



THE COLONIAL PLAYERS, INC. PRODUCTION MANUAL

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This manual is dedicated to those members of the Colonial Players production team who spent countless hours developing, reviewing, and revising the manual to document how we do what we do for the love of it, specifically:

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REVISION HISTORY

Revision	Date	Description of Changes
1	6/17/2013	Original rewrite of entire document using the 7/19/2010 version as a baseline. This version was approved by majority vote of the Colonial Players Board of Directors at the June 17, 2013 meeting.
2	3/15/2016	Update of entire document using the 6/17/2013 version as a baseline with the goal of simplifying language, eliminating cumbersome requirements, adding additional detail on production best practices, and bringing document in line with currently used processes. This version was approved by majority vote of the Colonial Players Board of Directors at the March 15, 2016 meeting.
3	5/18/2021	Update of entire document using the 3/15/2016 version as a baseline with the goal of simplifying language, eliminating cumbersome requirements, adding additional detail on production best practices, and bringing the document in line with currently used processes. This version was approved by majority vote of the Colonial Players Board of Directors at the May 18, 2021 meeting.

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1. Introduction

1.1. Purpose and Organization of the Manual

1.1.1. As provided for in the Resolutions of The Colonial Players, Inc. ("CP"), this Production Manual ("Manual") is presented to document various production-specific information, policies, procedures, and guidelines related to CP's productions for persons directly associated with any such production, whether on or off stage.

1.1.2. This Manual is organized with general policies and information in the beginning, followed by information applicable to individual production staff members. Any information too cumbersome to include within a specific staff section or which relates to more than one staff member is placed in Section 5: Appendices at the end of this Manual.

1.1.3. Appendix A: Glossary of Terms provides a list commonly used terms found in this Manual and other CP documentation.

1.2. Responsibility for the Manual

1.2.1. The Production Director has overall responsibility for maintaining this Manual. The Production Director coordinates with other members of the CP Board of Directors ("Board") as appropriate to ensure the contents of this Manual are complete, up to date, accurate, and useful.

1.2.2. At a minimum, this entire Manual should be reviewed for applicability to current processes every two years.

1.2.3. Updates to this Manual are approved by an affirmative vote of the Board at any meeting, regular or special, provided a quorum is present. The Production Director may make minor changes in spelling, lexicon, grammar or syntax, corrections to factual errors, or minor changes required to align this Manual with approved changes to the Bylaws and Resolutions without Board approval. An appendix may be updated at any time by the responsible Board member without Board approval; the responsible Board member is indicated on the cover page of each appendix.

1.2.4. The Secretary maintains a copy of the latest version of this Manual and ensures it is publicly available via CP's website. Questions and comments related to the content of this Manual may be addressed to the Production Director.

1.3. Document Precedence

1.3.1. This Manual is a supplement to the CP Resolutions, and the Resolutions are a supplement to the CP Bylaws. Every attempt has been made to be consistent with information in the Bylaws and Resolutions. However, where a conflict exists between this Manual and either the Resolutions or the Bylaws, the following order of precedence is observed:

- a. Bylaws
- b. Resolutions
- c. Production Manual

2. Roles and Responsibilities

2.1. Executive Producer

2.1.1. The Board is the Executive Producer for all CP productions and therefore has ultimate authority over all production aspects and is responsible for ensuring the quality of all productions. The Production Director is responsible for selecting Producers who serve as representatives of the Board. The Artistic Director is responsible for selecting Directors and Play Consultants who also serve as representatives of the Board. The Board reserves the right to replace any person associated with a production at any time if deemed necessary to ensure the success of the production.

2.2. General Production Support

2.2.1. **Artistic Director.** The Artistic Director is responsible for selection of plays, musicals, show Directors, and the artistic aspects of the products that the Corporation presents to the community. For a full description, refer to Resolutions, Section B.5.

2.2.2. **Production Director.** The Production Director is responsible for technical production elements, technical and staffing support for all productions, and ongoing maintenance of costumes, props, set pieces and, in coordination with the Operations Director, production equipment. For a full description, refer to Resolutions, Section B.10.

2.2.3. **Technical Director.** The Technical Director is a member of the Production Director's Team and has overall responsibility for and oversight of the Technical Control Booth ("Tech Booth"). He or she maintains all technical equipment in the Tech Booth and ensures equipment is operational and available for each production's use. The Technical Director coordinates and consults with the Producer and technical designers for each production, as needed, regarding assessment of requirements for and implementation of lighting, sound, video, and special effects. The Technical Director also provides instruction and guidance on the use of equipment in the Tech Booth.

2.2.4. **Technical Consultant Team.** This team provides technical guidance and support for lighting, sound, and special effects designers, technicians, and other staff for each production. It promotes early involvement of technicians in a production and develops a phone tree for use by technicians to provide troubleshooting expertise during performances. It fosters recruitment, training, and growth of the organization's technical staff, and it further develops the technical capabilities of the organization by exploring and integrating new and more efficient technologies and processes.

2.2.5. **Production Consultants.** The Production Director maintains a number of consultants on the Production Team with experience and expertise in the areas detailed below. These consultants are available to assist designers or other production staff as needed.

2.2.5.1. **Stage Management Consultant.** The Stage Management Consultant helps manage the backstage theater space, advises stage managers and crew where needed, and helps develop new stage managers and stage crew in their roles.

2.2.5.2. **Costume Consultant.** The Costume Consultant maintains the costume loft and its inventory, curates donations, advises costume designers, and helps develop new costume designers and assistants.

2.2.5.3. **Lighting Consultant.** The Lighting Consultant develops and maintains the repertory light plot, advises lighting designers, and helps develop new lighting designers and technicians. In cooperation with the Technical Consultant, helps maintain the inventory of

lighting equipment, ensures lighting designers are trained or qualified to operate the lighting equipment, and advises on the long-term planning for lighting hardware and configuration.

2.2.5.4. Properties Consultant. The Properties Consultant maintains the properties room and its inventory, curates donations, advises properties designers and helps develop new properties designers and assistants.

2.2.5.5. Set Construction Consultant. The Set Construction Consultant maintains the shops in both the Annex and the Theater, is available to consult on set construction techniques, oversees any modification to the theater space (e.g. changes to E1, E2, E3, and E4), verifies that custom-built set pieces are safe, and generally is available to lead a team of carpenters to build sets for productions.

2.2.5.6. Set Design Consultant. The Set Consultant maintains the inventory of set pieces stored in the Annex, curates donations, approves all set designs to ensure they conform to appropriate safety and line of sight requirements and guidelines, and advises and helps develop set designers and assistants.

2.2.5.7. Sound Consultant. The Sound Consultant advises sound designers, and helps develop new sound designers and technicians. In cooperation with the Technical Consultant, helps maintain the inventory of sound equipment, ensures sound designers are trained or qualified to operate the sound equipment, and advises on the long-term planning for sound hardware and configuration.

3. General Theater Policies and Procedures

3.1. Membership Policies and Information

3.1.1. For information and details on membership policies, please refer to the CP Resolutions.

3.2. Finances

3.2.1. No director, music director, designer, actor, or other production staff member is paid a salary, stipend, or other remuneration, with the exception of contracted musicians (accompanying rehearsals and performances) and special contracted consultants (e.g., combat choreographer, dialect coach, etc.) who may be compensated as necessary.

3.2.1.1. As soon as the need for a contracted service is known, the Producer must coordinate with the Treasurer to obtain guidance on contract negotiations before any negotiations start. The Treasurer provides and signs all contracts for musicians and special consultants. The Producer obtains signatures on all contracts and returns them to the Treasurer no later than two weeks prior to opening night.

3.2.1.2. For a musical, as soon as known, the Producer provides the Treasurer the names of musicians and/or recording companies as well as amounts to be paid so that appropriate contracts can be written by the Treasurer.

3.2.1.3. A combat choreographer may be paid a fee determined by the Board as a special consultant to CP. The fee for the combat choreographer is paid out of general CP funds and is not charged to a production's budget.

3.2.1.4. Fees for other special consultants are charged to a production's budget unless otherwise approved by the Board.

3.2.2. The Producer manages the budget for a production. In coordination with the Director, the Producer allocates funding to the designers by developing a production budget. Costs should be minimized wherever possible, while still maintaining CP's high standards of production.

3.2.3. In general, production expenditures are made by designers who are then reimbursed by the Treasurer. Reimbursement forms are available on the CP website under "Downloads". Individuals requesting reimbursement submit a reimbursement form to the Producer, along with receipts for all purchases. The Producer then reviews and approves the expenses and submits the completed reimbursement request to the Treasurer for payment. When a receipt is not available, a complete explanation fully describing the expenditure must be provided; however, in this situation, reimbursement is solely at the discretion of the Treasurer.

3.2.4. In the event that a production advance, or "show advance", is required, the advance is arranged with the Treasurer via the Producer. Production advances allow a Producer to reimburse designers directly, when required.

3.2.5. The budgets for productions are as follows:

3.2.5.1. any non-musical play presented as part of the regular season: \$2000.

3.2.5.2. any musical presented as part of the regular season: \$2000 with an additional \$2750 to be used for music.

3.2.5.3. any 2-week December production, other than *A Christmas Carol*: \$2000. If the production is a musical, additional funding specifically to cover music may be requested if needed.

3.2.5.4. A Christmas Carol: \$2,000. Additional funding specifically to cover music may be requested if needed.

3.2.5.5. Budgets for special events and special productions presented outside of the regular season will be submitted by the Artistic and/or Production Directors for Board approval.

3.2.6. Additional Fund Requests

3.2.6.1. Requests for additional funds for those productions presented as part of the regular season must be presented to the Board by the Production Director and Artistic Director after consultation with the Show Director and Producer no later than two weeks following the production's auditions. The form to request these funds is available on the CP website under "Downloads".

3.2.6.2. Additional fund requests must be itemized and all paperwork detailing the request must be provided to the Board no later than one week prior to the Board meeting at which the request will be discussed.

3.2.6.3. If approved by the Board, additional funds can only be used for the designated category for which they were originally presented.

3.2.7. Show advances will only be made for the approved budgeted amount, and no reimbursements will be made for monies over the approved budget. Exceptions to this policy are at the discretion of the Board.

3.2.8. Sources of funds: Several sources of funds may be used for producing a show, including the Season Budget (which is defined in the Corporation's Resolutions), requests for additional funds which come from a Season Show Reserve (shared by all productions), and the Production Direct and Production Indirect budget lines. Requests for additional funds – regardless of their source – must be approved by the Production Director prior to any expenses being incurred.

3.2.9. Sales Tax: CP is a 501(c)(3) non-profit organization, which has been afforded tax-exempt status by the state of Maryland. As such, CP is not required to pay Maryland state sales tax on expenditures directly related to its mission. When purchasing any items for a production, notify the merchant that CP is a tax-exempt organization and present a copy of the Maryland Sales and Use Tax Exemption Certificate, available from the Treasurer. The Treasurer issues copies of these certificates to the Producer which must be returned to the Treasurer within 14 days following closing night. Anyone found to be misusing CP's Sales and Use Tax Exemption Certificate will be immediately reported to the Comptroller of Maryland. Any questions related to CP's Maryland Sales and Use Tax Exemption Certificate should be directed to the Treasurer.

3.3. Scheduling

3.3.1. The Secretary is responsible for maintaining the CP calendar of events, which is viewable to the public on the CP website.

3.3.2. Events are scheduled in the following prioritized order for all CP facilities:

- a. Performances of productions, whether regular, extra, or special. In addition, for a minimum of three weeks before each incoming production's opening night, the entire Theater is reserved for the incoming production.
- b. Events, including corporate meetings and auditions, published by CP in brochures, on the CP website and social media sites, or in local newspapers.
- c. Rehearsals and production meetings for upcoming productions. Priority is given according to the chronological order of the opening date for each production.
- d. Additional corporate meetings and auditions.
- e. Other CP activities, including changes or additions to the published calendar.
- f. Other activities.

3.3.3. Anyone wishing to use the Theater during the run of a production must request approval from the Producer and Stage Manager of the current production. Responsibility for clearing the stage and for restoring it to performance quality is coordinated with the Stage Manager. Under no circumstances may set pieces, props, or costumes from the current production be used for any other purpose than that production.

3.4. Production Event Table

3.4.1. This section provides a table and general descriptions of major production events that typically occur when producing a show at CP. Not all events apply to every production, but all are listed here for completeness. Timelines provided in the table below are general guidelines only, and are subject to vary based on each production's specific needs. Most dates provided are dependent on the date of another production event, but all are ultimately dependent on the date of Opening Night for the production.

Event	Recommended Timeframe
Show Orientation Meeting	Prior to or in conjunction with Initial Production Meeting
Initial Production Meeting	4 weeks prior to auditions
Auditions and Callbacks	10 to 12 weeks prior to Opening Night
Playbill Bios	Immediately following casting
Initial Read Through	When convenient following casting
Rehearsals	Anytime following Initial Read Through
Publicity Photo Shoot	6 weeks prior to Opening Night
Designer Run	2 to 4 weeks prior to Theater Move-In
Paper Tech	1 to 2 weeks prior to Theater Move-In
Costume Check	1 to 2 weeks prior to Theater Move-In
Theater Move-In	3 weeks prior to Opening Night
Light Hang	Begins on first day in the Theater
Dry Tech	2 weeks prior to Opening Night
Cue-to-Cue	No later than the Saturday before Opening Night
Costume Parade	No later than the Saturday before Opening Night
Tech Rehearsals	Sunday - Wednesday of opening week
Final Dress Rehearsal	Typically Thursday of opening week
Opening Night	As specified on the season schedule
Opening Night Reception	Following opening night performance
Archive Photo Shoot	Sunday of second weekend
Closing Night	As specified on the season schedule

3.4.2. **Season Production Matrix:** A spreadsheet is maintained on the Colonial Players Network Drive which documents information specific to each production of a season,

such as the Director, Producer, Play Consultant, Designers and other show staff, as well as dates for auditions, photography, and other relevant deadlines. The Production and Artistic Directors create this document at the beginning of the season and make it available to the Board as well as all Producers and Directors for reference during the season. The matrix is maintained by the Production and Artistic Directors for the duration of the season.

3.4.3. **Show Orientation Meeting:** Prior to or in conjunction with the first Production Meeting, the Artistic Director and Production Director will meet with select members of the show staff to review key policies regarding productions at Colonial Players. This meeting highlights procedures that have been successful and any emergent or past issues of concern, and provides a forum to address questions of the show staff specific to their production. This meeting is an opportunity to review and supplement information that may have been presented previously. Requested attendees are the Director, Play Consultant, Producer and Stage Manager.

3.4.4. **Initial Production Meeting:** This initial production meeting includes the Director, Producer, and all other show staff. The intent is to allow everyone involved with a production to collaborate with respect to budgets, deadlines, staffing, design concepts, and any other topics deemed relevant by the Director and Producer. Reference Section 4.5.6.3 for additional details.

3.4.5. **Auditions and Callbacks:** Auditions and Callbacks for each production are held for the purpose of casting a show. Audition and Callback dates are finalized by the Director and Producer in coordination with the Artistic, Human Resources, and Marketing Directors using the suggested date from the Season Production Matrix as a starting point. Reference Section 3.6 for additional details.

3.4.6. **Playbill Bios:** The Playbill Coordinator will request bios from all cast and staff to be listed in the playbill based on the cast and staff list provided by the Producer. Typically, this includes the Director, Producer, Stage Manager, Music Director, Choreographer, and all designers. The Playbill Coordinator will provide specifics to the cast and staff about what is needed in terms of length and content.

3.4.7. **Initial Read Through:** The initial read through is intended to gather all cast and available staff for the purposes of discussing the Director's vision for the production and allowing everyone involved to get a feel for the flow of the production with the cast.

3.4.8. **Rehearsals:** Rehearsals occur on a schedule determined by the Director in coordination with the cast and staff. Reference Section 3.7 for additional details.

3.4.9. **Publicity Photo Shoot:** The Producer coordinates the photo shoot with Marketing, which is intended to acquire representative images of the production and cast that can be shared with various media outlets. Headshot photographs are also taken at this time for all cast and any staff listed in the playbill with bios.

3.4.10. **Designer Run:** This special rehearsal allows any designers who wish to participate the opportunity to watch a rehearsal with the Director focused on design elements rather than working with the cast. Cast members are expected to essentially complete a full run-through (on or off book) with as much blocking as is known while the Director and designers observe and discuss design ideas and concepts.

3.4.11. **Paper Tech:** Paper Tech is a meeting between the Director, Stage Manager, Lighting Designer, Sound Designer, and select others excluding the cast, for the purpose of stepping through the script to lay out and agree upon all technical cues in preparation for Dry

Tech. Completing a successful Paper Tech results in a concrete list of technical cues from which the Lighting and Sound Designers can work to build their respective cues in the lighting and sound systems. Items discussed at this meeting include lighting color palette concepts, blocking and areas required to be lit, lighting specials needed, music, custom recordings, sound effect concepts, projections, and any other technical specials specific to the production. Paper Tech is intended to reduce the amount of design churn during Dry Tech.

3.4.12. **Costume Check:** Costume Check involves the Director, Producer, Stage Manager, Costume Designer, and cast, and is intended to allow the Director and Producer to get a feel for the status of the costume design and identify any major concerns early enough that there is ample time to make changes prior to tech week. All available costumes should be tried on by the cast and displayed for review and comment by the Director.

3.4.13. **Theater Move-In:** Following closing night of the preceding production, the current production can begin using the Theater. Coordination between incoming and outgoing Producers is required to ensure a successful transition as one production works to clear out the space and the next works to move everything from the Annex. Priority for the first week is given to designers and consists of initial lighting work, floor painting, set construction at the Theater, and set piece transportation to the Theater.

3.4.14. **Light Hang:** The Light Hang provides the Lighting Designer the opportunity to adjust the existing lighting plot as needed for the production such as installing lighting specials and hanging projectors. Depending on the needs of the production, this may take place in an afternoon or over the course of several days following move-in.

3.4.15. **Dry Tech:** A meeting between the Director, Stage Manager, Lighting Designer, Sound Designer, and select others, excluding the cast, for the purpose of reviewing all programmed technical cues in preparation for Cue to Cue. Assuming a Paper Tech was completed, Lighting, Sound, and Special Effects Designers should be prepared for Dry Tech with all technical cues programmed to the maximum extent possible, allowing the Director to see and hear the state of the technical designs and make recommendations for any desired adjustments.

3.4.16. **Cue-to-Cue:** A rehearsal during which the Director, Stage Manager, cast, technical designers, and select other production staff step through all technical cues, scene changes, costume changes, and other transitions to ensure programming, documentation, and timing has been prepared correctly. During Cue-to-Cue, the Tech Booth Cue Book is typically generated. This can be done either by the Lighting or Sound Designer or one of the Technicians depending on the preferences of those involved.

3.4.17. **Costume Parade:** The Costume Parade involves the Director, Producer, Stage Manager, Costume Designer, and cast, and is intended to allow the Director and Producer to see the final costume design state prior to the beginning of Tech Week. The Lighting Designer should also be involved to ensure that the color palettes being planned for the costumes and the lighting are coordinated. Fine tuning and minor adjustments are communicated to the Costume Designer during this event. All available costumes should be tried on by the cast and displayed for review and comment by the Director.

3.4.18. **Tech Rehearsals:** Beginning on Sunday of opening week, rehearsals should include all available technical elements, props, scene changes, and costumes. Booth Technicians should operate the lighting and sound equipment to learn the show while Lighting and Sound Designers take notes on desired changes and cue execution problems.

3.4.19. **Final Dress Rehearsal:** The Final Dress Rehearsal typically includes an audience to allow the cast to get a feel for the flow of the show and how audiences will react.

3.4.19.1. Generally, this rehearsal is open to the public; however, at the discretion of the Director and with the approval of the Artistic Director, the audience may be limited to specific invitees. It is the responsibility of the show staff to manage invitations and admission to the rehearsal. Any audience limitations will be posted to the website, social media, and in the Theater lobby by Monday of Tech Week. In the case of a limited audience, show staff, Board Members, and ushers scheduled for the run of the production have standing invitations.

3.4.19.2. This rehearsal should be treated as if it were a performance in front of a paying audience. Should a problem arise during the rehearsal requiring the rehearsal to be stopped, the Director may do so at their discretion. This rehearsal is typically videotaped by CP for archive and educational purposes.

3.4.20. **Opening Night:** The first performance of the production run.

3.4.21. **Opening Night Reception:** The Human Resources Director provides for an Opening Night Reception following the first performance. This is typically held in the Green Room. All cast, staff, friends, family, and opening night patrons are welcome to attend.

3.4.22. **Archive Photo Shoot:** To document the production, an Archive Photo Shoot is held the second weekend. A professional photographer attends and takes various shots as determined in advance by the Director and Producer. Photos are made available via the CP website as soon as possible after editing.

3.4.23. **Closing Night:** Closing night is the final performance of a production run. Following the performance, everything associated with the production is struck to the maximum extent possible in preparation for the incoming production's move-in the following day. A closing night party is partially subsidized by CP and is coordinated among the show cast and staff.

3.5. Facility Access

3.5.1. Access to CP facilities and various rooms within each facility is controlled and logged via an electronic "key fob" access system. Key fobs are issued to specific individuals associated with each production. Key fobs may not be shared with anyone other than the person to whom they were issued. Violations of this policy may result in the immediate deactivation of a staff member's key fob.

3.5.2. For each production, the Producer requests key fobs for their staff from the Operations Director. Key fobs are not issued to cast members. Last minute requests for key fobs or access changes can be difficult to accommodate, so advance notice is recommended.

3.5.3. Unless otherwise requested by the Producer to the Operations Director, key fobs are issued with access as follows:

Staff Member	Room Access
Director	Annex, Theater
Producer	Annex, Theater
Stage Manager	Annex, Theater, Tech Booth
Choreographer	Annex, Theater
Costume Designer	Annex, Theater, Costume Loft
Lighting Designer	Annex, Theater, Tech Booth
Music Director	Annex, Theater

Staff Member	Room Access
Properties Designer	Annex, Theater, Prop Room
Set Construction	Annex, Theater, Tool Closet
Set Designer	Annex, Theater
Sound Designer	Annex, Theater, Tech Booth

3.5.4. Prior to being issued a key fob, individuals must sign the Key Fob Access Agreement provided by the Operations Director.

3.5.5. Room access requests beyond those listed in the table above will be approved by the appropriate Board member in charge of the room requested. For reference, a listing of controlled access rooms along with the Board member responsible for access to that room is listed in the table below:

Facility	Room	Responsible Board Member
Theater	Box Office	Operations Director
Theater	Tech Booth	Production Director
Theater	Kitchen	HR Director
Theater	Tool Closet	Operations Director
Annex	Prop Room	Production Director
Annex	Costume Loft	Production Director

3.5.6. All production staff members who are issued a key fob are responsible for the security of CP facilities.

3.5.6.1. During rehearsals, the Director holds primary responsibility for securing a facility following its use. During performances, the Stage Manager holds primary responsibility for securing a facility following its use.

3.5.6.2. Anyone issued a key fob giving them access to the theater or annex must be familiar with the Theater and Annex Open/Close Procedures, which are available from the Operations Director. Prior to departure, all lights must be turned off, all non-essential appliances must be unplugged, and all exterior doors must be secured and verified to be locked in accordance with those procedures. At no time should a production staff or cast member unfamiliar with the procedures be left responsible for closing a CP facility.

3.5.7. The Operations Director reserves the right to revoke a key fob from or deny the issuance of a key fob to any individual for any reason to maintain the security of CP facilities. Access to CP facilities may be immediately revoked without warning should any situation warrant such action to be taken.

3.6. Audition and Casting Policies and Guidelines

3.6.1. For ticketed productions, all auditions are public and open to all who wish to participate. The Board must approve any ticketed production that will not involve an audition and casting process. Casting without public audition is not permitted for any CP main season production, except in the case where a previously-cast person is being replaced. Pre-casting of any role in a main season production is also not permitted. Audition dates are announced on CP's website, in traditional and social media, and in the CP member newsletter. All auditions are held at the Annex unless facility scheduling prevents it.

3.6.2. Accommodating an auditioner with a special audition prior to the announced dates is generally not permitted. Any exception to this policy must be approved by the Artistic

Director. If the early audition is allowed, it must follow all the rules of a standard audition. When possible, the availability of an earlier date must be published and opened to other auditioners, although the number of auditioners allowed at the early date may be restricted.

3.6.3. The casting committee for each audition will consist of the Show Director, the Play Consultant, and anyone else the director chooses. If the Play Consultant is unavailable, an approved alternate will be appointed by the Artistic Director. The Show Director has the final authority regarding casting.

3.6.4. A Board representative is required to be present at all auditions, but is not required to be part of the casting committee. The Board representative will welcome auditioners using the Guidelines for Greeting Auditioners available from the Human Resources Director. If the designated Board member cannot attend, the President will appoint a qualified substitute.

3.6.5. The Director, Music Director (as applicable), Choreographer (as applicable), Producer, and Play Consultant of a production may not audition for that production. In addition, no one auditioning for a production may sit at the casting table or take part in any way in the casting process.

3.6.6. Every person auditioning for a production must be provided at least two opportunities to perform before the casting committee. An opportunity consists of a script reading, monologue, or song. Improvisational games or story-telling may be part of an audition, but are considered additions to the two scripted or prepared opportunities. Any auditioner indicating preference for a particular role should be given an opportunity to read for that role.

3.6.7. If necessitated by the inability to cast one or more roles in a production, additional auditions may occur after the initial auditions. If additional auditions are required, a Board Representative and the Play Consultant must be present. This includes additional auditions held immediately preceding Callbacks.

3.6.8. The Director is responsible for ensuring that every person auditioning for a production is thanked by phone, by email, or in writing for his or her participation.

3.6.9. Public announcement of the cast list for a production follows the order below. Note: This order does not preclude individuals from announcing their personal involvement with a production prior to the official theater announcement.

3.6.9.1. Producer notifies the Board of Directors.

3.6.9.2. Marketing Director publishes the cast via official media outlets.

3.6.9.3. Show staff may announce the cast list once the official theater announcement has been made.

3.6.10. The use of understudies is generally discouraged. In the event that an understudy is deemed necessary for a production, the understudy will be offered at least three performances in the understudied role during the run. The understudy will have an appropriate number of rehearsals according to his/her specific needs, and the understudy will perform the understudied role during at least one full dress rehearsal prior to their performance. The dates of guaranteed understudy performances should be decided by the Director prior to the first rehearsal. The Director must inform the Artistic and Marketing Directors of these dates so that they may be publicized and posted on the CP website and in the production playbill.

3.6.11. A role may be intentionally cast with more than one actor sharing the role, e.g. when two young actors alternate in a role on stage. In the case where a role is shared, the specific dates for each performer should be decided by the Director prior to the first rehearsal.

The Director must inform the Artistic and Marketing Directors of the dates so that they may be publicized and posted on the CP website and, if possible, printed in the production playbill.

3.6.12. In the event that a minor is cast, the Producer will ensure that the parent(s) or guardian(s) of the minor cast member, as well as all persons involved with the production, provide written acknowledgement that they have reviewed, understand, and will abide by the Colonial Players Child Protection Policy.

3.6.13. If a cast member or musician must be replaced, the replacement must be coordinated with and approved by the Artistic Director. The Show Director is responsible for implementing the change to the cast. In the event the replacement is not a voluntary withdrawal or a replacement due to illness, the Director must have a Board member present when informing a performer that he or she is being replaced.

3.6.14. Chairs, stools, and other furniture from the set storage area in the Rehearsal Hall must not be used as seating for auditions.

3.7. Rehearsal Policies and Guidelines

3.7.1. To minimize rehearsal space conflicts, rehearsals should not begin prior to eight weeks before opening night for plays or 10 weeks before opening night for musicals. Read throughs and table work may be conducted earlier as meeting space allows.

3.7.2. If a rehearsal is scheduled coincident with a General Membership Meeting, members must be permitted to attend the General Membership Meeting in lieu of rehearsal.

3.7.3. As a courtesy to performers, no more than four rehearsals should be scheduled per week, with no individual performer being called for more than three rehearsals a week. This guideline does not apply during the two weeks prior to opening night when the technical aspects are integrated into the production. Exceptions may be granted by the Artistic Director.

3.7.4. Performers should not be asked to rehearse for more than four hours per day, except during Tech Week (the week beginning on the Sunday prior to opening night).

3.7.5. Rehearsals should not continue later than 11:00 pm, with the exception of notes sessions during Tech Week.

3.7.6. Cast members who are minors should not be required to remain at rehearsals past 10:00 pm on school nights or past 11:00 pm on non-school nights. When possible, minors should be released as soon as their portion of the rehearsal is complete.

3.7.7. It is recommended that notes be communicated via e-mail when rehearsals end later than 10:30 pm in an effort to be respectful of both the performers' and staff's time and health.

3.7.8. All rehearsals are open to anyone directly involved with the production, any Colonial Players member, and any invited guests. A rehearsal may be closed when authorized by the Artistic Director to accommodate the Show Director's specific needs. No rehearsals are ever closed to Board members.

3.7.9. Following each rehearsal at the Annex, trash should be emptied into the containers in the workshop.

3.7.10. During times when the Annex rehearsal space is being shared by more than one group, the clearance and reset of any rehearsal furniture and props must be coordinated with the applicable responsible parties from each group.

3.7.11. Upon transition from the annex to the theater, any props, costumes and set pieces not being used must be returned to storage.

3.7.12. The furniture in the lobby of the Theater is never to be used on the stage during rehearsals or otherwise, nor may it be removed from the lobby for any reason. The lobby must be kept in as neat and orderly a condition as possible because it is visible to the public from the street.

3.7.13. When weapons or hand-to-hand combat are to be used in a production, CP requires that a certified stage combat choreographer be used to block any fight sequence and appropriately train involved cast members. The Production Director assists with contracting a combat choreographer, when required.

3.8. General Performance Policies and Guidelines

3.8.1. CP does not pay for or reimburse any transportation, parking, or citation fees related to a volunteer's involvement with the Theater. Cast and production staff should be aware of the parking challenges in the crowded downtown Annapolis area and plan transportation to allow plenty of time for arrival.

3.8.2. Productions must utilize the "acting edition" of the script, as written by the playwright, when available. No alterations to a script are permitted without the written consent of the playwright or the playwright's representative. Any intent to alter a script must be coordinated with the Artistic Director.

3.8.3. To the maximum extent possible, all major scenes in a production should be played on the main part of the stage.

3.8.4. When and how to seat latecomers varies with each production. For some productions, latecomer seating is not possible, either to maintain the artistic integrity of the production or for safety reasons. A decision about how to manage latecomer seating is made by the Stage Manager on a case-by-case basis for each performance based on their best judgment of what is possible for that performance. The Stage Manager is responsible for reviewing the latecomer seating procedure with the ushers prior to each performance.

3.8.5. Intermissions, when scheduled, are 15 minutes in duration. Productions written with an intermission may be performed without an intermission when approved by both the Artistic Director and the Production Director.

3.8.6. All productions should have a curtain call. At the end of each curtain call, an appropriate gesture by the cast should be given toward the Tech Booth to acknowledge the work of the production staff.

3.8.7. After opening night, responsibility for the execution of a production is transitioned from the Director to the Stage Manager. As a courtesy, following opening night, the Director should coordinate backstage visits with the Stage Manager. Backstage areas include the dressing rooms, the Green Room, the Tech Booth, alleys, workshop, and the Theater proper when the Theater doors are closed prior to and after a performance.

3.8.8. Following opening night, notes from the Director should only be given to the cast through the Stage Manager unless cast members specifically request feedback on their performances from the Director.

3.8.9. Should an issue arise during the run of a production requiring Director input (e.g., replacing a cast member due to an emergency, re-blocking a scene due to an injury, etc.), the Stage Manager will notify the Director and the Producer.

3.8.10. Visitors, including Board members, are not permitted in the Tech Booth during a performance unless approved in advance by the Stage Manager. Refer to Section 4.15.8 for more detail.

3.8.11. There will be no audio or video recording of any performance without the advance authorization of the Board. In addition, there will be no photographing of costumed rehearsals or performances without the permission of the Marketing and Production Directors. Refer to the CP Resolutions for additional information.

3.8.12. A scheduled performance of any production may be canceled due to weather or facility related reasons only with the authorization of the President, the Operations Director, and the Stage Manager, with immediate notification to the Show Director and the Board. Refer to the CP Resolutions for additional information.

3.8.13. A scheduled performance of any production may be canceled for other reasons (i.e. not weather or facilities related) only with the authorization of the President, the Artistic Director, and the Stage Manager, in consultation with the Show Director and with immediate notification of the Board. Refer to the CP Resolutions for additional information.

3.8.14. For all cancelled performances, the Stage Manager is responsible for notifying the cast, crew, and production staff.

3.8.15. Rescheduled performances will be coordinated by the President, Artistic Director, Operations Director, and Stage Manager, with immediate notification to the Show Director and the Board once a rescheduling decision has been made. Refer to the CP Resolutions for additional information.

3.9. Prohibited and Controlled Substances and Weapons

3.9.1. CP is a zero-tolerance organization and as such, there are no exceptions to the policies stated in this section.

3.9.2. **Drugs.** Illegal drugs are prohibited within CP facilities and at all CP functions. Anyone involved in any capacity with a CP production or function found to be using, selling, or in possession of illegal drugs, whether on or off of CP property, will be replaced in accordance with Section 3.6.13 and/or asked to leave the function.

3.9.3. **Alcohol.** Alcoholic beverages are prohibited within CP facilities and at all CP functions, except as sanctioned by the Board. Production cast and staff are prohibited from consuming alcohol in the theater building during rehearsals or before or during performances. Prop beverages will never contain real alcohol. In addition, production staff and cast are expected to arrive for rehearsals and performances unimpaired. A cast or staff member arriving for rehearsal or performance impaired or inebriated will be subject to replacement in accordance with Section 3.6.13.

3.9.4. **Firearms.** Firearms and all other weapons are prohibited within CP facilities and at all CP functions, except as sanctioned by the Board for use in a production.

3.9.5. **Smoking.** Smoking and use of tobacco, other nicotine-based products, and non-tobacco products is prohibited within CP facilities and on the roof of the Theater. Smoking is also prohibited within 15 feet of entrance doors to CP facilities. Actors and staff are permitted to smoke away from the front doors of CP facilities. Cigarette butts must be disposed of properly. Cigarette butt cans are provided by CP where possible. Actors who smoke may not smoke in costume, or must wear a protective non-costume item over their costumes. Use of tobacco and similar products on stage as part of a production is addressed in Section 4.11.10.5.

3.10. Warnings for Special Effects and Circumstances

3.10.1. When a production uses strobe lights, gun shots, fog machines, or other special effects which may adversely affect audience members, or props which may induce an allergic reaction in audience members (e.g. peanut products, animals, smoke, etc.), the Producer will ensure that warnings are prominently posted in the following places: the Box Office door, the headshot wall of the lobby, the inside and outside of both Theater doors (the doors dividing the lobby from the Theater proper), the production playbill, and on the CP website. This same policy applies for productions including other unusual situations, such as nudity or excessive profanity. Acrylic sign holders are provided for display of warning signs at the theater locations listed above. This warning may also be added to the pre-show announcement. Warning signage should conform to branding guidance provided by Marketing.

3.11. Staffing Resources

3.11.1. Directors and Producers should begin recruiting and selecting their Production staff as early as possible. Caution should be exercised if asking a designer to work on multiple shows back-to-back. It is strongly recommended that no single person perform more than two roles for a single show. For example, if a person is both the Properties and Costume Designer or the Director and Set Designer, that person should not take on a third role.

3.11.2. The Human Resources team maintains a database of directors, designers, consultants, and technicians. Producers who need assistance staffing various areas of their production should collaborate with the Human Resources Director to obtain contact information for individuals who may be able to assist with their production.

3.12. Set Construction Policies

3.12.1. No construction of the set may begin prior to approval of the set design.

3.12.2. Nothing may be affixed directly to the wooden ceiling boards or joists; for safety reasons, the lighting grid must be used for all ceiling attachments.

3.12.3. Prior to suspending any item from above the stage, the attachment method must be approved by the Technical Director. Additionally, installation of ceiling attachments should be coordinated with the Lighting Designer.

3.12.4. Nails and screws may not be used on the walls, nor may holes be drilled into walls. Attachment methods to walls within the Theater must be approved in advance by the Operations Director.

3.12.5. Sawing is not permitted in the Green Room, lobby, balcony, hallways, or in front of the Theater. All construction must be done in the Theater shop, on the stage, or at the Annex.

3.12.6. Guidelines and restrictions regarding the use of paint in CP facilities are detailed in Appendix F: Paint Policy.

3.12.7. The use of particleboard or pressed board on stage is not permitted. Plywood may be used.

3.12.8. Heavier or more expensive lumber than necessary should not be used.

3.12.9. The workshops at the Annex and the Theater must be kept clean and orderly. Lumber and tools must be put away after each use. Sawdust and debris must be swept and bagged. Paint cans must be re-covered tightly, and brushes and rollers cleaned.

3.12.10. Before Final Dress Rehearsal, all construction debris must be picked up from the seats and the Theater, and all ladders must be stored.

3.12.11. Before opening night, all excess lumber and paint must be returned to the Annex. The Theater shop must be cleaned and cleared of unused materials and furniture. Only black paint, polyurethane, and touch-up paint for colors used on the set should be kept in the shop at the Theater. All other paint must be returned to the Annex or disposed of according to Appendix F: Paint Policy.

3.12.12. To protect sight lines, the requirements listed below must be adhered to. Deviations must be approved by the Production Director or Set Consultant.

3.12.12.1. No set piece may be taller than 33 inches.

3.12.12.2. Anything extending from the ceiling must maintain a minimum 72 inch clearance from the floor.

3.12.12.3. Raised platforms must not exceed 12 inches in height.

4. Production Staff Duties and Procedures

4.1. Production Staff Appointment and Reporting.

4.1.1. The following table lists the standard members of the production staff for a CP production. In addition, it shows by whom each staff member is appointed and to whom each staff member reports. In subsequent sections of this manual, responsibilities, procedures, and general information are provided to assist each staff member in understanding their area of responsibility.

Position	Selected/Appointed By	Reports To
Director	Artistic Team	Executive Producer via Artistic Director
Producer	Production Director	Executive Producer via Production Director
Music Director	Director	Director
Choreographer	Director	Director
Play Consultant	Artistic Director	Artistic Director
Stage Manager	Director	Director
Designers	Director	Director
Lead Carpenter	Production Director	Set Designer
Technicians	Producer, Director, or Production Director	Sound/Light Designers and Technical Director during rehearsals, Stage Manager during performances
Crew	Producer, Director, or Production Director	Stage Manager
Actors	Director	Director during rehearsals, Stage Manager during performances

4.2. Director

4.2.1. The Director is responsible for all artistic aspects of the production. The Director develops and communicates the artistic vision for the impact of the production and coordinates the efforts of the designers and cast to create that vision. This vision should be supported throughout the process by all staff involved in the production. The vision should be shared with the production staff at the first comprehensive production meeting and with the cast at the first rehearsal.

4.2.2. Directors should review this manual (available at the Colonial Players website under “Governance”) no later than the Show Orientation Meeting to facilitate a discussion of policies and procedures with the appropriate Board members.

4.2.3. The Director collaborates with the Producer to develop audition requirements and notices.

4.2.4. The Director collaborates with the Producer to develop production meeting schedules, rehearsal schedules, and production staff work schedules. The Director also collaborates with the Producer to delineate duties for staff, cast, and crew.

4.2.5. The Director collaborates with the Producer to develop the production budget. As soon as the need for a contracted service is known, the Producer must coordinate with the Treasurer as described in Section 3.2.1.1.

4.2.6. The Director collaborates with the Producer and Marketing Director to develop production information for posters and programs and provide input toward all marketing material and photography related to the production.

4.2.7. The Director has overall responsibility for the condition, safety, and security of CP facilities during rehearsals. This duty is shared with the Stage Manager (see Section 4.7.5).

4.2.8. All notifications of production meetings, rehearsals, as well as any correspondence that are distributed to the cast or staff by the Director or other cast/staff member should be copied to the Producer, Stage Manager, and Play Consultant for information.

4.2.9. The Director prepares an orderly transition of the show to the Stage Manager just prior to the opening performance.

4.2.10. A Director may choose to work with and/or mentor an Assistant Director. Often an Assistant Director is trying to obtain Directorial experience, and setting expectations is key. While Colonial Players leaves the specific duties of an Assistant Director to be coordinated between the Director and the Assistant Director, it is expected those duties will mirror aspects of the Director’s scope of responsibility. Some appropriate duties of an Assistant Director include blocking and directing specific scenes, working one-on-one with actors who need additional assistance in portraying their characters, running a rehearsal in lieu of the Director, or focusing on a specific aspect of the rehearsal such as character motivations or movement and sightlines. If duties are solely administrative, such as taking blocking notes, noting paraphrasing, or taking down the Director’s notes, this position is more properly a rehearsal assistant or director’s assistant, and should be titled as such.

4.3. Music Director

4.3.1. The Music Director is responsible for working with the director in preparing the music in a production for public performance. The Music Director attends the initial production meeting and other production meetings as needed. The Music Director uses his or her understanding of the director's vision of the show as well as the show's musical demands to help the director and cast be successful. Beyond the expected musical expertise, the music director must have strong communication and organizational skills, and be able to work collaboratively with the show's director, choreographer, cast and orchestra. The Music Director may use assistant vocal or instrumental conductors as needed.

4.3.2. Music Director responsibilities:

4.3.2.1. Auditions the singers and makes casting recommendations to the Director.

4.3.2.2. Works in collaboration with the Director, Choreographer and Stage Manager, to help schedule vocal music rehearsals, including which cast members need to be there and what the director expects to accomplish at each rehearsal. If required, the Music Director selects a rehearsal accompanist.

4.3.2.3. Helps cast members learn their music and leads music rehearsals for principals and choral ensemble members.

4.3.2.4. If used, selects an orchestra and conductor. The Music Director may serve as the conductor. Schedules orchestral rehearsals and (if required) recording sessions.

4.3.2.5. If used, works with the company supplying recorded tracks and coordinates for any changes in orchestration such as cuts and key changes. Arranges for early delivery of rehearsal tracks and coordinates a time schedule for delivery of final tracks.

4.3.2.6. Works with the Sound Designer when microphones will be used.

4.4. Choreographer

4.4.1. The Choreographer is responsible for designing and directing the dance or stylized movement in productions. The Choreographer attends the initial production meeting and other production meetings as needed. The Choreographer must gain a full understanding of the director's vision of the show, including style and pacing, and must be familiar with the script and music. A Choreographer works with dancers to interpret and develop ideas and transform them into the finished performance, and works closely with the Director and Music Director so that all elements of movement and dance work as part of the larger picture.

4.4.2. Choreographer responsibilities:

4.4.2.1. Auditions dancers and makes casting recommendations to the Director.

4.4.2.2. Works in collaboration with the Director, Music Director and Stage Manager, to help schedule dance rehearsals, including which cast members need to be there and what the director expects to accomplish at each rehearsal.

4.4.2.3. Creates original choreography, teaches and notates dance steps and formations, cleans dance combinations, teaches techniques and dance steps, and may run fitness conditioning warm-ups with actors. The Choreographer empowers and motivates participants to perform to the best of their capabilities.

4.4.2.4. Appoints a Dance Captain from among the cast members. The Dance Captain may work with individuals or groups within the ensemble, and will conduct appropriate warm-ups prior to each performance.

4.4.2.5. Works closely with the Musical Director, Costume Designer, Set Designer and Lighting Designer to make sure that all stage movement is compatible with musical cues, costuming, sets and lighting.

4.5. Producer

4.5.1. The Producer is responsible for managing an overall production by executing administrative aspects and coordinating technical aspects. The Producer represents the Board and the Theater as part of a team - all of whom are interested in presenting the best possible production while simultaneously fulfilling CP's mission to the community. That team includes the Director, representatives of the Production, Marketing, Artistic, and HR Directors, the Stage Manager, the production's design team, and the Music Director and Choreographer when assigned.

4.5.2. At least monthly, and at least one week before each Board meeting, the Producer provides routine information on production progress to the Board through the Production Director. In some circumstances, the Producer may present information or requests to the Board in person at a Board meeting.

4.5.3. All notifications of production meetings and rehearsals should include the Director, Stage Manager, Artistic Director, Production Director, Play Consultant, designers (as appropriate), Music Director (if applicable), and Choreographer (if applicable). All meeting and rehearsal information (dates/times/locations) and any subsequent changes must also be sent via e-mail to the Secretary for scheduling, as detailed in Section 3.3.

4.5.4. Unless assumed or reassigned by the Director, duties and responsibilities of the Producer are listed below.

4.5.5. Budget

4.5.5.1. The Producer, in coordination with the Director, is responsible for deciding how a production's allocated funds from the Board are to be divided among the various production areas, including music. The budget for the production must be submitted to the Treasurer and Production Director no later than one week following auditions. The Producer informs each designer of the amount allocated from the production budget for his or her area of responsibility.

4.5.5.2. As soon as the need for a contracted service is known, the Producer must coordinate with the Treasurer as described in Section 3.2.1.1.

4.5.5.3. The Producer maintains records of all receipts and expenditures for the production and receives funds from the Treasurer. The Producer must provide the Treasurer with a final accounting of the production's expenditures with receipts within two weeks of closing night.

4.5.5.4. The Producer is responsible for ensuring that the production does not exceed its budget. If a production requires funding beyond its approved budget, the Producer must coordinate the request through the Artistic and Production Directors as described in Section 3.2.6. CP will not reimburse any expenses accrued above a production's standard budget without the prior approval of the Board.

4.5.5.5. The cost of certain items or equipment which have continued use beyond the production for which they are purchased may be applied to the Production Indirect Budget if approved by the Production Director. The Producer must obtain advance approval from the Production Director and Treasurer for any costs outside of the production's budget.

4.5.5.6. At least one week prior to a multiple-run performance day, the Producer coordinates with the Treasurer to obtain meal stipends for cast and crew who will perform or work both performances.

4.5.5.7. At least one week prior to closing night, the Producer coordinates with the Treasurer to obtain funds for the closing night party. Each production is provided with \$200.00 plus an additional \$10.00 for each member of the cast. The Producer may request that guests of cast and staff pay a nominal amount to attend the party. Coordination of the closing night party is the responsibility of the production staff and cast; the Producer may assist with coordination of the party as needed. The Producer must provide the Treasurer with a final accounting of the closing night party with receipts within two weeks of closing night.

4.5.6. Production Staff Coordination

4.5.6.1. The Producer assists the Director in the selection of the Stage Manager, design team, and any special staff. The Producer coordinates with the Stage Manager, Technical Director, Lighting Designer, and Sound Designer regarding Technicians and backstage crew. The Producer assists the Director in defining duties for staff and crew that may not be explicitly stated in this manual.

4.5.6.2. The Producer coordinates with the Operations Director to obtain key fobs for their production staff members as described in Section 3.5 to allow access to CP facilities. Typically, this includes the Director, Producer, Stage Manager, and design leads, as well as the Music Director and Choreographer for a musical. Access to various facility areas are activated as required for each position. Key fobs should be obtained to distribute at the initial production meeting, but no later than two weeks prior to auditions.

4.5.6.3. The Producer, in coordination with the Director, schedules the first comprehensive production meeting which should be no later than four weeks prior to the auditions. The meeting date must be sent to the Secretary for inclusion on the CP calendar. Attendees at the meeting should include the Director, Producer, Play Consultant, Stage Manager, and design leads. For a musical production, the Music Director and Choreographer should also attend. Topics discussed should include the production's budget, production schedule and deadlines, facility access, staffing, authority and responsibility, and any special requirements of the production.

4.5.6.4. The Producer schedules subsequent production meetings as needed and coordinates the deadlines and activities of the designers, Stage Manager, and other staff members to keep the production running smoothly and on schedule.

4.5.6.5. The Producer distributes or makes available to all staff and crew any appropriate resource and reference materials, including additional scripts for the stage manager and for making cue books, no later than two weeks before Tech Week.

4.5.6.6. The Producer distributes or makes available the Child Protection Policy and Acknowledgement Form whenever a minor is cast or becomes part of the staff or crew, as well as the Staff and Performer Information Sheet, available on CP's website under "Downloads". No later than two weeks after the show closes, the Producer will provide all completed Child Protection Acknowledgement forms to the Human Resources Director for safekeeping.

4.5.6.7. The Producer confirms that the set design is submitted for approval to the Production Team Set Consultant via the Production Director no later than three weeks prior to auditions. The Producer ensures that the Lead Carpenter is aware of construction required for the production once the set is approved.

4.5.6.8. The Producer arranges for any special staff needed, such as a combat choreographer, dialect coach, or weapons instructor. If a weapon will be used on stage, the

Producer ensures that the Stage Manager and anyone handling the weapon receives appropriate safety training from a certified weapons instructor.

4.5.6.9. The Producer ensures that appropriate coordination occurs related to theater Move-In and Tech-In. As this coordination varies from production to production, it is recommended that the Producer at minimum consult with an experienced member of the CP Production Team to fully understand what is needed regarding Move-In coordination, and consult with the Technical Director regarding specific requirements and dates for Tech-In. If desired, the Producer may alternatively request via the Production Director that an experienced member of the CP Production Team facilitate Move-In and Tech-In coordination.

4.5.6.10. The Producer ensures that Paper Tech, Dry Tech, and Cue-to-Cue are scheduled and coordinated among all relevant designers, the Director, and the Stage Manager.

4.5.7. Cast Coordination

4.5.7.1. The Producer provides the Artistic Director, Marketing Director, and Human Resources Director with audition requirements at least four weeks prior to auditions. The Producer also sends audition dates to the Secretary for inclusion on the CP calendar.

4.5.7.2. As soon as possible after casting, the Producer sends the cast names via e-mail to the Board.

4.5.7.3. Rehearsal and Technical Calendars

4.5.7.3.1. As soon as possible after casting, the Producer submits a tentative rehearsal schedule - as complete as possible - to the Artistic Director for review. Concurrently, the Producer submits the rehearsal schedule to the Secretary for posting on the CP facilities calendar.

4.5.7.3.2. As soon as possible after casting, the Producer submits a complete set of technical dates to the Production Director and to the Secretary for posting on the CP facilities calendar.

4.5.7.3.3. Any additions or changes to the schedule follow the same procedures.

4.5.7.4. Within a week of casting, the Producer provides the cast and staff contact lists in Excel format via e-mail to the Board and the show cast and staff.

4.5.7.5. By or at the initial rehearsal, the Producer distributes or makes available the Child Protection Policy and Acknowledgement Form whenever a minor is cast or becomes part of the staff or crew, as well as the Staff and Performer Information Sheet, which are available on CP's website under "Downloads". No later than two weeks after the show closes, the Producer will provide all completed Child Protection Acknowledgement forms to the Human Resources Director for safekeeping.

4.5.7.6. The Producer submits a final cast and staff list to the Membership Chair no later than one week before opening night. The Membership Chair uses this list as the basis for implementing CP's complimentary ticket policy for production staff and cast.

4.5.8. Marketing Coordination

4.5.8.1. The Producer coordinates with the Director and Marketing Director to schedule photo shoots, develop production information for posters and programs, and provide input toward all marketing material related to the production. Pre-planned photo shoot dates are provided on a Season Production Matrix. Standards are for headshots, publicity shots, and the

marquee photo to be taken six weeks prior to opening; archive production shots to be taken following the second Sunday matinee. The Producer coordinates any changes to these dates through the Marketing Director, ensuring the Photographer is kept informed, as soon as possible after casting.

4.5.8.2. The Producer coordinates costume requirements for the publicity photo shoots with the Director, CP Graphic Artist, and Costume Designer as soon as possible after casting and confirmation of photo dates and themes.

4.5.8.3. The Producer coordinates lighting requirements for the archive photo shoot with the Photographer, Stage Manager, and Lighting Designer no later than one week prior to opening night.

4.5.8.4. The Producer coordinates with the Playbill Coordinator to provide or gather information for the playbill to include: lists of cast, crew, and production volunteers; program biographies; acknowledgements; and dramaturgy. Additionally, information should be provided on any aspect of the play that could have health repercussions for patrons (such as the use of lighted tobacco products, allergens, or strobe lights) or other unusual situations (such as nudity and profanity). The Playbill Coordinator informs the Producer of deadlines for the various items listed above.

4.5.8.5. Once known, but no later than one week before opening night, the Producer must notify the Board of the length of the performance. This allows for the Board to convey this information to the Box Office, ushers, and webmaster.

4.5.9. Transition Coordination

4.5.9.1. The Producer, along with the Stage Manager, coordinates with the Producer and Stage Manager of the previous production to ensure smooth transitions between productions. This effort includes coordinating any light, set, or property components to be left in place at the Annex or Theater when the outgoing production strikes each respective area. Coordination should be made no later than one week prior to transitions.

4.5.9.2. The Producer, along with the Director and Stage Manager, is responsible for coordinating the strike at the Annex before moving to the Theater. All props not being moved to the Theater must be returned to the Prop Room. All working costumes not being moved to the Theater must be returned to the Costume Loft. All rehearsal tape on the floor must be removed and all furniture not being moved to the Theater must be moved off the rehearsal area floor and returned to storage.

4.5.9.3. The Producer is responsible for arranging the movement of set pieces between the annex and the theater. From the Annex to the Theater, this should occur no later than two weeks before Tech Week. From the Theater to the Annex, this should occur within one week of the strike. If a moving van will be required, the Producer should make the appropriate arrangements; the cost of a moving van, if required, must be charged to the show budget.

4.5.9.4. No later than one week before the show closes, the Producer ensures the Stage Manager has coordinated/arranged the strike at the Theater following the close of the production. The Stage Manager is responsible for the actual strike. The Producer assists as requested/needed.

4.5.9.5. The removal of any affixed stage construction and repainting of theater walls to black, if applicable, should be accomplished by 6:00pm the day following closing night.

No later than one week before the show closes, the Producer ensures a plan is coordinated between the outgoing and incoming production staff to complete the stage strike.

4.5.10. Other Coordination

4.5.10.1. When a production uses special effects, which may adversely affect audience members, or props which may induce an allergic reaction by audience members, the Producer is responsible for ensuring that warnings are prominently posted as described in Section 3.10.1. Arrangements to post the signs should be made no later than one week before opening night.

4.5.10.2. The Producer is responsible for the return of librettos and musical scores to the publishing house in the condition required.

4.6. Play Consultant

4.6.1. The Artistic Director works with the Director of each show to select a Play Consultant to serve on the Director's production team. The Play Consultant serves the Director as a resource to provide another set of eyes and ears during the pre-production and rehearsal process, and to suggest others who may be of assistance for both production and artistic issues should the Director or Play Consultant feel others are needed.

4.6.2. Qualified Play Consultants should have previous directing experience and will be familiar with the inner workings of Colonial Players and the specific issues related to directing theatre in the round. They should have good communication skills, and a sound understanding of dramaturgy, play production, and directing.

4.6.3. The Play Consultant will familiarize themselves with the script, the playwright's intent, and with the Artistic Team's reasons for selecting the play. To address any challenges particular to the show or the Director's vision, the Play Consultant should participate in the initial production meeting and any individual meetings with the Director where the Director's vision and plans for the show are discussed. The Play Consultant should be prepared to advise the Director during the rehearsal process on whether these challenges are being addressed and resolved.

4.6.4. The Play Consultant serves as a member of the Director's casting committee. If the Play Consultant is unable to attend the auditions, the Artistic Director will work with the Director to select an alternate for the auditions. Directors are encouraged to introduce the Play Consultant to the cast as early in the process as possible and to inform the cast of the Play Consultant's role as a resource and advisor to the Director.

4.6.5. The Play Consultant is a sounding board for the Director and needs to be accessible to the Director during all stages of the pre-production and rehearsal process. He or she should attend both blocking and post-blocking rehearsals to consult with the Director on whether the blocking is clearly supporting the story and whether the action is open and balanced on the CP stage. The Play Consultant works with the Director to provide resources and ideas to resolve any potential problems, such as coaching, alternative communication or asking for help from appropriate consultants.

4.6.6. The Play Consultant will report on a regular basis to the Artistic Director, who can assist both the Play Consultant and the Director if needed on providing additional resources, suggestions, and ideas. At a minimum, the Play Consultant will provide a report to the Artistic Director prior to each Board Meeting.

4.7. Stage Manager

4.7.1. The primary responsibility of the Stage Manager is to maintain the integrity of the production as staged by the Director. To accomplish this, the Stage Manager has authority over all activity at the performance stage of the production, including when the Theater doors open, when and how to seat latecomers, and activity in the Tech Booth and in the backstage areas, including the dressing rooms and Green Room.

4.7.2. Upon appointment, the Stage Manager reads the play, attends production meetings, and discusses with the Director, Producer, and designers any potential problem areas, especially in terms of scene and costume changes.

4.7.3. It is recommended that Stage Managers come on board for the first Production Meeting and follow the production throughout. At a minimum, however, the Stage Manager must be on board when a production moves to the Theater. On opening night, the Director turns responsibility for the production over to the Stage Manager, who then has authority over the production until closing night.

4.7.4. Specific duties for the Stage Manager during rehearsals may vary and are negotiated with the Director. Typically, the Stage Manager is responsible for keeping rehearsals on time and on schedule and recording the blocking. Some Directors have a Rehearsal Manager or Assistant do this and bring on a Production Stage Manager later; some Directors may take on these duties themselves during rehearsals. For simplicity, in the following listing “Stage Manager” is used regarding all rehearsal and performance responsibilities. The responsibility for rehearsal duties falls to whoever performs the duties of the Stage Manager during rehearsals. If no specific person is assigned rehearsal duties, the Director is responsible.

4.7.5. Administration, Safety, and Security

4.7.5.1. The Stage Manager is responsible for ensuring that the Theater/Annex is open on time for cast and crew on rehearsal and performance nights. On days when the Stage Manager will not be at a rehearsal, they may delegate this responsibility to another production staff member who has been assigned their own key fob.

4.7.5.2. The Stage Manager is responsible for starting performances on time. The Stage Manager should contact cast and staff members not present at performance call times, unless a late arrival has been previously coordinated.

4.7.5.3. The Stage Manager is responsible for assuring that the Theater/Annex is secured after each use during performances and rehearsals according to the Theater and Annex Open/Close Procedures, which are available from the Operations Director. The Operations Director or their designee provides training and information regarding facility security.

4.7.5.4. At the Theater, the Stage Manager opens the Tech Booth each night. The Stage Manager is generally the only production staff member during the run of a production who has access to the Tech Booth other than the Lighting and Sound Designers.

4.7.5.5. The Stage Manager must be familiar with the significant physical systems of the facilities and their normal operation. Questions should be directed to the Production or Operations Teams.

4.7.5.6. The State Manager should report all equipment failure and damage to the Technical and Operations Directors.

4.7.5.7. The Stage Manager must be knowledgeable about the CP Fire Policies (Appendix D) and the CP Accident Policies (5.Appendix E).

4.7.5.8. The Stage Manager is responsible for filling out and submitting an accident reporting form for any incident occurring during rehearsals or performances. This accident report form is available from the Operations Director, and on the CP website under "Downloads".

4.7.5.9. The Stage Manager must advise the cast and crew before opening night of the plan for emergency evacuation from the Theater. This plan should include relevant information from the CP Fire Policies (Appendix D).

4.7.5.10. The Stage Manager ensures cast and crew are aware of time changes such as daylight savings time, any special performance times, and major community events (such as Naval Academy commencement, boat shows, et al.) that may affect traffic or parking.

4.7.5.11. The Stage Manager controls access to and use of stage weapons. The Stage Manager reviews weapons safety with appropriate cast and crew prior to each rehearsal and performance and ensures that all stage weapons are secured in a locked, limited access area after each rehearsal or performance.

4.7.6. Production Preparation

4.7.6.1. The Stage Manager provides rehearsal assistance to cast members as required.

4.7.6.2. The Stage Manager arranges for proper stage set-up and working props for all rehearsals at the Annex and Theater.

4.7.6.3. The Stage Manager coordinates with appropriate designers to ensure that all set pieces, props, and costumes not transitioning to the Theater are properly returned to storage.

4.7.6.4. The Stage Manager creates and posts a cast and crew sign-in sheet at the Theater when rehearsals move to the Theater. At a minimum, the sheet should include Tech Week and performance dates and times. The Stage Manager advises all cast and crew of call times for rehearsals, Tech Week, and performances.

4.7.6.5. The Stage Manager is responsible for designating dressing room assignments and notifying cast members and the costume designer.

4.7.6.6. The Stage Manager is responsible for spiking and glow-taping the stage area, as necessary, to ensure that moveable set pieces may be placed quickly during scene changes under darkened conditions. In addition, other darkened areas of the stage and backstage must have glow tape applied to ramps and steps to ensure the safety and expeditious movement of the cast and stage crew.

4.7.6.7. The Stage Manager designates storage locations backstage for set pieces not in use on stage. The locations should facilitate set changes.

4.7.6.8. The Stage Manager is responsible for arranging the layout of the prop table and ensuring all props are accounted for and in position prior to each performance. Other than props, no items are permitted on the prop table during the run of a production, especially food or drink.

4.7.6.9. The Stage Manager should have the set and costume changes planned and, in coordination with the Producer, the crew selected and in training preferably two weeks prior to the opening of the production.

4.7.6.10. The Stage Manager should be aware of how to power up and shut down the equipment in the Tech Booth in the event that a Technician cannot arrive on time. During the rehearsal period, as technical staff are identified, the Stage Manager should work with the Technical Director, Sound Designer, and Lighting Designer to ensure that adequate orientation and training on equipment is accomplished.

4.7.6.11. The Stage Manager documents all blocking and set layouts as well as lighting, sound, costume, and set change cues in a Production Script. The Stage Manager is responsible for ensuring that there are no discrepancies between the Production Script and Tech Booth Scripts. During the run of the production, the Production Script and Tech Booth Script must remain in the Theater at all times. A blank Production Script is provided to the Stage Manager by the Producer.

4.7.6.12. At CP, the Stage Manager does not typically “call the show” with regard to technical cues. If a Stage Manager finds a need to call the show, this must be approved by the Technical Director and the system to be used must be rehearsed at least three times prior to Final Dress Rehearsal.

4.7.6.13. The Stage Manager ensures during Tech Week that the Lighting and Sound Designers have provided the Technicians with an accurate cue book and sufficient time to practice initiating the correct cues in a timely manner. Concerns regarding the ability of Technicians to perform this duty must be immediately communicated to the Technical Director and the Production Director. It is recommended that no more than two Technicians run a production, and that each Technician run at least two full rehearsals prior to Final Dress Rehearsal.

4.7.6.14. Prior to Final Dress Rehearsal, the Stage Manager is responsible for ensuring that all staff have left the Theater in performance ready condition, and that seat covers in the Theater are removed and stored in their designated storage bin.

4.7.7. Front of House Coordination

4.7.7.1. The Stage Manager verifies that Box Office staff has arrived by one hour prior to performance time. If no one has arrived, the Stage Manager must notify the Box Office Manager and/or Operations Director for assistance.

4.7.7.2. The Stage Manager places the “Show Today” sandwich board on the sidewalk near the curb centered between the front doors, and removes it once the show has started.

4.7.7.3. The Stage Manager determines the late seating policy for the run of the production, which may need to change from performance to performance. The Stage Manager notifies the director, production staff, and cast of the policy, once determined. In addition, the Stage Manager briefs the ushers on the late seating policy and applicable procedures before each performance.

4.7.7.4. The Stage Manager coordinates with and notifies the ushers when the house may be opened, when the performance may start, and after intermission, when the performance may re-start.

4.7.7.5. The Stage Manager makes every reasonable effort to open the Theater doors for audience seating 20 minutes prior to the published time of a performance, but no later than 15 minutes prior.

4.7.7.6. The Stage Manager exercises discretion in deciding when to close the Theater doors and begin the performance, especially when no latecomer seating is allowed. Reasonable accommodation should be made for weather, known road conditions, and downtown events that could be causing unexpected delays for patrons either in travelling to the Theater or finding parking. If the start of the performance is delayed longer than 5 minutes, the Stage Manager makes an announcement to the audience, including the expected start time.

4.7.8. During the Run

4.7.8.1. After opening night, the Stage Manager is responsible for reporting any artistic changes or production problems to the Director and the Producer. Stage Managers are encouraged to prepare a regular Performance Report following each show and disseminate that to the Director, Producer, and all Designers.

4.7.8.2. The Stage Manager is responsible for the pre-show set and props check, lights and sound check (via the Technician), lobby check in coordination with ushers, and video monitor check in coordination with the Technician.

4.7.8.3. The Stage Manager coordinates with the Music Director and/or Choreographer to arrange for pre-show warm-ups, and arranges for pre-show rehearsal of stage combat sequences, as required.

4.7.8.4. At a minimum, the Stage Manager announces times to cast and crew at house open, at 5 minutes before “places”, and at “places”. The Stage Manager directs the Technician to start the performance once “places” has been called.

4.7.8.5. During the performance, the Stage Manager is responsible for set changes and backstage management.

4.7.8.6. When technical problems arise during the run, the Stage Manager is responsible for notifying the Technical Consultant Team and coordinating resolution.

4.7.8.7. The Stage Manager is responsible for the care of set pieces and props during the run. Any required maintenance should be coordinated with the appropriate designer. The Stage Manager, in coordination with the applicable designer, is responsible for ensuring any consumables are in stock during Tech Week and the run. Receipts for consumable items are given to the Producer for reimbursement.

4.7.8.8. During a run, the Stage Manager advises the cast to monitor and report costume concerns, and coordinates with the Costume Designer to facilitate the cleaning, repair, or replacement of costume pieces as necessary.

4.7.8.9. In the case of a production or cast emergency during a performance, the Stage Manager handles the emergency as best as possible, and notifies the appropriate production staff (Producer/Director/Designer) and the Production and/or Artistic Directors as soon as possible following the performance.

4.7.8.10. The Stage Manager ensures that the cast and crew assist with keeping the Theater clean and picked up. The Stage Manager is responsible for ensuring that all food areas are cleaned and that trash is properly disposed of at the end of each day. Wastebaskets are to be emptied and new liners installed. All trash bags are placed in proper trash receptacles.

for disposal. Trash and recycle containers are placed on the curb before closing the Theater on Sundays for Monday morning pick-up. Containers are stored outside under the E3 exit stairwell.

4.7.8.11. The Stage Manager distributes the meal stipend to cast and crew working both performances on a multiple-run day. The stipend is obtained by the Producer from the Treasurer and provided to the Stage Manager.

4.7.8.12. When a performance must be cancelled, the Stage Manager is responsible for notifying the cast, crew, and production staff once a decision to cancel has been made by the appropriate Board members in coordination with the Stage Manager. Refer to the CP Resolutions for details on performance cancellation procedures.

4.7.9. Show Closing and Removal from Theater (“Strike”)

4.7.9.1. The Stage Manager coordinates the strike of the production at the Theater with the Producer and show designers, and assigns specific tasks to cast and crew.

4.7.9.2. Following the closing night performance, the Stage Manager ensures that: all set pieces are cleared from the stage and seat covers are replaced, all personal items are cleared from the dressing rooms, dressing room counters and mirrors are cleaned, dressing table bins, shelves and trash baskets are emptied and rooms swept/vacuumed, props and costumes are stored as directed by the Properties and Costume Designers, and the Green Room is cleared and cleaned.

4.7.9.3. Removal of overhead rigging must be coordinated with the Lighting Designer.

4.8. Costume Designer

4.8.1. The Costume Designer is responsible for designing the costume plot of the production and acquiring and/or constructing the costumes to be used. The Costume Designer should plot the production in a way that supports the characters and story while facilitating special costume requirements and costume changes. The Costume Designer is expected to coordinate with the Director for overall vision, and with the Set and Lighting Designers to ensure that color and fabric choices integrate well with other design elements and show well on the stage.

4.8.2. Costumes include all clothing, shoes, jewelry, eyeglasses, accessories, and wigs/hairpieces that are worn by the actors, as well as accessories such as handbags and handkerchiefs. Unless something specialized is required for a production, CP does not typically provide underwear/foundation garments, hosiery, tights/body suits, swimsuits, dance shoes, or makeup.

4.8.3. The Costume Designer is expected to research the styles, fabrics, and colors associated with the period of the production to ensure authenticity. The Production Team Costume Consultant is available to advise and assist in this research.

4.8.4. The Costume Designer may arrange for or request assistance with costume coordination and construction and with hair and make-up design. Additional guidance regarding hair and makeup design is provided in Section 4.16.1.

4.8.5. If there are any questions or if help is needed, the Costume Designer should contact the Production Team Costume Consultant.

4.8.6. Budget

4.8.6.1. The Costume Designer coordinates with the Producer regarding the costume budget. All costs associated with acquiring, constructing, and maintaining the costumes for a production must be accounted for in budget planning, to include dry cleaning costs throughout the run and after the production closes.

4.8.6.2. To aid in budgeting, dry-cleaning is accomplished for most items using a discount dry-cleaner. The Costume Consultant or Production Director advises the Costume Designer of the preferred cleaner.

4.8.6.3. Before purchasing a new item or fabric for construction of a new item, the Costume Designer should verify that a suitable item/fabric is not already available in the Costume Loft. The Costume Designer is encouraged to check clothing discounters and thrift shops before using more expensive options.

4.8.6.4. The Costume Designer advises the Producer as soon as possible if they believe additional funds are required for costumes, and prepares supporting documentation for the request including the justification for the additional expense and an itemized cost estimate.

4.8.7. Before the Run

4.8.7.1. As soon as possible, the Costume Designer should coordinate with the Production Director or Costume Consultant to discuss costume needs and receive a briefing on Costume Loft procedures. The Costume Designer receives a key fob for the Annex and Costume Loft from the Producer.

4.8.7.2. As soon as possible, the Costume Designer should coordinate with the Director, Producer and Stage Manager to assess the need for fast costume changes and dressing assistance.

4.8.7.3. As soon as possible, the Costume Designer coordinates with the Director and Producer for a time to get cast measurements. No later than two weeks prior to the date of the Publicity Photo Shoot, the Costume Designer will coordinate with the Producer and the Director regarding the set-ups and personnel needed for the photo shoot. The Costume Designer is responsible for providing appropriate costuming for the Publicity Photo Shoot; however, these costumes may not necessarily be the final costumes used for the production. Only representative costumes are needed.

4.8.7.4. The Costume Designer is designated a rack in the Costume Loft to hang items being considered for the production. Once the final selections are determined, unused items must be re-hung in their original location within a week of opening night.

4.8.7.5. The Costume Designer should be prepared to hold a Costume Check one to two weeks before moving to the Theater. This involves the Director, Stage Manager, and cast, and is intended to allow the Director and Producer to get a feel for the status of the costume design and identify any major concerns early enough that there is ample time to make changes prior to Tech Week. All available costumes should be tried on by the cast and displayed for review and comment by the Director.

4.8.7.6. It is recommended that the Costume Designer ensures that costumes are available for review by the Director ("costume parade") no later than one week before opening night and that costumes are completed by the Tuesday before opening night. At that time, costumes should be appropriately fitted and finished for wear on the CP stage.

4.8.7.7. No costumes from *A Christmas Carol* inventory may be used in a production unless approved by the Production Director.

4.8.7.8. The Costume Designer provides the Producer the names of all personnel who assist with costuming the production in time for inclusion in the production playbill. The use of borrowed or donated costumes must also be properly acknowledged in the playbill for the production.

4.8.8. During the Run

4.8.8.1. The Costume Designer is responsible for ensuring that all costumes are clean and looking their best during the course of the production.

4.8.8.2. The Costume Designer should provide dress shields, undershirts, and similar protective garments to be used with all delicate costumes and as otherwise needed.

4.8.8.3. The Costume Designer should confirm a plan for garments to be ironed and/or steamed as needed for each performance and freshened regularly during the run of the production to prolong their use and life. Freshening products are available for use at no cost to the production. Replenishment of supplies should be coordinated with the Production Director.

4.8.8.4. Laundering items during the run should be accomplished on a reasonable schedule based on the length of time an item is worn and the physical activity of the actor. At a minimum, items such as shirts should be laundered after the second weekend of performances. The Costume Designer may launder all items appropriate for laundering in a washing machine or freshen any items appropriate for freshening in a dryer. If cast members

volunteer to launder their own items, the Costume Designer specifies which items cast may take home and launder.

4.8.8.5. The Costume Designer coordinates mid-production dry-cleaning with the Stage Manager.

4.8.8.6. If an actor uses personal clothing as costume items during the production's run, the Costume Designer ensures garments are treated and cared for in the same way as CP costume items.

4.8.8.7. Neither CP nor the Costume Designer is responsible for cleaning personal undergarments or hosiery items.

4.8.8.8. As advised by the Stage Manager, the Costume Designer is responsible for ensuring any needed costume repair is accomplished or a suitable costume substitute is available before the next performance.

4.8.9. After the Run

4.8.9.1. The Costume Designer is responsible for the final laundering, dry cleaning, and return of all costume items. Unless excepted by the Costume Consultant, all costumes are cleaned before returning them to storage. Rented or borrowed costumes are handled via the agreement made with the owner.

4.8.9.2. Costumes used for a production should be returned to the Costume Loft no later than three weeks following the production's closing night.

4.8.9.3. Costumes previously owned or purchased by CP may only be sold or given to performers or other interested persons by permission of the Production Director.

4.9. Lead Carpenter

4.9.1. The Lead Carpenter is responsible for overseeing the workshops at both the Theater and the Annex, and overseeing all construction that takes place for each production.

4.9.2. The Lead Carpenter supervises a set construction team responsible for building the set, which, by request from the Set Designer, may include construction of set pieces.

4.9.3. The Lead Carpenter must coordinate construction costs with the Set Designer and keep the Producer informed. Construction costs should be minimized wherever possible. Every effort should be made to use set pieces belonging to CP or to obtain them from other sources without expending funds.

4.9.4. The Lead Carpenter collaborates with the Producer and the Set Designer on what designs are feasible for construction within CP's facilities. The Lead Carpenter has the final call on what is acceptable for construction on CP's stage based on his or her construction experience.

4.9.5. Prior to Final Dress Rehearsal, all unused equipment, supplies, and debris from set construction must be cleared from the Theater and equipment must be stored in its appropriate location in the workshop.

4.9.6. The Lead Carpenter provides the Producer the names of all personnel who assist with set construction for the production in time for inclusion in the production playbill.

4.9.7. Damage to or failure of construction equipment and tools should be reported to the Operations Director.

4.10. Lighting Designer

4.10.1. The Lighting Designer is responsible for designing the lighting of the production and implementing that design. The Lighting Designer should illuminate the production in a way that supports the characters and story while accommodating special requirements. The Lighting Designer is expected to coordinate with the Director for overall vision, with the Costume Designer, Set Designer, and Set Decorator to ensure the lighting integrates well with other design elements, and with the Sound Designer and/or Special Effects Designer for any special effects.

4.10.2. All Lighting Designers who have not previously worked with the CP lighting system must have an orientation with a Production Team Lighting Consultant or the Technical Director so that maximum quality, efficiency, and safety are achieved.

4.10.3. The Lighting Designer should review the lighting references maintained by the Technical Director before beginning to work in the Theater, including reviewing the existing repertoire lighting plot.

4.10.4. The Lighting Designer should analyze the script, consult with the Director, understand the set design, appreciate the limitations of the Theater, and attend rehearsals. It is essential that the Lighting Designer be involved in a production from the beginning.

4.10.5. If there are any questions or if help is needed, the Lighting Designer should contact the Production Team Lighting Consultant or the Technical Director.

4.10.6. During rehearsals and performances, emergencies (e.g., equipment failure, damage, injury, etc.) should be reported to the Stage Manager immediately, followed by the Technical Director and Production Director.

4.10.7. General Safety and Design Requirements

4.10.7.1. The Lighting Designer is responsible for briefing all lighting crew on safety practices as described in this section.

4.10.7.2. Food and drinks must be kept away from all equipment in the Tech Booth. Beverages brought into the Tech Booth should be in a closed container. Anyone causing damage to equipment in the Tech Booth may be held responsible for repair or replacement of the equipment.

4.10.7.3. The lighting equipment connections may not be modified. If special accommodations are required, such as circuit repatching, contact the Technical Director for assistance.

4.10.7.4. In general, the technical elements of a production are operated completely from the sound computer in the Tech Booth, which controls sound, lights, video, and special effects. The Lighting Designer should coordinate with the Sound Designer to ensure the necessary programming is completed to support a linked production. The Technical Consultant or their designee provides the necessary training to the Lighting and Sound Designers regarding how to properly set up a linked technical design.

4.10.7.5. The Lighting Designer should report any equipment problems or technical needs to the Technical Director as soon as discovered. Do not wait until Tech Week to report equipment problems or the need for new purchases. Rapid equipment repair is not always possible, depending on the failure, and most replacement equipment purchases require shipping time.

4.10.7.6. For safety reasons, all ladder/scaffold work must be accomplished when more than one person is present in the building. It is preferable that a spotter is always used when ladder/scaffold work is in progress.

4.10.7.7. The overhead lighting grid is designed to support lighting instruments, not persons. The lighting grid must not be used as a person support. Do not attempt to reach farther than is safe or comfortable while using a ladder or scaffolding.

4.10.7.8. The Lighting Designer is responsible for overseeing any and all required overhead rigging, to include suspended set pieces or decoration.

4.10.7.9. Lighting instruments must be hung such that they do not substantially obstruct the flow from fire sprinkler heads. Avoid directing heat from lighting instruments toward a sprinkler head as this may cause a sprinkler head to activate. It is good practice to keep instruments at least 18 inches from sprinkler heads when possible to do so. Never attach any instrument or special effect to a sprinkler pipe. If a sprinkler head is activated by mistake, follow the procedures identified in Appendix D: Fire Policy.

4.10.7.10. To avoid false alarms resulting from instrument heat buildup, lighting instruments must be hung a minimum of 18 inches away from the combination heat and smoke detectors located above the lighting grid.

4.10.7.11. For the protection of CP audio equipment, lighting instruments must be hung a minimum of 12 inches from speakers mounted in the Theater. Exceptions to this policy may only be approved by the Technical Director or Production Director.

4.10.7.12. All lighting instruments must be tightened securely to the grid and must have a safety cable or chain wrapped around the grid and through the yoke of the lighting instrument. Each barn door must be separately safety cabled to the grid.

4.10.7.13. All electrical wire must be used in accordance with the latest edition of the National Electrical Code, NFPA-70. All wiring must be sized according to the ampacity of the circuit breaker. The minimum wire size permitted for lighting fixtures at CP is #14 AWG. Lamp cord may be used for small practical light fixtures.

4.10.7.14. CP has forty-eight 1,200 watt dimmers (numbered 1 through 48) and twelve 2,400 watt dimmers (numbered 49 through 60). To prevent overloading dimmers: the maximum recommended connected load for dimmers 1 through 48 is 1,100 watts; the maximum recommended connected load for dimmers 49 through 60 is 2,300 watts. This should be carefully verified after connecting all instruments. If in doubt, contact the Lighting Consultant or Technical Director.

4.10.7.15. Instruments or cables that are determined to be faulty must be labeled with a piece of masking or painter's tape indicating what the problem is, when it was discovered, and who determined it was defective. Notify the Lighting Consultant and/or Technical Director as soon as possible to facilitate repair.

4.10.7.16. When "blackouts" or "blueouts" are needed between scenes or for set changes, lighting should be as low intensity as possible for as short a period as possible while ensuring adequate lighting for safe movement on stage.

4.10.7.17. It is critical to avoid light spill on the seating areas, particularly the front row and aisle seats. As a guide, no more than 1/3 of the instrument lighted lens should be visible to anyone in the audience, especially front row patrons. This necessitates fairly steep

lighting angles and the use of focused spots near the stage edge and aisles, as well as accurate adjustment of the strips. Barn doors should be used on Fresnel fixtures to minimize side glow.

4.10.7.18. During Pre-Show, Intermission, and Post-Show when patrons are moving about the theater, House Lights must be programmed to be at full intensity and in a predetermined amber color, as programmed in the lighting console template show file. Deviations from this safety requirement are permissible to accommodate a specific design, however it must be approved in advance by the Technical Director.

4.10.8. Budget

4.10.8.1. The Lighting Designer coordinates with the Producer for the lighting budget. All costs associated with acquiring lighting elements specific to a production must be accounted for in budget planning.

4.10.8.2. Every effort should be made to utilize equipment, gel, gobos, and other lighting accessories belonging to CP or to obtain them from other sources without expending funds. Non-standard gel required for a production must be paid for from the show budget.

4.10.8.3. The Lighting Designer advises the Producer as soon as possible if additional funds are required for lighting, and prepares supporting documentation for the request, including the justification for the additional expense and an itemized cost estimate.

4.10.8.4. The cost of certain lighting equipment or accessories which have continued use beyond the production for which they are purchased may be applied to the Production Indirect Budget, if approved by the Production Director. The Lighting Designer must request approval in advance from the Production Director and Treasurer, via the Producer, before making a purchase intended to be charged outside of the production's budget.

4.10.9. Before the Run

4.10.9.1. The Lighting Designer coordinates with the Producer, Director, Sound Designer, and Special Effects Designer to plan for and execute Paper Tech, Dry Tech, and Cue-to-Cue.

4.10.9.2. The Lighting Designer collaborates with the Sound Designer to mark up the Tech Booth Cue Book for Technician use during performances. This cue book contains all sound, lighting, video, and special effects cues that are triggered from the Tech Booth. It should be kept on the Tech Booth desk and should not be removed from the Tech Booth between opening night and closing night. The blank cue book is provided to the Sound and Lighting Designers by the Producer.

4.10.9.3. The Lighting Designer trains the Technicians on the proper use of the lighting equipment for performances, including startup, operation, and shutdown procedures, as well as how to respond in situations where a deviation from the script occurs. The Lighting Designer coordinates with the Sound Designer to ensure that Technicians are also trained on the operation of the sound equipment since one Technician operates both systems. The Technical Director is available to assist with this training, and will provide up-to-date written copies of equipment startup/shutdown procedures.

4.10.9.4. Once the lighting cues are finalized and have been programmed into the light board, a backup copy of the completed design as of opening night should be created and stored separate from the light board. The Technical Director will provide instruction on current backup procedures. In the event of an equipment failure, it is the responsibility of the

Lighting Designer to coordinate with the Technical Director to restore the production files on any replacement or loaner equipment.

4.10.9.5. It is preferable that the Lighting Designer provide to the Technical Director, Stage Manager, and Producer documentation of their lighting design, which may include a list of light cues, lighting design drawings, a dimmer schedule, and a light fixture schedule.

4.10.9.6. If general lighting supplies are needed (e.g., gel, lamps, gaffer tape, etc.), the Technical Director or Production Director should be contacted.

4.10.9.7. The Lighting Designer ensures that all unused equipment and debris from the light hang (gels, cords, instruments, etc.) is cleared from the Theater, and equipment is stored in its appropriate location in the Tech Booth. Ladders and scaffold must also be moved to storage prior to the Final Dress Rehearsal.

4.10.9.8. The Lighting Designer provides the Producer the names of all personnel who assist with lighting the production in time for inclusion in the production playbill. The use of borrowed or donated lighting equipment should be properly acknowledged in the playbill for the production.

4.10.10. During the Run

4.10.10.1. The Lighting Designer ensures that the Technician(s) running each performance are properly trained on how to check and replace lamps in all instruments. The house lights and backstage alley lights (“blues”) should be checked prior to each performance for proper operation and corrected as necessary.

4.10.10.2. Alley lights (“blues”) should be used whenever work lights are not being used.

4.10.10.3. In coordination with the Sound Designer and Technician(s), the Lighting Designer ensures that the Tech Booth remains organized and clean.

4.10.10.4. Should any design changes be required following opening night, the Lighting Designer works with the Director, Stage Manager, Sound Designer, Technical Director, and Technician(s) to effect the changes.

4.10.11. After the Run

4.10.11.1. When a production closes, unless previously coordinated or arranged with the next production’s production staff, the Lighting Designer removes all light specials that are not part of the standard repertoire plot.

4.10.11.2. The Lighting Designer coordinates with the Sound Designer and Technician(s) to ensure that the Tech Booth is left in a clean and orderly condition for the incoming production’s designers.

4.11. Properties Designer

4.11.1. The Properties Designer is responsible for designing the properties plot of the production and acquiring the props to be used. The Properties Designer should plot the production in a way that supports the characters and story while accommodating special requirements. The Properties Designer should coordinate with the Director for overall vision, and with the Set Designer and Set Decoration Designer to ensure properties integrate well with other design elements.

4.11.2. Properties (“props”) are any non-costume items carried, handled, and/or used by actors on stage. Props include food and weapons.

4.11.3. The Properties Designer should research the types and styles of items available during the era of the production to ensure authenticity. The Production Team Properties Consultant is available to advise and assist in this research.

4.11.4. The Properties Designer may also serve as the Set Decoration Designer. Refer to Section 4.12.

4.11.5. It is Colonial Player’s highest priority that the use of weapons on stage and in rehearsals be managed safely – for performers and bystanders alike. Use of weapons in rehearsals and performances must be approved by the Production Director prior to the start of the first rehearsal. Generally, the use of weapons will be approved if called for in the script, but proper safety training must take place prior to any weapons use. The Production Director will provide guidance on how to obtain such safety training.

4.11.6. A variety of weapons (except firearms) may be available from the Prop Room. This includes swords, knives, clubs, et al. Edged weapons must be dull and pointed weapons must have a blunt tip. Firearms are a special category of weapon that has additional safety and other considerations. As a result, Colonial Players does not maintain an inventory of firearms of any sort – toy, non-firing, blank firing, or real. If a show requires a firearm, the show must rent the firearm(s) from an approved theatrical weapons company. The cost will be charged against the show’s budget.

4.11.7. The Properties Consultant maintains a Properties Manual or Handbook, which is available on the CP website under “Downloads”. It provides a variety of information useful to any Properties Designer at CP.

4.11.8. If there are any questions, or if help is needed, the Properties Designer should contact the Production Team Properties Consultant.

4.11.9. Budget

4.11.9.1. The Properties Designer coordinates with the Producer for the props budget. All costs associated with acquiring, constructing, and maintaining the props for a production must be accounted for in budget planning.

4.11.9.2. Every effort should be made to use props belonging to CP or to obtain them from other sources without expending funds.

4.11.9.3. The Properties Designer advises the Producer as soon as possible if additional funds are required for props, and prepares supporting documentation for the request, including the justification for the additional expense and an itemized cost estimate.

4.11.10. Before the Run

4.11.10.1. As soon as possible, the Properties Designer coordinates with the Production Team Properties Consultant to discuss props needs and to receive a briefing on Prop Room procedures.

4.11.10.2. The Properties Designer receives a key fob for the Annex and Prop Room from the Producer.

4.11.10.3. For rehearsals, in lieu of using production props, the Properties Designer may pull a set of rehearsal props that approximate the actual props used during the run of the production. When rehearsals transition to the Theater, actual production props are used and rehearsal props are returned to the Prop Room.

4.11.10.4. No props from *A Christmas Carol* inventory may be used in a production unless approved by the Production Director.

4.11.10.5. The use of open flames, oil lamps, candles and/or smoking products on stage must be approved by the Board via the Production Director and must be in compliance with Fire Department regulations and CP Fire Policy (refer to Appendix D: Fire Policy). For the comfort of our patrons, smoking products should be avoided if the production will not be affected. Use of any and all lit tobacco and non-tobacco products within the theatre for any reason (other than use on stage as part of a performance) is prohibited at all times.

4.11.10.6. The Properties Designer provides the Producer the names of all personnel who assist with acquiring properties for the production in time for inclusion in the production playbill. The use of borrowed or donated props must also be properly acknowledged in the playbill for the production.

4.11.11. During the Run

4.11.11.1. The Properties Designer coordinates with the Stage Manager for the replenishment of consumables used as props in the production.

4.11.11.2. As advised by the Stage Manager, the Properties Designer is responsible for ensuring any needed prop repair is accomplished or a suitable prop substitute is available before the next performance.

4.11.12. After the Run

4.11.12.1. At the close of a production, all props should be removed from the backstage area by noon of the day following the close of the production. The return of props should be coordinated with the Properties Consultant and props must be returned to the Prop Room or to owners within one week of the close of the production.

4.11.12.2. Props previously owned or purchased by CP may only be sold or given to performers or other interested persons with the approval of the Production Director.

4.12. Set Decoration Designer

4.12.1.1. The Set Decoration Designer is responsible for designing the decorative elements of a set. The Set Decoration Designer is expected to coordinate with the Director, Set Designer, and Properties Designer for overall vision. The Set Decoration Designer coordinates with the Lighting Designer regarding any decorative items that require overhead suspension.

4.12.2. Set decoration/dressing generally includes any unaffixed items used to enhance set pieces and/or indicate the period, location, and mood of a story, but which are not carried or handled by actors. Though they may be handled by actors, linens or furniture throws are considered set dressing.

4.12.3. The Set Decoration Designer should research the period of the production to ensure authenticity. The Production Team Set Consultant is available to advise and assist in this research.

4.12.4. Budget

4.12.4.1. The Set Decoration Designer coordinates with the Producer regarding the set decoration budget. All costs associated with acquiring, constructing, and maintaining decorative pieces for a production must be accounted for in budget planning.

4.12.4.2. Every effort should be made to use decorative items belonging to CP or to obtain them from other sources without expending funds.

4.12.4.3. The Set Decoration Designer advises the Producer as soon as possible if additional funds are required for set decoration, and prepares supporting documentation for the request, including the justification for the additional expense and an itemized cost estimate.

4.12.5. Before the Run

4.12.5.1. Set decoration must be designed to minimize obstructed views from the audience. Height restrictions applicable to set design are also applicable to set decoration.

4.12.5.2. Set decoration pieces may not be placed in any Restricted Areas as designated in Appendix D: Fire Policy.

4.12.5.3. Curtains or other hanging fabric items must use fire retardant cloth or be treated in accordance with Appendix D: Fire Policy.

4.12.5.4. The Set Decoration Designer provides the Producer the names of all personnel who assist with designing and constructing the production's set decoration in time for inclusion in the production playbill. The use of borrowed or donated decorative items must also be properly acknowledged in the playbill for the production.

4.12.6. During the Run

4.12.6.1. As advised by the Stage Manager, the Set Decoration Designer is responsible for ensuring any needed decoration repair is accomplished or a suitable substitute is available before the next performance.

4.12.7. After the Run

4.12.8. The Set Decoration Designer is responsible for coordinating the return of decorative items to the Annex or to owners no later than one week after production closing.

4.13. Set Designer

4.13.1. The Set Designer is responsible for designing the stage area for a production, to include the floor and wall designs, and for acquiring the set pieces to be used. The Set Designer should analyze the script, consult with the Director, and appreciate the limitations of the Theater with respect to achievable set construction. The Set Designer should plan the set in a way that supports the characters and story while accommodating special requirements.

4.13.2. The Set Designer is expected to coordinate with the Director for overall vision. The Set Designer coordinates with the Lighting Designer to ensure stage areas can be appropriately illuminated, to advise of any special lighting requirements, and to implement set items that require overhead suspension. The Set Designer also coordinates with the Lead Carpenter to advise on any items that require construction and to plan the construction budget.

4.13.3. The set designer ultimately is responsible for the implementation of the set design. This includes oversight of any painting or carpentry work. The set designer should plan on being present during Tech Week to develop and manage a final punch list and ensure that all aspects of the set are completed prior to the Final Dress Rehearsal.

4.13.4. The Set Designer may also serve as the Set Decoration Designer. Refer to Section 4.12.

4.13.5. The set includes affixed pieces such as ramps, stairs, doors and windows, and mobile pieces such as furniture and rugs. Set design includes paint and stain used on floors, walls, and set pieces.

4.13.6. The Set Designer should research the period of the production to ensure authenticity. The Production Team Set Consultant is available to advise and assist in this research.

4.13.7. If there are any questions or if help is needed, the Set Designer should contact the Production Team Set Design Consultant or the Production Director.

4.13.8. Budget

4.13.8.1. The Set Designer coordinates with the Producer regarding the set budget. All costs associated with acquiring, constructing, and maintaining the set and set pieces for a production must be accounted for in budget planning. This includes lumber, paint, floor finish, and set decoration. Standard gray and black paint used for walls and the stage skirt as well as polyurethane used to coat the stage floor following completion of painting is charged to Production Direct and does not come out of the show budget.

4.13.8.2. Every effort should be made to use set pieces belonging to CP or to obtain them from other sources without expending funds.

4.13.8.3. No set pieces from *A Christmas Carol* inventory may be used in a production unless approved by the Production Director.

4.13.8.4. The Set Designer advises the Producer as soon as possible if additional funds are required for the set, and prepares supporting documentation for the request, including the justification for the additional expense and an itemized cost estimate.

4.13.9. Before the Run

4.13.9.1. The set design must be submitted to the Production Director and Set Design Consultant for approval at least three weeks prior to the beginning of rehearsals.

4.13.9.2. Sets must be designed and constructed to minimize obstructed views from the audience. No item may stand higher than 33 inches on the main stage, and raised platforms on the main stage may be no higher than 12 inches. Additionally, no item may be suspended from the ceiling to a height lower than 72 inches from the floor. Exceptions to height restrictions may be made by the Set Design Consultant during the set design review.

4.13.9.3. Access to the fire doors at E3 (alley exit) and E1 (main entrance) may not be blocked or limited under any circumstances. Set pieces may not be placed in any Restricted Areas as designated in Appendix D: Fire Policy.

4.13.9.4. Entrances masked by curtains must use fire retardant cloth in accordance with Appendix D: Fire Policy.

4.13.9.5. No changes may be made to the permanent structure of the theater, including the main stage area.

4.13.9.6. No modifications to the exit signs, fire pulls, annunciators, strobes, or fire extinguishers may be made. When an exit sign is obstructed due to a set design, a temporary lighted exit sign must be installed to mitigate the obstructed view of the permanent sign.

4.13.9.7. The set design must comply with all information in Appendix D: Fire Policy, as well as the Layout/Restrictions Diagram and the Scaled Floor Plan available on the CP website under "Downloads".

4.13.9.8. If any set element requires open flame, the Set Designer must obtain approval from the Board via the Production Director, and implementation must be in compliance with Fire Department regulations and CP Fire Policy (refer to Appendix D: Fire Policy).

4.13.9.9. No later than two weeks prior to Tech Week, the Set Designer advises the Producer if a vehicle needs to be rented to transport set pieces to and from the Theater. Vehicle rental costs are charged to the show budget.

4.13.9.10. The Set Designer provides the Producer the names of all personnel who assist with designing and constructing the production's set in time for inclusion in the production playbill. The use of borrowed or donated set pieces must also be properly acknowledged in the playbill for the production.

4.13.10. During the Run

4.13.10.1. As advised by the Stage Manager, the Set Designer is responsible for ensuring any needed set repair is accomplished or a suitable set substitute is available before the next performance.

4.13.11. After the Run

4.13.11.1. The Set Designer is responsible for coordinating the return of mobile set pieces to the Annex or to owners no later than one week after production closing. The removal of affixed set pieces is coordinated by the Lead Carpenter and generally accomplished by the set construction crew. The removal of set elements that have been suspended from the lighting grid must be coordinated with the Lighting Designer.

4.14. Sound Designer

4.14.1. The Sound Designer is responsible for designing the sound plot of the production and acquiring all music and sound effects that are used, including the coordination of the sound track for a musical with either live musicians or pre-recorded music. The Sound Designer should plot the production in a way that supports the characters and story while accommodating special requirements. The Sound Designer is expected to coordinate with the Director for overall vision, the Music Director for musical requirements, and the Lighting Designer and/or Special Effects Designer for any special effects.

4.14.2. All Sound Designers who have not previously worked with the CP sound system must have an orientation with the Production Team Sound Consultant or the Technical Director so that maximum quality, efficiency, and safety are achieved. The Technical Director or his or her designee provides instruction on how to use the computer, sound design software, sound equipment, closed circuit TV system, and acquaints the Sound Designer with sound effect recordings that are available in CP's library.

4.14.3. A library of sound effects is available on the Tech Booth computer. New sound effects should not be purchased without verifying that what is needed is not already available.

4.14.4. CP has preferred sources for purchasing music and sound effects. The Sound Designer should consult with the Sound Consultant or the Technical Director prior to making any sound purchases. Accounts are maintained with several distributors that eliminate the need for Sound Designers to incur an expense that will require reimbursement.

4.14.5. If there are any questions or help is needed, the Sound Designer should contact the Production Team Sound Consultant or the Technical Director.

4.14.6. During rehearsals and performances, emergencies (e.g., equipment failure, damage, injury, etc.) should be reported to the Stage Manager immediately, followed by the Technical Director and Production Director.

4.14.7. General Safety and Design Requirements

4.14.7.1. Food and drinks must be kept away from all equipment in the Tech Booth. Beverages brought into the Tech Booth should be in a closed container. Anyone causing damage to equipment in the Tech Booth may be held responsible for repair or replacement of the equipment.

4.14.7.2. Under no circumstances may any component of the permanently installed sound system (i.e., the sound computer, peripherals, and rack-mounted equipment) be removed from the Tech Booth, even temporarily, without permission from the Technical Director.

4.14.7.3. The sound equipment connections may not be modified. If special accommodations are required, such as connecting additional devices, contact the Technical Director for assistance.

4.14.7.4. The sound equipment should not be used for personal listening (e.g., work music) without permission and training from the Technical Director.

4.14.7.5. In general, the technical elements of a production are operated completely from the sound computer in the Tech Booth, which controls sound, lights, video, and special effects. The Sound Designer should coordinate with the Lighting Designer and Special Effects Designer to ensure the necessary programming is completed to support a linked

production. The Technical Director or his or her designee provides the necessary training to the Sound and Lighting Designers regarding how to properly set up a linked technical design.

4.14.7.6. The Sound Designer should report any equipment problems or technical needs to the Technical Director as soon as discovered. Do not wait until Tech Week to report equipment problems or the need for new purchases. Rapid equipment repair is not always possible, depending on the failure, and most replacement equipment purchases require shipping time.

4.14.7.7. CP maintains an American Society of Composers, Authors, and Publishers (ASCAP) license for music used during pre-show, intermission, and post-show. The Sound Designer must familiarize themselves with the provisions of ASCAP, as well as abide by all other applicable license and copyright requirements for sounds and music used in a design.

4.14.7.8. A standard welcome and safety pre-show announcement must be used for all productions. A pre-recorded version is available on the computer in the Tech Booth. A customized script or recording may be created for a production; however, it must be approved by the Production Director at least one week prior to opening night. The standard wording of the pre-show announcement is as follows:

"Welcome to Colonial Players. For your safety, please note the two exit signs in the theater and be aware that the exit opposite the main entrance requires descending a flight of stairs to the street below. For the benefit of our patrons and actors, please switch off all cell phones and other devices that could disrupt the show. Smoking is not permitted anywhere inside the building. The use of recording equipment of any kind is strictly prohibited at all times. Thank you for joining us for today's performance."

4.14.7.9. In addition to the pre-show announcement, the following announcement, or a custom version meeting the spirit of this announcement, must be used for all productions that include an intermission. A pre-recorded version of the intermission announcement is available on the computer in the Tech Booth.

"The show is about to resume. Please take your seats. If you turned on your phone during the intermission, please switch it off at this time. Thank you."

4.14.8. Budget

4.14.8.1. The Sound Designer coordinates with the Producer for the sound budget. All costs associated with acquiring music and sound effects specific to a production must be accounted for in budget planning. As an exception, costs for licensed sound effects or music that are required by the playwright or publisher are not charged to the sound budget.

4.14.8.2. Every effort should be made to utilize music and sound effects already owned by CP.

4.14.8.3. The Sound Designer advises the Producer as soon as possible if additional funds are required for sound, and prepares supporting documentation for the request, including the justification for the additional expense and an itemized cost estimate.

4.14.8.4. The cost of certain sound equipment or accessories which have continued use beyond the production for which they are purchased may be applied to the Production Indirect Budget, if approved by the Production Director. The Sound Designer must request approval in advance from the Production Director and Treasurer, via the Producer, before making a purchase intended to be charged outside of the production's budget.

4.14.9. Before the Run

4.14.9.1. The Sound Designer coordinates with the Producer, Director, Lighting Designer, and Special Effects Designer to plan for and execute Paper Tech, Dry Tech, and Cue-to-Cue.

4.14.9.2. The Sound Designer collaborates with the Lighting Designer to mark up the Tech Booth cue book for Technician use during performances. This cue book contains all sound, lighting, video, and special effects cues that are triggered from the Tech Booth. It should be kept on the Tech Booth desk and should not be removed from the Tech Booth between opening night and closing night. The blank cue book is provided to the Sound and Lighting Designers by the Producer.

4.14.9.3. The Sound Designer trains the Technicians on the proper use of the sound equipment for performances, including startup, operation, and shutdown procedures, as well as how to respond in situations where a deviation from the script occurs. The Sound Designer coordinates with the Lighting Designer to ensure that Technicians are also trained on the operation of the lighting equipment since one Technician operates both systems. The Technical Director is available to assist with this training.

4.14.9.4. Once the sound cues are finalized and have been programmed into the Tech Booth computer, a backup copy of the completed design as of opening night should be created and stored separate from the sound computer. The Technical Director will provide instruction on current backup procedures. In the event of an equipment failure, it is the responsibility of the Sound Designer to coordinate with the Technical Director to restore the production files on any replacement or loaner equipment.

4.14.9.5. If general sound supplies are needed (e.g., cords, adapters, etc.), the Sound Designer should contact the Technical Director for assistance.

4.14.9.6. The Sound Designer provides the Producer the names of all personnel who assist with sound design for the production in time for inclusion in the production playbill. The use of special music (e.g., music composed by a volunteer for a production, licensed music that requires a playbill listing, etc.) should be properly acknowledged in the playbill for the production.

4.14.10. During the Run

4.14.10.1. In coordination with the Lighting Designer and Technician(s), the Sound Designer ensures that the Tech Booth remains organized and clean.

4.14.10.2. Should any design changes be required following opening night, the Sound Designer works with the Director, Music Director, Stage Manager, Lighting Designer, Technical Director, and Technician(s), as applicable, to effect the changes.

4.14.11. After the Run

4.14.11.1. When a production closes, unless previously coordinated or arranged with the next production's production staff, the Sound Designer removes any special effects related to the outgoing production's sound design (e.g., additional speakers, temporary sound equipment, etc.).

4.14.11.2. The Sound Designer coordinates with the Lighting Designer and Technician(s) to ensure that the Tech Booth is left in a clean and orderly condition for the incoming production's designers.

4.15. Technician

4.15.1. The Technician is responsible for safely and correctly operating all technical equipment in the Tech Booth for each performance, and for rehearsals leading up to performances. Operation of equipment includes correctly following all startup and shutdown procedures maintained in the Tech Booth.

4.15.2. The Lighting and Sound Designers train the Technician on the correct operation of all technical equipment in coordination with the Technical Director. Questions regarding the equipment should be directed to the Technical Director.

4.15.3. During rehearsals, Technicians take notes and direction from the Director, Lighting, and Sound Designers. Beginning on Opening Night, Technicians take direction only from the Stage Manager.

4.15.4. Prior to each performance, the Technician is responsible for executing a technical system check to verify that all lighting instruments, speakers, and video projection equipment are operating correctly, and a video monitor check to verify that the backstage and lobby CCTV system also operate correctly. When the check reveals a problem, the Technician will first notify the Technical Consultant assigned to the show and then proceed to try and fix the issue if that is within their abilities.

4.15.5. During rehearsals and performances, technical emergencies (e.g., equipment failure, damage, injury, etc.) should be reported to the Stage Manager immediately, followed by the Technical Director and Production Director.

4.15.6. After each performance and after the audience has departed, the Technician turns on the work lights and turns off the stage and seating lights.

4.15.7. Should changes to cues be required during the run of a production, the Technician consults with the Lighting and Sound Designers and/or the Technical Director to effect the necessary changes to the design, as well as update the Tech Booth cue book. All changes during a run must be communicated to the Stage Manager.

4.15.8. Technicians are not permitted to have visitors in the Tech Booth during a performance unless approved in advance by the Stage Manager. Visitors to the Tech Booth are generally limited to other Technicians who are shadowing to learn the production. To avoid unnecessary distraction, members of the production staff and cast are not permitted to watch the show from the Tech Booth unless approved in advance by the Stage Manager and the Technician. The Technician running a performance has final say in denying booth visitors.

4.15.9. The Technician will make an entry into the online Technical Log for each performance, recording any issues or unusual activity that occurred in association with the performance and will report any abnormal equipment behavior directly to the Stage Manager and Technical Director.

4.16. Other Staff

4.16.1. Hair and Makeup Designers

4.16.1.1. Many CP productions do not have separate Hair and Makeup Designers. The Costume Designer may be able to provide or coordinate obtaining the requirement; however, the Director may opt to appoint a Hair and/or Makeup Designer.

4.16.1.2. Hair and Makeup Designers coordinate with the Costume Designer regarding the overall vision for the production and the budget.

4.16.1.3. **Wigs, hairpieces, and hair coloring.** Wigs and hairpieces required for a production are charged to the production's budget. Actors may opt to supply their own wigs and hairpieces for a production, but are not required to do so. If a Director requires an actor to change his or her hair color via a color process, that cost is paid from the production's budget unless the actor volunteers to cover the cost. The actor is not required to use a home color process in lieu of a professional service; however, reimbursement may be limited to the amount reasonable to cover the cost of a color process at a reputable chain salon.

4.16.1.4. **Hair design and styling products.** In general, CP does not pay for standard hair products such as hairspray, styling gel, hairpins, hairnets, hair dryers, curling or flatirons, styling brushes, or curlers. However, an exception may be made when the hair design for a production requires unusual, hard-to-find, or period products (e.g., pin curl clips, hair rats, etc.). Actors must be informed of what products, if any, are covered by the production's budget.

4.16.1.5. **Usual Makeup at CP.** Given the proximity of the audience to the actors at CP (theater-in-the-round), a minimal amount of stage makeup is normally used. Individual actors supply their own makeup.

4.16.1.6. **Unusual Makeup.** If there are unique makeup requirements for a production (e.g., white face, blood, special color hair spray, prosthetics, etc.), the items are paid for from the production's budget.

4.16.2. Projection Designer

4.16.2.1. The Projection Designer is responsible for designing any required projections for the production and implementing that design.

4.16.2.2. The Projection Designer coordinates with the Director and Producer regarding the overall vision for the production and the budget.

4.16.2.3. In general, the technical elements of a production are operated completely from the sound computer in the Tech Booth, which controls sound, lights, video, and special effects. The Projection Designer should coordinate with the Sound Designer to ensure the necessary programming is completed to support a linked production. The Projection Designer should also coordinate with the Lighting Designer and Set Designer, as necessary, for incorporation of projections.

4.16.2.4. The Projection Designer coordinates rigging of projectors with the Lighting Designer and Technical Director.

4.16.2.5. If there are any questions or if help is needed, the Projection Designer should contact the Technical Director.

4.16.2.6. During Rehearsals or performances, equipment damage or failure should be reported immediately to the Stage Manager, followed by the Technical and Production Directors.

4.16.3. Rehearsal Assistant / Rehearsal Manager

4.16.3.1. Specific duties for the Rehearsal Assistant may vary depending on the Director's and the production's needs, and are negotiated with the Director.

4.16.3.2. Typically, when a Rehearsal Assistant is required for a production, they are responsible for tasks such as keeping rehearsals on time, recording blocking, working lines separately with actors, setting and clearing rehearsal props, and other similar tasks.

4.16.3.3. The Rehearsal Assistant generally communicates production or cast related concerns to the Director rather than directly to cast members.

4.16.4. Special Effects Designer

4.16.4.1. The Special Effects Designer is responsible for designing any required special effects for the production, and implementing that design. Special effects may include (but are not limited to) fog, gun shots, strobe lights, anything that might produce an allergic or adverse reaction in an audience member, and items requiring unusual or out-of-the-ordinary engineering – especially anything hung from the lighting grid.

4.16.4.2. The Special Effects Designer coordinates with the Director and Producer regarding the overall vision for the production and the budget.

4.16.4.3. In general, the technical elements of a production are operated completely from the sound computer in the Tech Booth, which controls sound, lights, video, and special effects. The Special Effects Designer should coordinate with the Sound Designer to ensure the necessary programming is completed to support a linked production. The Special Effects Designer should also coordinate with the Lighting Designer and Set Designer, as necessary, for incorporation of special effects.

4.16.5. Stage Crew

4.16.5.1. Members of the Stage Crew are responsible for assisting the Stage Manager with backstage and scene change functions during performances. Specific duties vary by show and are assigned by the Stage Manager.

5. Appendices

Appendices last updated 5/18/2021

Appendix A: Glossary
Appendix B: Producer's Checklist
Appendix C: Stage Manager's Checklist
Appendix D: Fire Policy
Appendix E: Accident Policy
Appendix F: Paint Policy

The following information referenced in this document is available from the CP Website under "Downloads":

1. Accident Reporting Form
2. Additional Show Funds Request Form
3. Costume Loan/Rental Form
4. Child Protection Policy and Acknowledgement Form
5. Expenditure Reimbursement Form
6. Properties Handbook
7. Properties Loan/Rental Form
8. Set Piece Loan/Rental Form
9. Performer and Staff Information Sheet
10. Theater Floor Plans

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Appendix A. Glossary of Terms

Responsible Board Member: Production Director

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The Colonial Players, Inc. Glossary of Terms

Commonly used terms found in this manual and other CP production documentation are summarized in this section.

Term	Definition
Key Fob	A proximity token used to gain access to one of CP's facilities or a controlled-access room within a facility.
Acting Edition or Acting Version (of a script)	The Acting Edition of a script generally reflects the final prompt script from the first or most significant production, and may also include stage directions.
Annex	The CP facility at which most rehearsals and set construction take place. The Costume Loft, Prop Room, and Board Room are also located here. The Annex consists of two commercial condominiums located at 2132 and 2134 Renard Court, Annapolis MD 21401.
Annex Shop	The workshop area on the first floor of the Annex.
AWG	American Wire Gauge, the standardized wire gauge system used in the United States.
Backstage	Includes the dressing rooms, the Green Room, the Tech Booth, and, when the theater doors are closed prior to and after a performance, the theater proper.
Board Member	A member of the Colonial Players Board of Directors holding one of the following positions: President, Vice President, Secretary, Treasurer, Artistic Director, Education Director, Human Resources Director, Marketing Director, Operations Director, or Production Director.
Board Room	The office area on the second floor of the Annex.
Box Office	The office at the Theater responsible for all ticket sales.
Bylaws	Rules by which CP operates, voted on and approved by CP's membership.
Closing Night	The final performance of a production, generally held on a Saturday night at CP with the exception of the Holiday Production, which generally closes on a Sunday afternoon.
Costume Loft	The caged area on the second floor of the Annex for storing clothing and accessories used as costume pieces.
CP	Abbreviation for The Colonial Players, Inc.
CP Website	The official website of The Colonial Players, Inc., located at http://thecolonialplayers.org .
Cue-to-Cue	A rehearsal during which the Director, Stage Manager, cast, and technical designers, and select other production staff step through all technical cues, scene changes, and other transitions to ensure programming, documentation, and timing has been prepared correctly.
Current Production	The production currently in performance at the Theater.

Term	Definition
Multiple-Run	A day on which two or more performances occur, generally separated by a dinner break. For the Holiday Production, up to three performances may take place on these days.
Dry Tech	A meeting between the Director, Stage Manager, Lighting Designer, Sound Designer, and select others excluding the cast, for the purpose of reviewing all programmed technical cues in preparation for Cue to Cue.
E1, E2, E3, E4	The four actor entrances in the Theater Proper, numbered clockwise starting at the Main Entrance.
Executive Producer	The producer which has ultimate authority over all production aspects and is responsible for ensuring the quality of all productions. The Board of Directors acts as Executive Producer at CP.
Final Dress Rehearsal	The final dress rehearsal prior to Opening Night. Generally, cast and production staff may invite friends and family to attend, but the Director may decide that this be a Closed rehearsal, to which only Board Members, Production and Front of House staff, and select others may attend.
Front of House	The area of the Theater consisting of the lobby, Box Office, Snack Bar, and bathrooms managed by the ushers.
Green Room	The area located beyond the upstairs bathrooms on the second floor of the Theater.
Holiday Production	A special production not included in CP's regular season slate, which generally holds performances in the first and second or second and third weekends of December, depending on the year.
The "House"	See "Theater Proper".
Incoming Production	The production transitioning from rehearsals at the Annex to rehearsals and performances at the Theater.
Kitchen	The room located in the rear of the Green Room used for storage and preparation of food and beverages for CP social events.
Linked Production	A production in which the sound, lighting, and other technical equipment (to the maximum extent possible) is connected together and operated in an automated fashion by one Technician.
Lobby	The area immediately off the East Street entrance of the Theater. The Lobby includes the second floor loft area.
Main Entrance	The entrance from the lobby through which patrons enter when attending a performance.
National Electrical Code (NEC)	The National Electrical Code (NEC), or NFPA-70, is a regionally adoptable standard for the safe installation of electrical wiring and equipment in the United States produced by the National Fire Protection Association, Inc..
NFPA-70	See "National Electrical Code (NEC)".
Opening Night	The first official performance of a production, generally held on a Friday evening at CP with the exception of the Holiday Production, which generally opens on a Thursday evening.
Outgoing Production	The production having just completed all of its performances.

Term	Definition
Paper Tech	A meeting between the Director, Stage Manager, Lighting Designer, Sound Designer, and select others excluding the cast, for the purpose of stepping through the script to lay out and agree upon all technical cues in preparation for Dry Tech.
Playbill Coordinator	A member of the Marketing Team responsible for assembling and proofing each production's playbill, in coordination with the Director and Producer.
Production	Any play or musical produced on CP's main stage at the Theater.
Production Budget or Production's Budget	The funds allocated for a particular production from CP's overall annual budget. This is not to be confused with the Production Director's budget.
Production Cue Book	The master cue book for a production maintained and used by the Stage Manager, and consisting of both crew and technical cues.
Production Functional Area	One of many specific areas comprising an overall production, such as costumes, lighting, properties, set, sound, etc.
Production Manual	This manual, which documents all rules, guidelines, and standard operating procedures related to CP's productions for persons directly associated with any such productions, whether on or off stage.
Production Staff	The team of people working to produce a show, including the Director, Music Director, Choreographer, Producer, Stage Manager, designers, consultants, Technicians, and other crew, and generally excluding the cast. Note that in some cases cast members also participate on the Production Staff as well.
Production Team	The team of consultants and other assistants who support and collaborate with the Production Director to execute the duties of that Board position.
Prop Room	CP's properties storage area, located in the Annex Workshop.
Prop or Properties	Any non-costume items carried, handled, and/or used by actors on stage, including food and weapons.
Rehearsal Hall	The rehearsal space on the first floor of the Annex. This space also houses CP's set piece storage.
Reflections Survey	A survey sent to all cast and staff following Closing Night, the purpose of which is to obtain feedback regarding experiences during the production and suggestions for future improvement.
Resolutions	A document which records various administrative policies of CP, duties and responsibilities of the Board, and responsibilities of Special Committees. This document may be updated at any time by the Board.
School Night	The night prior to a school day. Typically Sunday through Thursday nights, with the exception of nights prior to a holiday.
Season Celebration	CP's annual member banquet.
Season Production Matrix	A spreadsheet documenting information specific to each production of a season, such as the Director, Producer, Play Consultant, audition dates, photography dates, and other relevant deadlines.

Term	Definition
Section A, B, C, and D	Patron seating areas, lettered clockwise starting with the section on the left when facing the stage from the Main Entrance.
Set Decoration or Set Dressing	Generally includes any unaffixed items used to enhance set pieces and/or indicate the period, location, and mood of a story, but which are not carried or handled by actors.
Show Advance	Funding within a production's budget which is provided by the Treasurer to the Producer in advance, allowing the Producer to reimburse production expenses directly.
Strike	The process of removing all items associated with an outgoing production from the Theater following closing night to make way for the incoming production.
Tech Booth	The technical control booth located behind A Section in the Theater Proper. All technical equipment is installed and operated here, and storage is available for technical equipment not currently in use.
Tech Booth Cue Book	The cue book created by the Lighting and Sound Designers containing all technical cues for a production.
Technical Handbook	A collection of documentation describing technical equipment maintained in the Tech Booth.
Tech Week	The week leading up to Opening Night, beginning on a Saturday.
Technical Designer	One of either the Lighting or Sound Designers, but may also include a dedicated special effects, video, or other similar designer.
Theater	CP's main facility, located at 108 East Street, Annapolis MD 20401, at which all performances, as well as some rehearsals, construction, and meetings take place.
Theater Doors	The two large doors separating the Lobby from the Theater Proper, through which patrons enter when attending a performance.
Theater Proper or "the House"	The arena area of the Theater consisting of the audience seating areas (Sections A, B, C, and D), the stage, the entrance/exit ramps, and the entrances and exits (E1, E2, E3, and E4).
Theater Shop	The workshop area beyond the dressing rooms on the first floor of the Theater.
Upcoming Production	The production about to hold or having just held auditions and transitioning into rehearsals at the Annex.
Usher Coordinator	A member of the Human Resources Team responsible for training ushers and arranging usher schedules for each production.

Appendix B. Producer Checklist

Responsible Board Member: Production Director

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The Colonial Players, Inc. Producer Checklist

Note: This checklist provides a concise overview of the major activities and responsibilities of the Producer. This list is not all-inclusive. For the full scope of Producer responsibilities please see Section 4.5 of the Production Manual. Section numbers below reference the Production Manual.

Activity	Quick Check
As Soon As Possible <ol style="list-style-type: none"> 1. Provide Treasurer names of rehearsal and performance musicians so that he or she can negotiate the amounts to paid to each so appropriate contracts can be drawn up. <i>(Section 3.2.1.1 and 4.5.5.2)</i> 2. Obtain signatures and return to Treasurer no later than two weeks before opening night. <i>(Section 3.2.1.1 and 4.5.5.2)</i> 3. Assist Director with staffing the show. <i>(Section 4.5.6.1)</i> 4. Arrange for any applicable special staff or safety training. <i>(Section 4.5.6.8)</i> 	<input type="checkbox"/> Musician Contracts <input type="checkbox"/> Show Staffing <input type="checkbox"/> Special Staff
One Week Before Each Board Meeting <ol style="list-style-type: none"> 1. Provide Production Director a progress update to report to the Board. <i>(Section 4.5.2)</i> 	<input type="checkbox"/> Board Reports
Four Weeks Before Auditions <ol style="list-style-type: none"> 1. Coordinate audition information with Artistic, Marketing, and Human Resources Directors. <i>(Section 4.5.7.1)</i> 2. Send audition and production meeting dates to the Board Secretary for inclusion on the CP calendar. <i>(Section 4.5.3 and 4.5.7.1)</i> 3. Conduct first comprehensive production meeting; discuss budget with all designers. <i>(Section 4.5.6.3)</i> 	<input type="checkbox"/> Coordinate Audition Information <input type="checkbox"/> Submit Audition Info <input type="checkbox"/> Production Meeting

Activity	Quick Check
Three Weeks Before Auditions 1. Ensure set design is submitted to the Production Team Set Consultant via the Production Director for approval. <i>(Section 4.5.6.7)</i> 2. Coordinate with Lead Carpenter regarding construction needs. <i>(Section 4.5.6.7)</i>	<input type="checkbox"/> Submit Set Design <input type="checkbox"/> Carpenter Coordination
Two Weeks Prior to Auditions 1. Coordinate dates for Paper Tech, Dry Tech, and Cue-to-Cue. <i>(Sections 3.4.11, 3.4.15, 3.4.16, and 4.5.6.10)</i> 2. Obtain key fobs for show staff and provide to staff <i>(Section 4.5.6.2)</i>	<input type="checkbox"/> Tech Dates <input type="checkbox"/> Key Fobs
As Soon As Possible After Auditions 1. Submit the rehearsal schedule and technical dates to the Secretary for calendar entries on the CP website. <i>(Section 4.5.7.3)</i> 2. Email cast names to Board <i>(Section 4.5.7.2)</i> 3. Provide cast and production staff members with a copy of the Performer and Staff Information Sheet. <i>(Section 4.5.6.6)</i> 4. Provide cast and staff members with CP's Child Protection Policy (if applicable to the show) and obtain signatures on the acknowledgement form. <i>(Section 4.5.6.6)</i> 5. Confirm or coordinate changes to photo shoot dates with the Marketing Director, the Graphic Artist and the Photographer, and coordinate with Costume Designer regarding costumes for marquee and publicity photos. <i>(Section 4.5.8.1 and 4.5.8.2)</i> 6. Work with Playbill Coordinator to gather information necessary to produce the playbill. <i>(Section 4.5.8.4)</i>	<input type="checkbox"/> Rehearsal Schedules and Tech Dates <input type="checkbox"/> Email cast names <input type="checkbox"/> General Information Sheet <input type="checkbox"/> Child Protection Policy <input type="checkbox"/> Photo Shoots <input type="checkbox"/> Cast and Staff List to Playbill Coord
No Later Than One Week After Auditions 1. Provide cast and staff lists to the Board. <i>(Section 4.5.7.4)</i> 2. Submit the show's projected budget to the CP Treasurer and Production Director. <i>(Section 4.5.5.1)</i>	<input type="checkbox"/> Cast and Staff List to Board <input type="checkbox"/> Budget Submission

Activity	Quick Check
No Later than One Week Before Previous Show's Close 1. Coordinate with Producer/Stage Manager of outgoing show to save needed items from previous show's strike. <i>(Section 4.5.9.1)</i> 2. Coordinate strike at the Annex. <i>(Section 4.5.9.2)</i>	<input type="checkbox"/> Outgoing Show Coordination
No Later than Two Weeks Before Tech Week 1. Provide Stage Manager and Technical Control Booth Cue Books. <i>(Section 4.5.6.5)</i> 2. Arrange for moving van if required. <i>Section 4.5.9.3)</i>	<input type="checkbox"/> Provide Cue Books <input type="checkbox"/> Moving Van
No Later than One Week Before Opening Night 1. Provide the Membership Chair a final list of cast and staff for membership verification. <i>(Section 4.5.7.6)</i> 2. Coordinate archive photo shoot lighting requirements with Photographer and Lighting Designer. <i>(Section 4.5.8.3)</i> 3. Notify Marketing Director of show length for inclusion in publicity materials. <i>(Section 4.5.8.5)</i> 4. Arrange for any necessary warning signs due to special effects. <i>(Section 4.5.10.1)</i>	<input type="checkbox"/> Submit Final Staff List <input type="checkbox"/> Photo Shoot Lighting <input type="checkbox"/> Submit Show Length <input type="checkbox"/> Warning Signs
One Week Before Multiple Run 1. Coordinate with Treasurer for meal stipend. <i>(Section 4.5.5.6)</i>	<input type="checkbox"/> Meal Stipend
One Week Before Close of Show 1. Coordinate with Treasurer to receive funding for closing night party. <i>(Section 4.5.5.7)</i> 2. Coordinate with Stage Manager regarding strike at the Theater. <i>(Section 4.5.9.4)</i> 3. Coordinate with outgoing and incoming production staff regarding restoring theater for incoming show. <i>(Section 4.5.9.5)</i>	<input type="checkbox"/> Party Funds <input type="checkbox"/> Strike Coordination <input type="checkbox"/> Transition Coordination

Activity	Quick Check
No Later than Two Weeks After Show Closing 1. Submit final financial accounting and receipts to the Treasurer. <i>(Section 4.5.5.3)</i> 2. Submit all completed Child Protection Policy acknowledgement forms to the Human Resources Director for safekeeping. <i>(Sections 4.5.6.6 and 4.5.7.5)</i>	 <input type="checkbox"/> Closeout <input type="checkbox"/> Child Protection Acknowledgements

Appendix C. Stage Manager Checklist

Responsible Board Member: Production Director

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The Colonial Players, Inc. Stage Manager Checklist

Note: This checklist provides a concise overview of the major activities and responsibilities of the Stage Manager. This list is not all-inclusive. For the full scope of Stage Manager responsibilities please see Section 4.7 of the Production Manual.

Stage Manager Activity
Rehearsals
<ul style="list-style-type: none"> ○ Get Facility Briefing for Annex ○ Review Fire Policy ○ Review Accident Policy ○ Facility Open/Close Procedures ○ Maintain Rehearsal Schedule ○ Maintain Contact List ○ Develop Production Cue Book ○ Document Set Configurations ○ Set up rehearsal stage ○ Lay out rehearsal prop table ○ Receive weapons safety training ○ Review weapons safety with cast ○ Arrange for secure weapons storage
Transition to Theater
<ul style="list-style-type: none"> ○ Ensure all set pieces, props and costumes not moving to the theater are returned to storage ○ Remove spike tape from Annex floor ○ Assign Dressing Rooms
Tech-In / Tech Week
<ul style="list-style-type: none"> ○ Get Facility Briefing for Theater ○ Review Fire Policy ○ Review Accident Policy ○ Post Sign-in Sheet ○ Spike and Glow Tape Stage Areas ○ Lay out Set Piece Storage Areas ○ Lay out Prop Table

Stage Manager Activity
Tech-In / Tech Week (Continued)
<ul style="list-style-type: none"> ○ Rehearse set and Scene changes ○ Review Tech Booth Procedures ○ Synchronize Cue Books ○ Schedule Techs for Tech Week ○ Determine late seating policy ○ Review Emergency Procedure with Cast ○ Review weapons safety with cast ○ Arrange for secure weapons storage ○ Remove and store seat covers ○ Ensure theater is performance ready
Production Performances
<ul style="list-style-type: none"> ○ Pre-set stage and props ○ Replenish consumable props ○ Monitor cast and staff arrivals ○ Review emergency evacuation with ushers ○ Review late seating with ushers ○ Call for Pre-Show warm-ups ○ Music, choreography, combat, etc. ○ Assign nightly clean-up duties ○ Set out trash and recycle bins after Sunday performances ○ Distribute multi-run meal stipends ○ Notify appropriate staff of production issues.
Post-Run Strike
<ul style="list-style-type: none"> ○ Assign Strike tasks for Closing night ○ Arrange for completion of strike tasks the day after closing

Appendix D. Fire Policy

Responsible Board Member: Operations Director

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The Colonial Players, Inc. Fire Policy

This Fire Policy is maintained by the Operations Director as an appendix to the Production Manual. The Director, Producer, and Stage Manager should be cognizant of the CP fire policy stated below and be responsible for enforcement during all rehearsals and performances.

1. Evacuation Procedures

- a. In the event of a fire in a Colonial Players facility, immediately evacuate the facility using designated exit routes marked by lighted signs. Do not attempt to collect personal belongings prior to exiting the facility.
- b. Only assist others with evacuation when it is safe for you to do so without endangering yourself.
- c. Activate the fire alarm, if available, as you exit the facility, and ensure others in the facility are aware of the fire while being sure not to endanger yourself.
- d. Call 911 to report the fire once you are safely out of the facility. Know the street address of the facility you are in so that you can provide it to the operator.
- e. Attempt to fight the fire only if:
 - The fire is small and not spreading.
 - Escaping the area is possible, if necessary, by backing up to the nearest exit.
 - The fire extinguisher is in proper working order and you are trained to use it.
 - The Fire Department has been notified.
- f. Assemble at a safe location outside the facility and perform a head count to ensure all persons evacuated safely. Advise emergency responders if any persons are suspected to be inside the facility.
- g. Do not re-enter the facility for any reason until and unless authorized to do so by the responding fire department.

2. Emergency Facility Access

- a. A KNOX-BOX® key vault shall be installed on each facility for emergency access by fire responders.
- b. An inventory of all keys contained in the KNOX-BOX® shall be maintained by the Operations Director.
- c. A card with current contact information shall be maintained within the KNOX-BOX®, in coordination with the Annapolis Fire Marshall.

3. Fire Exits, Exit Signs, and Emergency Lighting

- a. No obstacles (e.g., set pieces, platforms, seats, etc.) shall block any fire exit, the aisle leading to any fire exit, or at the end of any row of seating in the theater proper.
- b. Construction in the E1 entrance (main entrance) and ramp area must be approved by the Operations Director.
- c. Set pieces may not be placed in aisles or ramps, even temporarily, before, during, or after the production. 24-inch aisles shall be maintained surrounding the stage, measured from the open seat position inward toward center stage. A 36-inch aisle shall be maintained in front of the main entrance side of A-Section to accommodate the handicap seats.

- d. Exit signs shall be provided at all facilities in compliance with NFPA-70 and all local codes and shall be lighted at all times. Exit sign lighting shall be provided with battery backup and tested monthly for proper operation. Exit signs may not be obstructed from view in any way or covered by any type of material.
- e. Emergency lights shall be provided at all facilities in compliance with NFPA-70 and all local codes such that no area is left without reasonable light for evacuation during a power outage. Emergency lights shall be provided with battery backup and tested monthly for proper operation.

4. Fireproof Doors

- a. Steel fireproof doors and other interior doors shall be kept closed at all times when not in use to slow the spread of fire.
- b. When not attended, doors shall not be propped open to slow the spread of fire should one occur.

5. Fire Extinguishers

- a. Approved fire extinguishers shall be kept fully charged, operable, unobstructed, and visible.
- b. At the Theater, fire extinguishers shall be installed at the following locations at a minimum:
 - Adjacent to front door
 - In theater proper near main entrance (E1)
 - In theater proper near alley exit (E3)
 - In A-Alley near the door to the lobby
 - In Prop Alley near the forward door
 - In Tech Booth equipment room
 - In handicapped restroom alcove
 - In upstairs kitchen
- c. At the Annex, fire extinguishers shall be installed at the following locations at a minimum:
 - Near the main door to the rehearsal area
 - Near the gate to the Costume Loft
 - In the workshop

6. Fire Suppression System

- a. The Theater facility has a fire suppression and monitoring system. This system shall be maintained and tested monthly for proper operation and communication to a monitoring company, and shall be inspected annually by a certified fire suppression system inspector.
- b. The monitoring system shall be connected to a dedicated phone line and may not be disconnected for any reason other than routine maintenance or troubleshooting.
- c. The monitoring system shall have battery backup capable of operating the system for up to eight hours in the event of a power outage. The monitoring system shall not be de-energized for any reason other than routine maintenance or troubleshooting.
- d. Emergency fire pulls shall be located near each exterior exit of the Theater.
- e. Care shall be taken to avoid contact with or construction or other installations near any fire sprinkler head. Sprinkler heads shall not be obstructed in any way.

- f. Water to the fire suppression system shall not be disconnected, except during an emergency situation where a sprinkler head was inadvertently activated but no fire exists. The Operations Director shall be immediately notified in this situation.
 - g. **If a sprinkler head is activated by mistake and there is no danger of fire:**
 - 1) Follow the instructions posted at the system cut-off valve (located outside Tech Booth) to stop the flow of water to the fire sprinkler head.
 - 2) At the main electrical panel (located in the back room of the Tech Booth), disconnect electrical power to the area where the fire sprinkler head was activated to prevent electrical shorts.
 - 3) Move any salvageable equipment away from the water flow to prevent further damage.
 - 4) In general, if water begins to flow through the fire sprinkler system, the monitoring system will sound an alarm and will alert the fire department. If the alarm is sounding, evacuate the building once the above steps have been completed and wait outside for emergency responders to arrive. Advise responders of the circumstances leading up to the activation of the fire sprinkler head and alarm. Do not re-enter the building until allowed to do so by the responders.
 - 5) If the alarm does not sound, the fire monitoring system may be temporarily disconnected from the phone line to prevent a false alarm report.
 - 6) The Operations Director shall be notified as soon as possible (within one hour) such that the situation can be further assessed and the fire suppression and monitoring system can be repaired, inspected, and brought back online.
 - h. **If the fire alarm goes off for any unknown reason:**
 - 1) Evacuate the building immediately and contact 911 in accordance with the procedures identified above.
 - 2) Contact the Operations Director to report the alarm when it is safe to do so.
- 7. Flammable Material**
- a. Any normally flammable material (e.g., curtain fabrics, etc.) used in sets or in any other manner in the Theater proper must be treated with an approved fire retardant solution.
 - b. Storage of flammable material shall be minimized. No flammable materials are permitted for storage in the theater proper.
 - c. Flammable liquids shall be stored in a designated fireproof location approved by the fire underwriter and the Annapolis Fire Marshall.
- 8. Open Flame**
- a. Open flame of any kind (e.g., candles, matches, lighters, etc.) is not permitted at any time in any CP facility for any reason except when approved for use by the Production Director for use on stage during a performance.
 - b. When open flame is to be used during a performance or rehearsal, the Stage Manager or their designee shall be prepared at the nearest offstage location with a fire extinguisher in hand to extinguish the flame should the need arise.
 - c. Open flame, when approved for use during a performance, shall never be left unattended.
- 9. Housekeeping**
- a. All areas of Colonial Players facilities shall be kept neat, clean, and free of waste and other flammable material at all times.

- b. All storage areas shall be kept organized. Storage shall not obstruct the flow of any fire sprinkler head.
- c. A minimum of 24 inches clearance shall be maintained around any appliance utilizing natural gas. Care shall be taken to ensure that intake and exhaust ports are free from obstruction, and that nothing is in contact with or may come into contact with exhaust flues. Appliances utilizing natural gas shall be inspected monthly for proper operation, clearance, and safety.
- d. When a facility is not occupied, all electrical appliances shall be disconnected from electrical power to the maximum extent practical. Particular attention shall be paid to appliances which create heat (e.g., toaster ovens, curling irons, hair dryers, etc.).

10. Smoking

- a. Smoking of tobacco or non-tobacco products is prohibited within all Colonial Players facilities, except when approved in advance by the Production Director for use in a production at the Theater. Tobacco products are never permitted for use in a production.
- b. Smoking is not permitted on the roof of the Theater.
- c. The area in front of the entrance doors to Colonial Players facilities is a smoke-free zone. Actors and staff are permitted to smoke away from the front doors of the facilities. A cigarette butt receptacle is available for use and shall be kept away from the front doors.

11. Facility Alterations and Upgrades

- a. The structure of any facility shall not be modified or altered in any way without the prior approval of the Annapolis Fire Marshall and the appropriate Annapolis City or Anne Arundel County (as applicable) permits.
- b. All new electrical work completed at any facility shall be completed only by qualified personnel and shall meet the requirements of the current revision of NFPA 70: NATIONAL ELECTRICAL CODE.
- c. Existing electrical work shall be maintained in proper safe working order at all times. Faulty wiring, electrical devices (e.g., receptacles, switches, etc.), or appliances shall be immediately disconnected, and subsequently replaced as soon as practical.

12. Consultation with Annapolis Fire Marshall

- a. Colonial Players facilities are subject to inspection by the Annapolis Fire Marshall or his/her representative at any time.
- b. If doubt exists regarding any aspect of fire safety or regulations or if at any time advice is required, the Operations Director shall be notified and shall contact the Fire Marshall for consultation.
- c. The Fire Marshall's decision on all matters related to fire safety is final and not subject to appeal or interpretation.

Appendix E. Accident Policy

Responsible Board Member: Operations Director

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The Colonial Players, Inc. Accident Policy

This Accident Policy is maintained by the Operations Director as an appendix to the Production Manual. The Director, Producer, and Stage Manager should be cognizant of the CP accident policy and procedures stated below.

1. Accident Definition

- a. An accident is defined as any incident in which a person within a facility owned by Colonial Players becomes injured in any way.
- b. Even small cuts and bruises are considered to be accidents, although for the purposes of this policy, minor injuries (e.g., paper cuts, cuts for which a small Band-Aid can be used, etc.) which can reasonably be expected to occur through the course of producing a show do not require formal written reporting.

2. Accident Procedure

- a. In the event of an accident or injury, immediately tend to the injured party as best as is possible.
- b. If deemed necessary, contact 911 to report the accident/injury and request assistance from emergency responders. Be sure to provide the following information:
 - 1) Nature of the injury
 - 2) Address of the facility in which the injury occurred
 - a) Theater: 108 East Street, Annapolis MD 21401
 - b) Annex: 2132 Renard Court, Annapolis MD 21401
 - 3) Your name and a contact number on which you can be reached.
 - a) Theater contact number: 410-224-2065 ext. 100
 - b) Annex contact number: 410-224-2065 ext. 200
- c. Keep the injured party calm and still until emergency responders arrive. Provide only First Aid in which you or another person present are adequately trained.
- d. When emergency responders arrive, provide as much information as possible about the nature of the accident and when it occurred. Answer any questions to the best of your knowledge.
- e. Once emergency responders have secured the injured party, and only when it is safe to do so:
 - 1) Notify the Operations Director (410-224-2065 ext. 309, or from a CP phone, dial ext. 309) who will notify other necessary individuals.
 - 2) Complete an accident reporting form (available on the CP website) and provide to the Operations Director.

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Appendix F. Paint Policy

Responsible Board Member: Operations Director

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The Colonial Players, Inc. Paint Policy

This Paint Disposal Policy is maintained by the Operations Director as an appendix to the Production Manual. The Director, Producer, and relevant designers should be cognizant of the CP paint policy and procedures stated below.

1. General

- a. Painting with oil base paints or spray paints is not permitted anywhere in the Theater or Annex. Spray painting is only permitted outside on a protective drop cloth at the Annex.
- b. The walls of the theater proper are never to be painted a color other than black without prior approval of the Production and Operations Directors.
- c. Painting is not permitted in the Green Room, lobby, balcony, hallways, or in front of the Theater.
- d. All painting must be completed in the shop, on the stage, or at the Annex.
- e. Drop cloths (not seat covers) must be used to protect against paint spills on the floor and carpet.
- f. Carpeted areas of the theater proper adjacent to areas of the stage floor to be painted must be protected with painter's tape to protect the carpet.
- g. Paint cans, brushes, and other supplies should never be placed on the carpet in the theater proper or the alleys unless a protective plastic drop cloth is in place.
- h. The workshops at the Annex and the Theater must be kept clean and orderly. Paint cans must be re-covered tightly, and brushes and rollers cleaned after each use. Sinks must be rinsed down after cleaning up from painting.
- i. The refrigerator must not be used as a paint storage area.
- j. General use painting supplies that are low on stock should be reported to the Production Director for replenishment.

2. Before the Run

- a. A new protective cover (typically brown paper from a roll) must be placed on the paint counter in the Theater workshop prior to each production's construction to keep the counter clean.
- b. Only the paint needed for the current production should be kept at the Theater.

3. During the Run

- a. Once construction and painting has been completed, all unused paint should be disposed of or moved to the Annex for storage, if applicable. Painting supplies must be cleaned and stored or disposed of if they are no longer usable.
- b. A minimal amount of paint may be kept at the Theater for touch-up work during the run.

4. After the Run

- a. All remaining paint at the Theater must be removed to the Annex for storage or properly disposed.

5. Disposal

- a. Paint that is not needed or usable must be disposed of properly and never discarded with regular trash pickup. Paint is not accepted curbside because it can

leave a mess on waste management employees' clothing and equipment as well as the street around the waste pickup area.

- b. If possible, the paint may be donated to another person or organization which is able to make use of it. The Anne Arundel County Department of Public Works website (<http://www.aacounty.org/DPW>) maintains a list of organizations who take latex paint donations; however most only accept unopened cans.
- c. Latex paint may be dropped off at any of the Anne Arundel County Recycling Centers year-round. The closest location to CP is:

Anne Arundel County Central Recycling Center
389 Burns Crossing Road; Severn, MD 21144
410-222-6108
Mon–Sat, 8:00am - 4:00pm, except holidays