they should sit in the audience (payment is not necessary).

The AD should not be backstage at any time during the performance but may make constructive comments to the cast in the interval and after the show. It is PLOC policy that AD's have directing experience or have attended a directors training course.

It is advisable for the AD not to act in the play and PLOC insist that they do not play a major role.

4. Stage Manager

The duties of the Stage Manager (SM) vary greatly depending on the needs and desires of the AD, and should be made clear to all relevant parties before a relationship begins.

At the very least, the SM is expected to be present at all performances. He/she should arrive about 15 minutes before the earliest cast call to unlock the Theatre. The SM is in charge of the show once performances begin, and makes such decisions as when to open the house and start the performance. He/she communicates with the technical crew and calls all cues for lighting, sound, and cast entrances. The SM also organises the green room and maintains order backstage.

Ideally, a SM also assists with the production from the start. He/she should maintain a list of cast members' conflicts for the director. The SM should be present at every stage rehearsal.

At the beginning of each rehearsal, the SM should call the cast to order and phone unexpectedly absent members. During rehearsal, the SM should maintain order in the cast, and may be in charge of taking blocking notes for the AD. As production week approaches and the cast puts scripts down, the SM provides line cues when necessary.

Attendance also should be taken at music rehearsals, although attending the music rehearsals may be too large a time commitment. An assistant or co-stage manager (ASM) is a good person to have in charge of this; otherwise, the Music Director (MD) may take attendance.

The SM may also deal with discipline problems within the cast, as well as various administrative tasks relating to the cast. All performers should be encouraged to be responsible for the housekeeping of their area of the dressing room - hanging up of costumes, removal of rubbish

Backstage hygiene is an important issue as many shows have had issues with colds, viruses and illness. Someone (cast or otherwise) should be delegated each night of the performance to ensure that soap and paper towels are available at all wash basins and that dishes are properly washed and cleared away and that clean tea towels are available. This may be done either by an outsider or on a roster basis.

The kitchen facilities at the theatre have severe limitations. Wherever possible meals should be consumed prior to entering the theatre

Every time the theatre is used the daily checks of exits must be performed and recorded in the daily log book

In the absence of a SM, these things still need to be done! The duties are generally divided among the Production Manager, Technical Director (TD), and (during rehearsals) AD.

4.1 Checklist

4.1.1. Set

- Check that as the set is built it meets the demands on it for performance and that you and your team can make it work
- catches, bolts etc are within reach
- what should move does
- what should stay static does
- you have enough stage crew to make it work at performance

4.1.2. Rehearsals

- Attend enough rehearsals so you know the play inside out.

- Keep master script (known as the prompt book) It will contain any cuts or added lines, the directors blocking and the cue for lights, sound, scene shifts and any special effects
- Select and maintain rehearsal props (unless the Props Master is present). It is important that if the real prop is not available that something similar in size and weight is used.
- Keep a phone list of all actors and crew.

4.1.3. Dress Rehearsals and Performance

- During dress rehearsals and performances, SM has complete charge of the backstage area.
- Be first to arrive, approximately ninety minutes before curtain.
- Check ventilation or heating. Know who to call if you need to report a problem.
- Post sign-in sheet on call board, for actors and stage crew.
- Check in with house manager and wardrobe.
- Dry mop the stage.
- At one hour before curtain, check sign-in sheet to see that all are in.
- Have the cast and crew with disabilities sheet available and ready to take with the sign in sheet in case of a fire alert
- Run light and sound checks to make sure all equipment is working.
- Check with Props Master that all is where it should be and in good working condition.
- Set the stage. Check all furniture and set pieces are in the right place.
- Before half-hour call, clear the stage, close the curtain and call the pre-set cue for lights and pre-curtain call for sound.
- Tell the House Manager that the house is ready to open.
- Give the half hour call to actors. This is half an hour PLUS 5 minutes before curtain and their first call. Check the sign-in sheet again - all actors should be in.
- Give the fifteen minute call. This is fifteen minutes PLUS 5 minutes before curtain.
- Check all stage crew are in and everything is ready to go.
- Give five minute call. This is five minutes PLUS 5 minutes before curtain.
- Inform House Manger and lighting operator that you are ready backstage.
- Check all audience are in theatre - none in the 'loos'.
- When you get the "Go" from House and Lighting start the play. Work very hard to start on time.
- Try to stay in one place and let your ASM (Assistant SM) do all the running about. Your job is to always to be in control of the whole show.
- During performance call all cues for lights, sound and actors.
- Continue to give calls (warning and "places please") during both intervals.
- Liaise with House Manager to keep intervals to time.
- After performance, check with crews to make sure everything has been cleared and put away.
- Check and lock all doors and windows.

- Unless other arrangements have been made, be the last to leave the theatre.
- Maintain the artistic intentions of the Director(s) and Production Manager after opening.

4.1.4. Backstage Policies

- Advise cast of Backstage Policies. These may include:
 - Enter Theatre by stage door only.
 - Remember to SIGN IN for every performance.
 - Stage will be cleared at 15 minutes before curtain up to allow warm up on stage. Lighting checks will be done at this time too.
 - When back stage please consider other actors and stage crew who are warming up, have quick changes or need space.
 - ABSOLUTE SILENCE in the wings (unless you are singing of course).
 - NO actor in costume or make-up is to be Front of House before or after show. This applies to Opening and Closing night parties as well.
 - NO guests back stage before show or during Interval, any gifts will be brought to you by a Front of House member.
 - Guests may NOT visit until 15 minutes after curtain down and please keep guests to a minimum. Stage crew will be re-arranging scenery in the wings and cast need privacy to change. Please collect any visitor from the foyer yourself after you have changed and please advise them to wait in the foyer for you as they are not permitted back-stage unescorted, this includes any family.
 - NO parents, children or friends of cast or crew back stage at all except after the show.
 - There will be NO admittance to Lighting Box to view show.
- Remind cast of Theatre Etiquette. This may include:
 - Please hang up your costume and tidy your area before leaving Theatre.
 - Any problem with costume be it fitting, repairs, soiling etc. please see the Costume Manager immediately. No costume is to be removed from Theatre without the Costume Managers permission.
 - "Thank You" goes a long way for Back Stage and Front of House teams.
 - Please shower before performance and use deodorant. Remember energy level is high and your costume has to last for 14+ performances.
 - Please sign in on arrival. The sign in sheet will be at the Stage Door and the SM will then know who IS NOT in and will then make the necessary re-arrangements. Final 'Sign In' check will be at 'the Half'.
 - Being on time for other people to carry out their roles is as important as you being on time for your own needs
 - The Stage manager will make the following calls
 - 1 hour call - 1 hour + 5 mins before curtain up.
 - the half - half hour + 5 mins before curtain up.
 - beginners - 5 minutes before curtain up.

- Please warm up your body and your voice otherwise there is a good chance that you will not give your best until half way through Act 1. We've all seen shows that take time to 'Get Going'.
- All Cast are expected to provide their own make-up - this is for health and hygiene reasons - if you chose to use the clubs you do so at your own risk.
 NO red dots in corner of eyes - only needed when foot lights are used
 Avoid blue eye shadow - it dulls under light
 Lip stick - top slightly darker than lower
 Highlight just under lower lip
 Please provide your own tissues, you will need at least one big box.
- When in Theatre please do not enter back stage via stage, this is for safety reasons as crew could drop something on you .
- We do not mention the word "Macbeth" in the Theatre, please use the term "The Scottish Play".
- No whistling on stage.
- We do not use the term "Good Luck", the term is "Break a leg".
- Your membership subscription
- Please wash up any cup or glass you use and put it away.
- Please avoid using plastic bags for noise level reasons.
- Please do not use chewing gum.
- We have a NO SMOKING policy within the building.
- There is a problem with car security and although we endeavour to patrol please do not leave anything of value in your car and please make sure it is locked.
- We have had items stolen from the foyer and backstage kitchen during rehearsals. Take all your personal items, bags, coats etc into the auditorium.
- The Club has no insurance cover for members personal belongings or equipment. Members need to ensure that their own insurance covers this while at the Theatre.

Although this may look daunting please remember that you are not expected to do everything yourself. Please delegate as you see fit but do see that everything does get done.

There's an excellent resource for Stage Managers at
<http://www.geocities.com/Broadway/Stage/2203/SMhandbook.html>

Stage Managers Do Make Coffee

5. Assistant Stage Manager(s)

Most productions have one and the largest have two assistant stage managers (ASM's). The ASM's have tasks delegated to them by the Stage Manager (SM). During the performance one is normally responsible for making sure the cast are ready for their cues. If a second ASM is present, he/she is normally responsible for co-ordinating scene changes.

The ASM's are the link between the cast/crew and SM. They should deal with any problems and only pass important information to the SM. It is strongly advised that the ASM's do not act in the production. The ASM's should attend all complete run-through rehearsals leading up to the production, making suitable notes. He/she should also be present if required by the stage manager or if the SM cannot attend a rehearsal.

The ASM position is a valuable training ground for new SM's

6. Technical Director

At PLOC the Artistic Director (AD) or Production Manager may also take on the role of Technical Director (TD).

The TD is responsible for making sure that all technical aspects of a show are carried out in a timely fashion, this includes coordinating the set design, lighting and set construction. Scheduling meetings at appropriate intervals is the main task. A construction team and lighting crew must be recruited, but it is ultimately the TD's responsibility to make sure that adequate manpower exists.

This job should be purely administrative and acting as a facilitator. He or she needs to keep the expenditures within the budget agreed with the PLOC Committee.

6.1 Timetable

Note: Everything should begin as soon as possible. The times given are weeks before opening night and should be viewed as the LAST possible time by which things may begin.

- Early (\geq 12 weeks): This is the planning period. The set design should be finished, approved by the AD, and coordinated with the Lighting Designer and Master Carpenter. You should know what your budget is. Meet with the Master Carpenter; schedule building sessions and painting sessions and recruit a set and light crew. Make sure the AD and Music Director (MD) include a technical rehearsal on the schedules for both the cast and the orchestra.
- 6 weeks: Set construction begins. Building sessions should be scheduled during Saturday mornings (6--8 hours) and if required some weekday evenings (3 hours). Sessions are run by the Master Carpenter; if he/she is unavailable, the TD must find a replacement or run the session himself/herself. Drop by rehearsals periodically, to remind the cast and orchestra when these things are happening.
- 1-3 weeks: Continue set construction and painting.
- Make arrangements now to have a van or truck available for put-in and strike, to transport everything to and from the theatre or to wherever the performances will be.
- Performances: The TD should be 'on call' in case an emergency happens that must be repaired before the next performance, but has no official duties during this time.
- Clear up: This generally happens the morning after the closing performance. If possible organise a van to move things from the theatre to offsite storage. Check with individual members of the cast. The entire process takes approximately five hours. You need to be a manager, spending most of the time pointing people at tasks.

6.1.1. Useful Telephone Numbers

Withheld from the online version.

7. Set Designer

The Set Designer (SD) takes a concept drawing or description from the Artistic Director (AD) and produces a detailed design. He/she must work in close collaboration with the Lighting Designer (LD) , Master Carpenter (MC), so that a feasible design is produced. The design must include colour choices, but it is not necessary to go into more construction detail than simple elevations and suggested ideas for construction.

Most of the Set Designer's work falls early in the production period, but a good designer will stick around to answer questions that the TD, MC, LD, and SD come up with later on.

This job mostly requires the ability to closely read a script to decide what absolutely must appear on stage. Of course, the AD should be doing this as well and will definitely provide input. If the AD has not designed for PLOC before, they will need at least one person experienced with Harrington Hall Theatre to inform them about its limitations (as far as what can and cannot be done).

8. Master Carpenter

The Master Carpenter (MC) turns a completed set design into the actual set pieces needed for a show. He needs to make construction diagrams, based upon existing pieces as much as possible, and needs to coordinate the actual construction.

Basically, the MC does carpentry. They should be able to work with groups of people, both the experienced and the clueless hordes of actors that manage to sometimes stumble into the set shop. A knowledge of theatre is helpful, but not necessary if there is a good Technical Director (TD) or Set Designer (SD) to guide the MC. An MC **MUST** know how to work safely with tools and be able to watch over other people to be sure they are not likely to harm themselves or others.

9. Sound Director

If recorded music is required by the director(s), the Sound Director should acquire it, preferably on CD, and make it available for rehearsals. The Sound Director should attend complete run-through rehearsals in order to complete the sound designs. If live music is to take place, the Sound Director must communicate with the Musical Director.

If the budget allows for hired equipment, the Lighting And Sound Directors can often work together to find a company to supply both sets of equipment. In arranging dates for collection/return of equipment, time required for rigging, sound testing will have to be included. Times for these activities should be arranged at an early stage with the technical director and stage manager.

During the show, cues are issued by the Stage Manager, although the Lighting and Sound Directors should also be aware of when the cues are. After the final night, the equipment must be de-rigged and returned to the supplier (if hired).

10. Lighting Director

The Lighting Director (LD) develops a lighting plan based on the set design. He is responsible for coordinating the rigging and focussing of lighting instruments.

The LD MUST be able to put in SEVERAL VERY LONG DAYS, during hell week and for strike. Also, it is a good idea to find an LD who isn't afraid of heights and who is able to work well with others.

The LD is responsible for finding out how many instruments will be available and finding an efficient way to spend his lighting budget on retail instruments (and cables), gels, gobos, etc. The LD must be sure to properly inform the Master Electrician (ME) what needs to be done for rigging (if there is an experienced ME, this could be as easy as making well detailed light plots, dimmer and circuit assignments, and a ceiling plot).

The Lighting Designer should have a firm grasp on what different types of lighting instruments are and how they should or should not be used. They also should have a general idea about how lighting is used in theatre. (One theory is that it is mostly to transmit subliminal messages about mood, though some designs are much more obvious. Lighting can also be used for neat special effects, though some directors have a very tight definition of ``neat.") Again, getting help from one or more experienced PLOC people should be enough for a first time designer to do their job.

At PLOC the Lighting Designer is often responsible for sound effects. An excellent resource is <http://www.ultimatesoundarchive.com/> A pre recorded announcement is often an excellent plan.

10.1 Checklist

- Planning: Meet with the Stage Director, Set Designer and Costume Designer to discuss the overall concept and specific colours. Become familiar with the rehearsal schedule, particularly for Technical, dress rehearsals and the production. Read the script of the show and begin recruiting a light crew.
- Attend rehearsals and take blocking notes. Make a design and review it with the Artistic Director.
- Generate a lighting plot, make circuit and equipment lists. Make preliminary cue descriptions and cue sheets and mark cue locations in the score. Order/buy any equipment not already on hand, making sure to keep all tax invoices and receipts for the Production Manager.
- Rigging: Coordinate a schedule with the Stage Manager and Master Carpenter. Hang instruments and cable. Pick, cut, and install gels.
- Ensure adequate supplies of spare bulb and gels
- Check all theatre bulbs and replace as required
- Technical Rehearsal: Bring tools and meter. Check and install footlights and strips. Debug headphones, focus all instruments and set scene levels. Check blocking and timing with cue descriptions. Update and copy the cue sheets. Programme and backup the lighting desk.
- Rehearsal and Performance routine: Unlock the booth and turn on the power. Make sure window curtains are closed and perform an instrument, gel and sound check. Check headphone batteries. After the performance, lock everything up.
- Strike and post-strike: Leave instruments in the requested location for the next user of the theatre. Return borrowed and rented equipment and submit an expense claim to the Production Manager.

11. Light Board Op

Runs the lights during hell week and for performances. They need little or no theatrical experience for this job. Also, while the work load is well defined, it is also a job that **MUST** be done. A Board Op must not have major conflicts during runs of the show and cannot flake without causing serious problems. In general, however, this is a good job for someone just starting out in theatre tech who wants to 'learn by osmosis'.

12. Costume Designer

The Costume Designer finds, makes, and/or coordinates costumes for the cast. He/she reports to the Technical Director, but should also communicate well with the Artistic Director (AD) to ensure that the costumes are consistent with his/her concept of the show. Costume designing is a big job involving a lot of work, and the Costume Designer should attempt to get as much help as possible. The Costume Designer may also be called upon to provide makeup assistance.

12.1 Early considerations

Obviously, it is impossible to find or make appropriate clothing before the show is cast, but there are things that can and should be done beforehand. Talk to the AD and find out if there are any specific things they want in the way of costumes (e.g. pockets and who needs them). Also, find out the size of the cast and get a copy of the rehearsal schedule. Come up with an overall concept for how you want the costumes to look and get the director's approval. Simple sketches are also a great help.

Read the show! Think about the relationship between the characters and how the costumes might be used to show what those relationships are. Don't dress romantic leads in clashing colours. Along with the AD, decide whether the chorus costumes will be very similar or very different.

12.2 Budget and Finding vs. Building

Before you begin any spending or building, find out what your budget is. If it is too small, negotiate with the Production Manager. A good estimate is \$25-30 per costume; many come out cheaper than that, but there are usually a few cast members who require extremely fancy and/or expensive costumes, so it usually evens out in the end. If you anticipate needing to do any dry cleaning, mention this and try to get the budget adjusted accordingly.

If you are fortunate to be able to find costumes (either by renting them, or using and modifying costumes from an existing collection), the budget may be slimmed down a bit. Explore PLOC's store of costumes at Old Vic to see if there is anything that can be used. Finding costumes is usually cheaper and easier; however, building costumes results in a more consistent look for the show.

Sources of borrowed costumes include: Waiuku, Papakura, Manukau, Glen Eden

Makeup is one thing that is often forgotten until production week. Note that PLOC policy is for actors to provide their own makeup and shoes unless there are any special requirements for 'non standard' items that would have no subsequent use to the actor/actress.

12.3 Sizing up the cast

Measure the cast at the earliest possible moment. The best time is probably during read-through, because most everybody will be there. Read-through is also a good time to make announcements about costume pieces that the cast may have to provide for themselves. The cast is often asked to provide their own shoes, usually ballet. The cast may also be asked to provide their own socks, stockings, or tights. (Note: Hardship cases should be considered and referred to the Production Manager if necessary in the event that a cast member cannot afford to provide his/her own costume pieces.)

12.4 Shopping

Get the bulk of your shopping done as soon as possible. A good place to begin

Ask for tax invoices or receipts and keep them for the Production Manager. Also, remember that fabric bought in bulk is heavy. Make several trips or take someone along to help carry everything.

12.5 Swatches

When most of the shopping is done, make up some swatch cards showing what fabrics each of the leads and the chorus will be wearing (small snips of the fabrics will do fine) and give a set each to the Lighting Director and the Set Designer. This will allow for better coordination of colours.

12.6 Scheduling

Costume designing is a lot of work. Get people to help, even if they claim not to be able to sew, because it is rarely true. The earlier you begin, the earlier you are in a position to give instructions to others. Thank and praise people who do help.

During the rehearsal period, bring partially finished pieces in and fit them while alterations are still easy to do. The AD or Stage Manager should keep you up to date on changes to the cast, but they are more likely to do so if you are accessible and show up every now and then.

The Old Vic is full of costumes that are "not made to last" and so are basically useless for further use, difficult to alter/adapt and do not launder/clean well. In other words, not real value for neither money nor effort. With the advent of modern sewing machines/textiles/patterns/haberdashery/recycle and factory shops, making costumes just for the one show is neither the time nor money saving option it was in the days before zig-zag and velcro.

Take the time to SEW name tags into the costumes, at least the ones that are identical. If you merely pin them on, the tags will be lost.

Plan to have a final fitting/costume parade prior to technical rehearsal. After this point, actors should rehearse in as much of their costume as is wearable.

12.7 Production

Theoretically, all your work should be done by this point. Your duties should consist of taking costume notes during rehearsals and finishing up any detail work. Some tips:

Make sure the actors know how and where to hang their costumes.

If possible, bring your sewing machine and ironing board into the Green Room. Encourage actors to iron their own costumes.

Keep a list of what still needs to be accomplished and post it. Warn the actors that if it isn't on the list, it won't be done. Prioritise and do the important things first.

Bring plenty of safety pins; they tend to disappear.

If there is not a separate Makeup Manager, be prepared to answer questions about makeup and hair. Keep this in mind when you research the period in which the show is to be set. Pay attention to hair styles as well as dress styles so that you will be able to give an opinion. For women, snoods can be a good way to fake long hair. If you do not know the answers to someone's questions, admit this and make an educated guess.

12.8 Strike

The main task is to separate costumes from personal belongings, and borrowed or rented costumes from PLOC property. Everything must be cleaned before it is stored or returned to its owner. Wash everything that can be washed and dry clean the rest. Collect all tax invoices and receipts and submit them to the Production Manager for reimbursement.

13. Makeup

Because costuming is a big job, whenever possible, to have a separate person in charge of makeup. In the past, it has sometimes been possible to find someone to take charge of the makeup even when no costume designer has been found (and the job therefore delegated to the Production Manager and Artistic Director(AD).

13.1 Before Production Week

First, find out what the needs of the show are by becoming familiar with the script and talking to the AD. (Are the characters English? Japanese? Pacific Islanders? Does anybody need to be aged? How many performances are there?) Examine PLOC existing makeup supplies; Note that PLOC policy is for actors to provide their own makeup for sanitary reasons.

Specialized theatrical items, can be bought at

Below is a sample makeup list

All this should be done by a week before opening, at the very latest.

13.2 Dress Rehearsals and Production

Early on, find out when all the dress rehearsals and performances are, and plan to attend them!

Show the cast how to apply their makeup -- some will start out much more aware than others! Provide assistance when necessary; with complicated makeup jobs, you may have to do most of the work yourself. Check everyone's makeup before they go on stage.

During dress rehearsals, view the performance from the front and back of the auditorium, and under the various light cues, and make adjustments when necessary; Harrington Hall Theatre is a small and unusual space, and often what looks good from the back row doesn't work from the front. Afterwards, make sure that the makeup is covered after being used, and that the tables are kept clean of food, trash, and other non-makeup debris. Also, provide soap and towels for the cast to remove their makeup.

The Makeup Manager should arrive at the earliest cast call for every full-dress rehearsal and performance, and stay until every cast member's makeup is completed and all the makeup covered and put neatly aside. If it is necessary to miss a performance, make certain well in advance that the actors know about this and will be capable of dealing with their own makeup.

13.3 Strike

Separate PLOC's makeup from cast members' personal possessions, cover everything, clean it up, and put it away in an orderly fashion.

14. Props Master

The Props Master is responsible for obtaining all properties needed for the show. He/she answers to the Stage Manager (SM) but should communicate closely with the Artistic Director (AD) to find out what is needed.

When possible, props should be provided early and brought to rehearsals so that the actors can get used to using them. This is especially important for props that may present logistical problems on stage (e.g. the Candles in Little Hotel) so that they can be worked out in advance. Rehearsal props need not be identical to actual props.

14.1 Tips On Obtaining Props

Check PLOC's store of props in the office. Often objects from other shows can be used for different purposes.

Unusual props may be borrowed from other theatre groups. Try the Manukau Performing Arts and Onewhero. These groups may or may not charge rental fees.

14.2 The Props Table

During production week, one table in the wing should be reserved for props. Divide the table into Act I and Act II props with masking tape. ALL props, when not on stage, should be on the table. Before the show begins, make sure all props are present on the table and instruct actors to return them to the table after use. Check that they have followed instructions.

15. Publicity & Marketing Manager

The Publicity Manager's job is to advertise the show. This is a process that begins long before opening night. The Publicity Manager must obtain all relevant information from the Production Manager and Director(s) and find a graphic design for posters and flyers, as well as handle public announcements and mailings. Publicity avenues include, but are not limited to:

- Newspaper announcements
- Radio announcements
- Email announcements
- Mass mailing to PLOC's mailing list
- Posters
- Bill Boards
- Street Banners
- Flyers for mail boxes
- Cast members
- Musical Theatre Federation Web Site
- PLOC Web Site
- Local Theatre News
- Other Repertory Clubs

Children's Theatre, particularly the Workshops, operate to a different standard and do not aim to attract a large patronage. The Publicity Manager should discuss the requirements carefully with the Artistic Director/Production Manager.

15.1 Checklist and timetable

- Some shows have specific licensing and trade mark requirements relating to advertising content. Check with the Production Manager to confirm
- Posters are generally A3 for distribution to local shops and businesses.
- Photos are required as soon as costumes start becoming available. These will be used for photo board displays (Library, Tiddlers to Toddlers, the Warehouse, Foodtown?), notice boards, web site, newspapers, programme.
- The first week can be difficult to fill so that Opening Night can mean an almost empty theatre. A letter should be sent offering selected people complimentary tickets for Opening Night setting out a procedure for them to follow in order to take up their tickets.
- Cast can be given postcards with space for adding a person's name and address so that this could be used to invite a person to come to the show. Some way of obtaining feedback needs to be developed. Surveys are useful.
- We have a number of contacts for various groups and service clubs who are interested in purchasing complete nights. They need to be written to and followed up by personal contact. Care needs to be taken not to sell too many nights later in the season as a good show should be selling well by then.
- Matinees are very popular. Consideration could be given to having a matinee as the first Saturday performance. Having a matinee and evening performance on the last day has also proven successful

- A Gala Opening on has been used to good effect. This is sometimes charged at a higher rate and patrons offered drinks and a complementary supper. This can be based on coupons if desired.
- Letters need to be sent to previous advertisers giving a wide selection of prices, providing a copy of their previous advertisement and requesting they get in contact. A follow up phone call is essential for this to work to best effect.
- Cold calling businesses and selling advertising is very effective for an organisation such as PLOC however many members feel uncomfortable with this. If members to do this cannot be found services can be purchased to do this.
- There is a significant advantage in having a good synopsis and script available throughout the promotion period.
- The Street banners need to be booked as soon as dates are known with the Pukekohe Business Association? Ph 2xx xxxx. This needs to be done as far in advance as possible.
- The owners of the bill board sites need to be contacted for permission to erect these.
- Basic information (show dates, times, and ticket prices) should be confirmed and the Artistic Director and Production Manager should be asked if they require any additional special information to be included in various announcements. An example might be the Gala opening.
- 1ZB has community announcements.
- The Publicity Manager should, along with the Production Manager, find a graphic design for posters and flyers. (Make sure that both the publicity manager and Production Manager are clear on who is in charge of recruiting one!). Many shows come with a graphic design however this must be confirmed on a show by show basis. If a design has to be created the designer should coordinate with the directors to gain an overall concept of the show and liaise with the Publicity manager.
- The Publicity Manager should recruit a publicity crew to paint the street banners, post flyers and hang posters. These may be members of the cast, orchestra, or tech crew, but may include others with interest and/or experience.
- The Publicity Manager should contact a printer and get a specific person to agree to print flyers and posters by a specific date, preferably by five weeks before the show. When the poster design is ready, it should be given to the printer. Posters may also be printed at commercial locations; they cost a bit more, but are generally faster and more reliable. Flyers and posters should be distributed among the cast, crew, orchestra, and anyone else who is willing to help. Hanging posters in and around Pukekohe and elsewhere should be coordinated. The number of posters can vary; 100-200 is a good number, but do not order more than people can put up.
- When the flyer design is ready, the Publicity Manager should arrange for photocopies for distribution and mailing; 4000-5000 is a good number to do this copying. Matt's Photo World or Copy Plus is a good place to do this; they charge but PLOC have an account at the latter. Flyers should be distributed among the cast, saving about xxx for the mailing list. The cast are asked to help distribute flyers to households at least one week before Opening Night, This takes approximately 2 hours of their time
- PLOC has a mailing list of approximately xxx people. This mailing should be done at least two weeks in advance.
- Ad-swapping: PLOC often exchanges ads with other MIT theatre groups. The Publicity Manager should explore this option and if an exchange is made, give the appropriate materials to the Newsletter and Programme Editors. This job can and probably should be delegated.

- Tickets are printed at xxxxx . The Publicity Manager needs to gather all relevant information, including any graphics, and get tickets printed. When selling the whole theatre, be aware that the purchaser may have specific requirements to be printed on the tickets. For example their logo and a different price to that set by the Club. Some organisations prefer a first come first served seating plan.
- Note that PLOC discount vouchers are not to be applied to 'sold' nights. The Ticket Manager needs to know details of these and any special requirements such as suppers.
- Kate Ghent <kate@musical.org.nz> at the Musical Theatre federation should be contacted with the appropriate information. Contact her early in the production period and make sure the deadline is known.
- Counties Power and other sponsors should be contacted with the appropriate information.
- Electronic publicity: send email to members, Local Theatre News newsletter@localtheatrenews.co.nz, local music and theatre groups, what's on in Franklin <http://www.franklindistrict.co.nz/whatson>. The PLOC web site should be updated
- Contact the PLOC newsletter editor. This publishes monthly and you want the review to appear as early in the production period as possible.
- Both Franklin County News and Franklin Life will review the show and put in both editorial and advertising content. This should be done as early in the production period as possible to generate interest. Both papers will sometimes print feature articles which.
- Consider out of district newspapers where cast live e.g. Waiuku, Papakura, Hunua, Manukau
- Most publicity should include the PLOC name and logo, the name of the show and author, dates and times, ticket prices, information on how to order tickets, the show location, and the name of the director if desired.
- The PLOC Committee and Artistic Director may chose to enter the production for the NAPTA Awards. In this case complementary tickets will need to be made available to judges and a system to achieve this must be devised

16. Musical Director

The primary duty of the Musical Director (MD) is to recruit players for the orchestra and ensure that all aspects of the show involving the orchestra run smoothly. He/she should work closely with the Artistic Director and be aware of the concerns and needs of the orchestra members at all times. The Musical Director is also responsible for scheduling rehearsal accompanists.

16.1 Timetable and detailed description of duties

When the rehearsal schedule is finalized, the MD should obtain a copy and determine which rehearsals require accompanists (usually all). They should then endeavour to schedule accompanists for the duration of the rehearsal period. The best arrangements are people who will commit to a certain day or days of the week, but there are those available on a "fill-in" basis.

The MD should attempt to attend the first rehearsal played by any given accompanist, so that introductions may be made and the accompanist properly thanked. The MD should attend rehearsals periodically to ensure that both director and accompanist have a good relationship.

As soon as the orchestral score is available, the MD should obtain a list of the instruments (and number of players for each) required for the orchestra.

Recruitment should begin immediately so that the full orchestra is in place before rehearsals begin. A list should be kept of all orchestra members, their instruments, and contact information. Moreover, the members should be periodically reminded when rehearsals are to begin, to avoid surprises due to a player forgetting their commitment.

The contact list should be passed along to the PLOC Committee so that it can be archived for the use of future orchestra managers.

As soon as a rehearsal schedule is made available and it is determined which rehearsals require the presence of the orchestra, the MD should generate a condensed version of the schedule to be made available to the members of the orchestra. In addition, he/she should make a contact list including all the members of the orchestra (and their instruments) and all relevant members of the production team, to be given to the players in the event that communication outside rehearsal becomes necessary. The MD should also ask the Production Manager if music stands are required.

Orchestra parts must be obtained before the first rehearsal. These have been found to be different in the past and must be compared to ensure that they are all for the same piece of music.

The Musical Director should attend at least the beginning of every orchestra rehearsal to ensure that it will run smoothly. He/she should make sure that the rehearsal area is available and that music stands are available.

Reminders of rehearsal times should be given, particularly at the beginning of the rehearsal period when they are less frequent. The MD should keep a list of members' conflicts and follow up on any unexpected absences.

When joint rehearsals (cast + orchestra) begin, the Musical Director should make efforts to encourage communication between the cast and orchestra players. It is an unfortunate fact, and not one unique to PLOC, that orchestra players often feel unappreciated, forming the musical backbone of the production and yet receiving none of the attention or praise given to cast members. This attitude often leads to resentment and apathy on the part of the players, which can be detrimental to the show. Much of this animosity can and should be alleviated by facilitating communication between the two groups and ensuring that the cast gives proper appreciation to the members of the orchestra.

Once dress rehearsals begin, the orchestra will move to the "pit", where orchestra stand lights are needed. The MD should make sure that they are moved to the performance space and the stand lights connected before rehearsals begin.

Note that opening the Pit makes access to the downstage lighting bars very difficult and this needs to be co-ordinated with the Lighting Director

Before either opening night or closing night, a gesture of appreciation to the orchestra is in order; this may take the form of a small gift or note to each member. In addition, the orchestra players should be encouraged to take part in clear up and the cast party. The announcement of clear up time and the party should be made in advance to allow players adequate notification.

16.2 Resources

Recruiting players and accompanists:

Check programs from previous shows to find out who has played for PLOC in the past. These players know the works, are acquainted with the group, and probably enjoy the shows we produce.

Word of mouth: ask all cast members, production team, friends, current orchestra members for names of instrumentalists who might be interested in playing.

The Treasurer holds a list of members (and the instruments they play) who have expressed an interest playing in the orchestra for PLOC.

Try the local High School and music schools such as University of Auckland Music School

17. Programme Editor & Designer

The Programme Editor is in charge of the task of producing a programme for the audience that is informative and pleasing to the eye. They answer to the Publicity Manager but communicate with the Production Manager and Artistic Director on the overall content and look of the program.

Basic elements of a programme:

- Argument (plot synopsis), often written by the Artistic Director. Note that not all Artistic Directors will permit the synopsis.
- Dramatis Personae with photographs and profiles where possible
- List of orchestra players and their instruments in the order specified by the Musical Director
- List of production team, technical crew, and rehearsal pianists
- Biographies (the size of the programme along with other considerations will dictate the numbers and size of these)

Optional elements (but desired if possible):

- ADVERTISEMENTS
- Acknowledgments
- Glossary
- Membership form

17.1 Tips

Advertisements: Begin soliciting these early. The programme can and should be made revenue-neutral and may possibly even make money. If necessary, recruit someone to help with this.

Talk to the Director(s) about any specific information that is wanted in the programme (e.g. argument, list of music). Coordinate the cover graphic with that used for posters and flyers; the Publicity Manager can serve as liaison between the Programme Editor and Graphic Designer. The Programme Editor should also check with the Publicity Manager regarding advertisement-swapping between PLOC and other theatre groups.

Make a decision about who gets a personal biography (bio). The minimum is usually the cast, Director(s), and Production Manager; orchestra and crew may also be given bios. This should be discussed with the Production Manager.

Solicit bios early and enforce a deadline. Give the cast periodic reminders and enforce a length limit (60-70 words is a good number).

Get a cast list (Dramatis Personae) and a list of production team and crew from the Production Manager, an orchestra and rehearsal pianist list from the Musical Director.

As soon as possible, create a mock-up of the program. This can be returned to the cast, crew, orchestra, directors, etc. for corrections, preferably at least three weeks before opening night.

The final version should go to the Production Manager at least two weeks before opening night so that a final proofing can take place.

The Publicity Manager will get tickets and seating charts printed. Samples are included at the rear of this manual.

Ticket stock, seating charts and display material must be delivered to the Ticket Manager five weeks before opening night.

Printers we have used

18. Ticket Manager

The Ticket Manager is responsible for all reservations and advance ticket sales. He/she reports to the House Manager and should work closely with him/her.

18.1 Checklist and Timetable

- Tickets are usually available for sale four weeks before the show. One week's preferential booking is normally allowed for members however there has been little benefit in this in recent times as members seldom take advantage of this period.
- The Production Manager must advise ticket prices and the policy for complimentary tickets (comps).
- Suggested Ticket Sale Policies
- All tickets must be paid for before the sale is considered final. Seats not paid for should be sold if required.
- Telephone sales are acceptable but should be paid for by credit card at the time of sale.
- PLOC member discount vouchers may not be applied to 'pre-sold' nights (these 'belong' to the organisation purchasing them)
- Complementary tickets are at the discretion of the Publicity Manager and Production Manager and should be issued with instructions on how to take up the offer. The House Manager should be given a list of these.

19. House Manager

The House Manager handles all aspects of the show relating to the audience. This includes ticket sales, seating issues, and refreshments. The House Manager answers to the Production Manager and receives reports from the Ticket Manager.

19.1 Checklist & Timetable

- If refreshments are to be sold prior to the performance or at intermission, the House Manager should appoint a Refreshments Manager and coordinate sales with him/her. A Liquor License must be obtained from the Council and at least 30 days notice is required for this. The House Manager should co-ordinate this application with the Club Secretary.
- The House Manager should find ushers for each performance. Unless seating is reserved, it is customary to allow ushers free admission to the performance on that day, but the House Manager should check with the Production Manager to be sure.
- The House Manager should find someone willing to sell tickets at the door. If such a person cannot be found, they must do this themselves.
- For evening performances appropriate security patrols will be required to monitor vehicles and the well being of patrons arriving and leaving. Such security patrols should only comprise adult members with radio contact to FOH or professional security guards. Dennis Conroy at Securi-com has provided a satisfactory service in the past
- The House Manager should advise all Front of House (FOH) staff of their responsibilities in the Fire safety manual including completing the Building Assistance Register for Patrons with Disabilities
- The House Manager should review the cash management procedures and establish a system of record keeping to keep track of tickets sold, divided by performance, and money made in sales.
- Before each performance, the House Manager should:
 - Ensure that the daily building checks have been completed
 - Have a supply of programmes and membership forms
 - Inform the ushers of their duties
 - Set up tickets and cash box. The cash box should have adequate money to provide change for ticket sales. A list of ticket reservations should be kept at the door.
 - Find out, from the Stage Manager, the time at which the house should be opened.
 - Ensure that Sponsors will be catered for
 - Clean up the house, if necessary.
 - Collect seating charts, tickets for collection and unsold tickets prior to the Ticket office closing
- During ticket sales, the House Manager should keep track of the number of tickets sold (and at what price) as well as money taken in from ticket sales and refreshment sales.
- After each performance, the House Manager should:

- Clean up the house.
- Store tickets and programmes in a safe place.

20. OLD TIME MUSIC HALLS

This is information, which will help production teams when Music Halls are still in the Public's mind from performances the previous year.

If there have been no Music Halls for several years, you need to follow the procedures for a new show.

20.1 Roles and Responsibilities

20.1.1. Director/s

- Auditioning the cast,
- Putting together the programme,
- Liaising with "The Chairman" about programme changes scheduling rehearsals in consultation with PLOC Committee,
- Putting together the Band,
- Organizing sheet music and working with musicians to form the links between songs,
- Providing a list of costume requirements,
- Liaising with all members of the team, and clubs booking the Music Hall.

20.1.2. Wardrobe

- Checking that everyone has the correct costumes from Old Vic or personal property (usually following up by bringing a selection to an early rehearsal as MEN often have difficulty following up.
- Responsible for return and dry cleaning of costumes once the season has finished. NB Music Hall costumes are not let for hire to the public.

20.1.3. Production Manager

- Making sure everyone is aware of rehearsal schedules, venues, and times.
- Organisation of transport if travelling a long distance.
- Making sure everyone is aware of performance dates, venues, and times.
- Informing the Director if cast are unavailable for particular performances.
- Liaising with Director/s, Lighting, Front of House.

20.1.4. Lighting Team

- Responsible for transporting and erecting lighting at venues .
- Cast helps dismantle and pack lighting at the end of performances.
- Doug Kern has often handled this aspect

20.1.5. Front of House Team

- Liaises with Director/s, Lighting, and Organisations who have purchased Music Halls.

- Gives organizations an outline of their responsibilities (refer below)
- Arranges time of entry into venues.
- Puts together a team to help with setting up tables, serving, food preparation, and cleaning up with the help of the cast.
- Takes care of cast refreshment needs.
- Anne Doddrell has often handled this aspect

20.1.6. Treasurer

- In conjunction with Front of House ensures \$300 deposit is paid by organizations and that the balance of \$700 is invoiced, ideally on or before the night.

20.1.7. Cast

- Responsible for own costumes, make-up, props, and for letting production team or Director know of their availability for performances,
- Allowing enough time for changes to be made in the programme.
- Responsible for helping with loading up and erecting of stage area when travelling, and for packing at the end of a performance.

20.1.8. We need to know

- Contact name and telephone number
- Name of organisation
- Venue

20.1.9. They need to know

- Show is 2 and half hours long including an interval of half an hour
- Show is in 2 segments
- Audience are encouraged to sing a long
- We have a Chairman and what he does
- We provide our own stage and lighting
- They must provide a three phase power outlet
- We provide waitresses
- They provide
 - A light supper
 - Nibbles on table to start
 - Ploughmans, apple pie, or similar at interval
 - They provide drinks of their choice
- We go on stage at 800 pm
- We will travel just about anywhere
- Cost to them \$1000 inclusive of GST
- As a fund raiser charging \$25 per head

- 40 tickets \$1000 costs covered
- 60 tickets \$1500 500 profit
- 80 tickets \$2000 1000 profit
- 100 tickets \$2500 1500 profit

21. Minder

21.1 Terminology

Care giver (Minder) - a person appointed by the Stage Manager or Production Manager to be responsible for minors and dependant people

Dependant people - those deemed by the Stage Manager or Production Manager to be dependant for others to assist the person to fulfil their position in the theatre.

Minors - people up to the age of 18

21.2 Suggested guidelines for minors and dependant people

- Minors and dependant people are to have an appointed caregiver (Minder) at the theatre at all times. Where there is a large number of minors or dependant people a suggested ratio is 1:20 for minors and 1:8 for dependant people
- Upon entering the theatre the person should sign in on the attendance register. No minors or dependant people should leave the theatre premises without permission from the caregiver.
- Where possible segregated dressing rooms are to be available. All minors should be safe guarded with appropriate privacy
- Where possible minors should not be exposed to distressing scenes in rehearsal and performance times
- Rehearsal start and finish times should be reasonable and take into consideration travel and special circumstances. Finish times are recommended to be no later than 10pm.
- Theatre management acknowledges parents and guardians as a valued and important part of minors involved in the theatre. However for safety reasons parents and guardians should only be permitted backstage with permission from the Stage Manager. Any children who are not part of the performance are not to be brought backstage.
- At no time are there to be any illegal drug/s brought into or consumed on PLOC premises.
- No alcohol is to be consumed on PLOC premises during rehearsal or backstage during performances. Theatre management will at no time condone the consumption of alcohol by a minor.
-
- Any medication brought into PLOC premises is to be brought to the attention of the Stage Manager and the caregiver
- In any situation where medical assistance or first aid is rendered, the caregiver is to inform the parents or guardians as soon as they are able. The administering of any medication including over the counter pain relief should only be administered after permission has been sought from parents, guardians or medical personnel.
- Where possible a trained first aider or nurse should be on site at all times.
- The closing night party is deemed to not be part of the performance therefore minors and dependant people are no longer the responsibility of the care giver. However theatre management request that guardians/parents be responsible for their children at the closing night party.
- The Caregiver is responsible for ensuring that all Dependant people are given into the care of their parent or guardian at the end of each performance.

22. Reference

22.1 Checklist and timetable

Times listed are prior to opening night.

3 months:	Meet directors Decide on a budget with Executive Committee Find a Production Team Audition publicity
2.5 months:	AUDITIONS Cast rehearsals begin Planning period for TD, LD, MC, MD Apply for Liquor Licence
1.5 months:	Set building begins Liaise with Fire Service Publicity begins; graphic design finished Costumes, props, lights should be underway Orchestra rehearsals begin
3 weeks:	Publicity continues: posters, flyers Tickets go on sale
2 weeks:	Publicity continues: drop poster, ticket booth staffing Cast and orchestra meet House Manager begins work
1 week:	Pack In Dress/tech rehearsals
	PERFORMANCE!!! Strike and party

22.2 Useful phone numbers

23. Appendix 1 – Expenses form

The Pukekohe Light Opera Club		
<i>EXPENSES REIMBURSEMENT REQUEST</i>		
REQUESTED BY		
Date:		
Reason expenses incurred:		
Paid to	For	\$ paid
TOTAL REFUND REQUIRED	\$	0.00
Requested by: (signature)		
Approved for payment:		

Note tax Invoices should be provided to support items costing more than \$50

Attn The Treasurer
 The Pukekohe Light Opera Club
 P.O.Box 413
 Wellington

24. Appendix 2 – Sample Audition Form

Pukekohe Light Opera Club Inc.

"Oliver!"

AUDITION FORM - Saturday 5th July 2003

NAME: _____

ADDRESS: _____

PHONE: Home _____ Work _____ Mobile _____

PART AUDITIONING FOR _____

PREVIOUS STAGE EXPERIENCE: _____

Do you read music? YES / NO

Do you have any other commitments that could effect rehearsals YES / NO

If so, please give details _____

If I am successful in my audition I agree to -

1. Commit to every rehearsal and performance within my power.
2. Not undertake any other commitment that could interfere with the rehearsal or performance schedule.
3. Become a financial member of the club. Membership is \$60 Family, \$30 Individual, \$20 Student, \$20 Senior Citizen

Signed: _____

Pukekohe Light Opera Club Inc.

Junior Audition Form

"Oliver!"

Auditions – 2 July 2003

NAME: _____

ADDRESS: _____

Tel.No _____

Date of Birth _____ Age _____

School _____

Previous Stage Experience _____

Interested in - Any Part _____ Particular Part (please specify) _____

If I am not offered the part I am auditioning for I will accept any other part: Yes / No (Please delete one)

Parents are expected to be responsible for transport to and from rehearsals, to ensure that their child attends all relevant rehearsals and performances and we would appreciate possible assistance with costume, props and front of house duties.

Insurance coverage requires that all cast & crew are financial members of the club
The fee structures are: Family \$60. Individual \$30. Student \$20. Senior Citizen \$20.

Parent/Guardian signature.....

Would you please write the Christian names of your parents or caregivers below. This is to help the production team to become familiar with a lot of new faces.

25. Appendix 3 – Abbreviations

Production Manager

Artistic Director (AD)

Stage Manager (SM)

Assistant Stage Manager (ASM)

Technical Director (TD)

Set Designer (SD)

Master Carpenter (MC)

Sound Director

Lighting Director (LD)

Costume Designer (CD)

Makeup Manager (MM)

Props Master (PM)

Publicity Manager

Musical Director (MD)

Programme Editor

Ticket Manager

House Manager (HM)

Front of House (FOH)

Minder