

# GUIDELINE FOR USE OF THE THEATER

This is a set of standards created to ensure your journey and that of your artistic team, cast, and crew at Perry Players Community Theater is safe, smooth, and successful. Updates to this document are possible as we encounter certain scenarios that require clarification.

## 1. Production Committee Meeting with the Artistic Team

### a. Show Timeline

(1) **Drop-Dead Dates:** These are dates that are essential to the flow of a successful show.

(2) **Schedule:** They include the following: audition date(s), 1<sup>st</sup> cast meeting to include headshots and measurements, rehearsal schedule, conflict confirmation, outside gel graphics to the Production Committee, playbill information dates, pre-show set inspection, rehearsal pictures, strike date, and final set inspection date.

(3) **Contractual Requirements:** Author credit(s), rights company credit(s), show property presentation, production date changes or cancellations, etc., will be discussed to ensure all parties understand the contractual requirements of the presentation and its marketing.

(4) **Rehearsal Schedule:** In cooperation with the Production Committee, ensure there are no conflicting rehearsal dates.

(5) **Performance Schedule:** In cooperation with the Production Committee, ensure there are no conflicting performance dates (including possible added dates).

(6) **Cleanup Schedule:** The theatre must be returned to the same condition as provided at the beginning of the show schedule.

b. If the entire Artistic Team is not present for this meeting, it is the director's responsibility to ensure that his or her team is completely aware of the theatre guidelines that have been agreed to.

c. **Show requests and requirements:** Are there any special show requirements or needs that the Production Committee is unaware of?

d. **Acknowledgment of Guidelines:** The director signs that he or she agrees with the presented guidelines.

2. **Budget:** Shows are budgeted at \$1,000 for each performance. That is - an eight (8) performance show has an \$8,000 budget, while a twelve (12) performance show has a \$12,000 budget.

a. Each \$1,000 is divided into **Discretionary Monies (\$555.33 of each \$1,000)** and **Non-Discretionary Monies (\$444.67 of each \$1,000)**. The only monies that affect the **Artistic Team Earnings** are **Discretionary Monies**. **Discretionary Monies** include costumes, wigs, props, set, advertising, and artistic team salary expenditures (items that an Artistic Team has direct control over). **Non-discretionary monies** include show and music rights, staff overhead, batteries, playbills, lobby food, gel poster, and the archive video DVD.

b. **Exceptions:** Should you or your team feel that an additional cost is necessary to maintain a quality production, feel comfortable bringing this purchase or project to the Board to discuss a solution. There are no exceptions unless approved by the Perry Players' Board of Governors.

## 3. Artistic Team Earnings:

a. The Artistic Team will earn **8.33%** of the net profit for plays (non-musicals) and **11.11%** of the net profit for musicals.

b. Members of the Artistic Team (limited to three) will receive a \$300 minimum payment on opening night (**this money is guaranteed**). Payments owed to the Artistic Team exceeding

the already received \$300 minimum will be due no later than 30 days following the successful inspection of the theatre by the Vice President of Facilities.

- c. The Artistic Team will have until the closing performance day (23:59) to submit all receipts for reimbursement. All costs attributed to the show's production will be counted in the Cost of Investment column. This specifically **excludes** costs such as **non-discretionary monies**, utilities, maintenance, office expenses, rent, professional fees, and insurance.
- d. All deposits related to the show production will be counted in the Total Revenue column. The Cost of Investment expenses will be added, then subtracted from the Total Revenue. This final amount will be titled Profit / Loss On Investment.
- e. The Artistic Team **Discretionary Monies Budget** will be computed by multiplying \$555.33333 x the number of shows (example: 12 show dates x \$555.33333 = \$6,664.00) The actual **Discretionary Monies Budget** will then be subtracted from the actual **Discretionary Monies Spent**. This amount will then be divided by the **Discretionary Monies Budget** to derive **Over or Under Spent Adjustment Percent**.
- f. **Profit/Loss on Investment** will be multiplied by the applicable **Earning Percent** (11.11% or 8.33%). This amount will then be multiplied by the **Adjustment Percent**. This **Adjusted Earnings** will be distributed to the Artistic Team. If the Artistic Team has earned a bonus, the bonus must be approved by the Perry Players Board of Governors prior to being distributed.
- g. Perry Players will disburse check(s) according to the wishes of the Director of the Artistic Team
- h. The remaining Profit/Loss On Investment will be divided by the Cost Of Investment to derive the Return on Investment.
- i. Results will be agreed upon with the Perry Players Theatre Office, the Artistic Team, and the Perry Players Treasurer before being released to the Perry Players Board of Governors.

#### 4. General

- a. You, the director of the current production, are in charge of changing the letters outside the front doors on the marquee sign. Please arrange the letters to say the title of your production along with performance dates and leave the phone number below. The letters can be found in an open cardboard box in the office. Contact any member of the Board for further assistance.
- b. Always arrive at least 30 minutes before the scheduled call time for auditions, meetings, rehearsals, and performances. Cast members tend to start arriving this early due to odd schedules and transportation. The director and his or her Artistic Team must be there, prepared, for when they do. If there is a chance you'll be late, notify the cast or crew **ASAP** and try to get another member of your Artistic Team to be there instead.
- c. Current shows have priority for theatre use. Next directors do not have 24-hour full access during current shows, and definitely not during performances
- d. **Theatre Office:**
  - (1) The theatre office is for use by the Perry Players Board of Governors and the Theatre Office Manager. Directors do not have full access to the theatre office or the office supplies.
  - (2) Directors may use the printer for show purposes **AND** the first aid kit in the theatre office for show purposes.
  - (3) The theatre office is not a storage room.
- e. **Foyer:**
  - (1) The foyer is not a dressing room; rather, it serves as a place to store cleaning supplies
  - (2) The foyer must continue to have an **open, unblocked path in case of an emergency**.

- f. **Dressing rooms:** There shall be a designated dressing room with bathroom access for men, and a separate one for women. There are four dressing rooms (only two of which have bathrooms) to assign as the director sees fit. This rule must be followed at all times; with no exceptions
- g. **Set Inspection:** The Perry Players Vice President of Facilities will conduct a pre-show inspection for the structural integrity of your set, ideally before dress rehearsals begin but definitely before performances begin.
- h. **Do not** move any seats from the middle section of the auditorium. Not all seats are the same, and these are placed in a specific pattern. You may temporarily use or move seats from the side sections.
- i. The Perry Players storage facility key is not to be removed from the building facilities.

## 5. Auditions

- a. **Announcing:** Directors will immediately be put in direct contact with our Social Media Manager (Hanna Kemp and Kimberly Lochner). Anytime a director needs something to be posted to Perry Players' public Facebook or Instagram page, you can simply send all photos/videos/graphics along with a preferred caption to Hanna or Kimberly, who will have it posted within the next day (likely during the next "pique engagement time" for best utilizing the platform's algorithm that day).
- b. Hanna's #: (478) 244-1348
- c. Hanna email: [stagelefthanna@gmail.com](mailto:stagelefthanna@gmail.com)
- d. Kimberly #: (478) 972-0492
- e. Kimberly email: [kimberlylochner@gmail.com](mailto:kimberlylochner@gmail.com)
  - (1) You may share up to three (3) posts during the run of the previous production to promote your upcoming auditions. (Do not overshadow the currently running production until it's closed.)
  - (2) All proposed wording or graphics shall be sent to Hanna Kemp or Kimberly Lochner to ensure all content is within Perry Players' standards.
  - (3) **Conflicts:** We highly suggest you have a "conflict sheet" at all auditions for all auditionees to write down any dates and times they will be unavailable. This will aid casting by reducing the likelihood of cast members dropping out due to overly-complicated scheduling.
- f. **Upfront requirements:** Inform all auditionees about what is required of the cast. For example:
  - (1) Rehearsal schedule
  - (2) Sponsorship efforts
  - (3) Required to provide any costume pieces (including makeup, wigs, etc.).
  - (4) Whether there's a possibility of adding extra performances
  - (5) Being in the cast means committing themselves to help with striking the set, etc.
  - (6) If applicable, cast and crew must be made aware of any required libretto deposit. All libretto payments shall be turned over to the Theatre Office Manager, with no exceptions.
- g. **Clarify rehearsals:** Please remind all auditionees of **WHEN** rehearsals will take place...the dates, the times, and the locations.
- h. **Audition cards:** After auditions, place audition cards in the office. Take any show-related information with you when you leave. We cannot leave personal data in the auditorium or lobby for all to see.

## 6. Cast Announcements

- a. **Posting Cast List:** When announcing your cast list, it must first be sent to Hanna or Kimberly to post to our public Perry Players Facebook page.
- b. **Facebook group:** When creating a private Facebook group for your cast and crew members to communicate (we highly recommend doing this before the First Cast Meeting), you **must** add Perry Perry, President of the Perry Players Board of Governors (Jimmy Stricklen), and Kimberly Lochner to the group. Furthermore, you must assign Perry Perry as an “admin” or “moderator” in the rare case of an emergency.

## 7. First Cast Meeting

- a. **Preparation:** You are in charge of putting together your own Rules & Regulations paperwork or handbook to distribute to your cast members. Much of what you need to communicate to your cast in such paperwork, is mentioned in this document.
- b. **Sponsorships:** Urge cast and crew members to find sponsors to help finance the production. Preferably, remind them daily. You may customize the **Perry Players Sponsorship Form** provided to distribute to your cast.
- c. **Restricted areas:** The cast and crew are not allowed in the office, kitchen, or sound booth without permission. Only the director has approval to use the printer in the office.
- d. **Photography and Videography:** Inform cast and crew members that **no** photography or videography that is captured of the show during rehearsal (or performances, for that matter) is to be posted on any social media platform or the internet unless approved or permitted by the director.
- e. **Bringing guests:** Inform cast and crew members that they must ask permission from the director before bringing along a guest to rehearsal.
- f. **Set Strike:** Reiterate that everyone will be required to help after the final performance and **must truly be ready to work and help strike the set.**

## 8. Website

- a. All proposed show content should be sent to the **Production Committee** ([thenewppboxoffice@gmail.com](mailto:thenewppboxoffice@gmail.com)) to ensure that it is either created or up to standard and consistent with the **Perry Players'** style and format. The **Production Committee** shall approve any content or graphics before posting them on the website.

## 9. Advertising

- a. All headshots and dress rehearsal STILLS are to be taken by Kimberly Lochner, Capture the Happiness Photography. These STILLS can be used to post and promote the show, though they come late in the rehearsal process (or perhaps not until performances).
- b. All other media, such as early rehearsal shots, video clips, interviews, etc., are to be taken care of by the director. This content must still be provided to Hanna to post.
- c. Certain members of the Board of Governors will most likely aid you in finding avenues of advertisement (i.e., news channels and newspapers). Directors are also welcomed to find new ways of advertising, so long as they are granted permission by the Production Committee before making special arrangements.

**d. Playbill information:** The following information must be sent to the theatre office by the **Drop Dead Date.**

- (1) Letter from the director
- (2) List of the artistic team, tech, and stage crew
- (3) List any special thanks or anyone the director would like to recognize.
- (4) List of acts or songs (optional)
- (5) Updated cast list – in the order you want them in the playbill
- (6) Any credits required to be included in the playbill from licensing rights contracts
- (7) A list of any information known from or about sponsorships. If graphics are to be included in the playbill, they need to be emailed to [thenewppboxoffice@gmail.com](mailto:thenewppboxoffice@gmail.com).
- (8) Any additional information that a director feels is needed to be included in the playbill

## 10. Rehearsals

- a. The kitchen and office are **COMPLETELY OFF LIMITS TO EVERYONE (no exceptions.)**
- b. **Before the theatre closes for the night clean it up:**
  - (1) All trash should be picked up, placed in a trash bag, and taken out when full.
  - (2) Replace the used trash bag with a new trash bag.

## 11. Performances

- a. **Lobby:** Starting the week of opening night, the lobby, kitchen, and lobby restrooms **ARE COMPLETELY OFF LIMITS TO EVERYONE** from the time the cast and crew enter the building until the end of the performance.
- b. **Parking:** Cast and crew members are not permitted to park in the theater parking lot, in front of the theater, or the back alley starting on the opening night through the run of performances. They may park in the small parking lot behind Perfect Pear, the parking lot at the courthouse across the street, or anywhere else in downtown Perry.
- c. **Entrance:** Cast and crew members must use the **back door only** to enter the theater for every show. Preferably, start practicing this during dress rehearsals, and leave the back door propped slightly open for them.
- d. **“Opening House”:** Inform the cast and crew that the auditorium doors will be open to seat the public **30 minutes** before the start of the show. This means that all warm-ups, mic checks, and show prep must be completed before then, and all cast members must be backstage by the time “Open House” is called. Also, this is when the pre-show music should start.
- e. **Curtain speech:** This does not begin until the sound booth has been given the signal to stop the pre-show music by the Theatre Office.
  - (1) Thank or acknowledge any show sponsors who have contributed \$1000 or more.
  - (2) Inform audience members that no photography or videography of the show is allowed.
  - (3) Inform the audience to leave any unwanted playbills on their seats when they leave.
  - (4) Inform the audience to remove their trash and deposit it in the provided trash cans.
- f. **Crew Communication:** Wait until the Theatre Office gives the thumbs-up signal to the sound booth to start the show, both at the beginning and after intermission.
- g. **Nightly post-show clean up:** After each performance:
  - (1) All costumes and props must be properly hung up or placed in their assigned places.
  - (2) All trash must be removed from the dressing rooms and backstage.
  - (3) Once the trash is collected, place the bagged trash outside the back door.

- (4) Replace old trash bags with new ones.
- h. **Comp tickets:** Directors will be given a total of 10 comp tickets to use at their discretion. This is mainly to give an equal reward to any person who contributed to the production of the show, such as costumers, seamstresses, set builders, etc. that the director sees fit. However, if a comp ticket is being used:
  - (1) They still must reserve a seat through the Theatre Office (no exceptions – reservations must be made at least one hour before the opening of doors).
  - (2) The “couch seating” is NOT for comp seating or director use.
  - (3) The cast and crew do not receive comp tickets.
- i. **Strike:** Striking the set after the final performance must include:
  - (1) Cleaning the dressing rooms.
  - (2) Placing all costumes and props **neatly** in a designated area. The Perry Players Inventory Team will properly store them.
  - (3) Clearing the backstage area
  - (4) Returning any stage lights to their original placement.
  - (5) Flush out any machinery used in the show (fog machines, snow machines, etc.), to make a “clean slate” for the following show.
  - (6) Breaking down all set pieces that will not be used again.
  - (7) Wood that can be reused must have all nails, screws, staples, added hardware, etc., removed, then stored or stacked.
  - (8) The trash must be bagged and placed outside the back door.
  - (9) **Jonathan Lowman, 478.951.2506**, can be called to ensure the trash is removed from the premises.
- j. Following the set strike day, there will be an inspection (by the Vice President of Facilities) of the building to ensure that the guidelines for upkeep in this document have been followed. If the building does not pass the inspection by 5:00 p.m. on the Monday following the close of the show, the 30-day clock to pay the Artistic Team will **NOT** start until the theatre has passed inspection. The Artistic Team will receive a payment within those 30 days once the theater has passed inspection.

## 12. General Housekeeping

- a. **Paint:** Do not wash or rinse used paintbrushes in the lobby, kitchen, or dressing room sinks. Only use the upstairs attic sink for washing brushes, or dispose of your used brushes in a bagged compost bin instead.
- b. We suggest buying cheap brushes and throwing them away after their first use to avoid the risk of any mess or clogged pipes. (Please put dirty brushes inside a plastic bag before disposing of them.)
- c. **Do not** get paint on the “hardwood” floors or any of the sidewalks outside the theater (any land outside the building is owned by the City of Perry). If any accidents do occur, clean it up immediately and notify a board member.
- d. **Back Wall of the Stage:** Do not drill anything into this wall, or do anything that will create permanent holes or damage of any kind. Replacing this wall would be a tremendous job and cost, and you must respect future projects in the theater that may require a clean canvas.
- e. **Backstage:**

- (1) Per fire and building code: A clearance of 3 ft. in front of the electrical panels must be maintained at all times.
- (2) All loose cords along the floors must be taped down to avoid tripping hazards. Also, tape down cords that cross the pathway behind the back wall of the stage and along the floor of the dressing area doorways.
- (3) Power tools are to be stored in the provided locked cabinet. Only the director shall have the key to the cabinet.
- (4) Store usable lumber behind the backdrop in designated areas (by size and type) or along the long side of the SR dressing area. **THROW AWAY UNUSABLE PIECES**
- (5) Store usable luan behind the backdrop in designated areas or along the side of the Stage Left wall (opposite shelves). **THROW AWAY UNUSABLE PIECES**
- (6) Do not pile lumber, luan, or large items on top of Stage Right or Stage Left dressing rooms, as the weight of the items may not be sustained by the ceiling of the dressing room. Also, piling the items above the dressing room makes the accessibility to any reusable items extremely difficult and creates a hazard of falling off and injuring anyone below.
- (7) Stage Right Metal Paint cabinet
  - Keep the area in front of the metal cabinet clear.
  - Store paint in the cabinet by color (black, white, and neutrals on the top shelf; warm colors on the next shelf; cold colors on the third shelf; and other colors on the bottom).
- (8) Stage Right – beneath the attic stairs
  - Keep the area in front of shelving and metal cabinets clear for easy access.
  - Per fire code: spray paints must be stored in fireproof containment.
  - Cabinet doors must be kept closed (per the safety code) and clearance must be left in front of the cabinet doors for accessibility and to reduce the possibility of a fire hazard.
  - Keep spray paints organized by color inside the cabinet.
  - The shelving unit under the attic steps is designated for building supplies and set hardware.
  - Keep all screws, bolts, nuts, nails, door hardware, etc. organized on shelving or small storage drawers in the “toolbox niche.”
  - Keep casters in designated crates or boxes.
  - Craft supplies on top of the spray paint cabinet
  - Keep the contents of craft boxes sorted according to their labels (glue guns, markers, string, Velcro, etc.).
- (9) Stage Right - Back wall concrete niches:
  - Lower level for toolbox (“toolbox niche”), hand tools, small hardware drawer organizer, cable ties, T-square, level, staple gun, staples, box cutters, scrapers, etc.
  - Middle-level for plastic bins labeled for tape, gaff tape, glue, light bulbs, etc.
  - Top-level for fog machines, snow machines, machine liquid, fire deterrent liquid, and sprayers.

#### **f. Attic**

- Per fire and building codes, always keep a clear pathway to the HVAC equipment.
- Maintain the pathways that were created to access all areas of the attic.
- Keep the paint sink empty and clear of any water (notify Chris Kemp if it is clogged).

- **DISCARD** dirty or stiff paintbrushes by putting them in a plastic bag and throwing them away. (Or thoroughly clean brushes and hang them up beside the sink.
- Do not leave any trash in the attic

**13. In Case of an Emergency:**

- a. Vice President of Facility Committee: Chris Kemp, 478.993.5046
- b. Vice President of Production Committee: John Niederkorn, 478.442.9528
- c. Sound Room: Fred Cusick, 478.320.0605

**I ACKNOWLEDGE AND AGREE TO THE ABOVE POLICIES:**

**SHOW:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**SIGN:** \_\_\_\_\_