



PRODUCTION PACKET

Updated September 8, 2015

Purpose of the Production Packet

Clio Cast and Crew is committed to creating a positive and entertaining theater experience for our audiences as well as our volunteers and actors. This Production Packet has been devised by and agreed upon by the Clio Cast and Crew Board of Directors for the purpose of educating our volunteers and cast members regarding their responsibilities during their involvement with us. It is our belief that the responsibilities outlined in this packet will help with the creation of a production that runs efficiently and smoothly while being enjoyed by all.

Clio Cast & Crew Board of Directors
Adopted on October 7, 2010
Updated on December 14, 2012

The Mission of the Clio Cast & Crew, Inc.

Clio Cast and Crew, Inc. is a volunteer organization comprised of individuals dedicated to providing excellence in theatrical productions, promoting and providing education in the theater arts, and enriching the social and economic environment through community service and involvement.

2015 – 2016 Board of Directors

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Building Etiquette

- Cast members and crew members should enter and exit the theater through the rear door of the building. Do not use the Emergency door in the seating area to leave the building
- Check **ALL** doors before leaving the building.
- Theater 57 is a “smoke-free” facility. Smoking is permitted outside the rear door of the building but please step away from the door to prevent smoke from filtering into the building.
- **Food is not allowed in the seating area of the theater.**
- **Water is the only beverage allowed in the theater’s seating area.**
- Alcohol is not permitted during rehearsals, show nights or set strike. An exception to this rule is a Pre-Glow Event.
- Use common sense to ensure that the appearance and condition of the theater and building are maintained.
- If you bring food into the building (i.e.: basement), please take it with you when you leave.
- No food wrappers or food to be left in the building.
- When in the seating area, please do not put your feet on the seats or over the backs of the seats. Please do not climb over the seats.
- When painting on stage, cover the carpet in front of the stage to avoid tracking of paint.
- All spray painting should be done outside on the grassy area near the rear door.
- Do not use the carpeted or seating area for storage during rehearsals.
- When leaning items against the wall, please use padding to prevent damages to the walls.
- Permission from the Board of Directors is required before any alterations can be made to the building structure or appearance. The building must be restored to the Board’s satisfaction.
- The Box Office, furnace room, work rooms, office and costume rooms are off-limits to the cast.

Key Policy/Building Access

ALL keys needed for access to the building will be signed out from the Key Master only. Do **not** make copies of any keys that are issued to you. Keys are to be returned to the Key Master within 5 days of the end of the production.

TYPICAL PRODUCTION TIMELINE

Three months or more prior to production, the Board will:

- Recruit a Director and Producer and provide them with a Production Packet
- Obtain royalties and order scripts

More than eight weeks before opening night, the Director and Producer will:

- Recruit and meet with Production Chairpersons
- Set date, time and location for auditions
- Announce auditions in conjunction with Publicity Coordinator
- Finalize the show's budget and obtain Board approval before auditions are held.

Eight to six weeks prior to opening night, the Director, Costumer and Producer will:

- Conduct auditions and determine casting
- Determine costuming needs and fit cast for costumes
- Hold weekly production meetings.
- Meet with Publicity Coordinator to make sure that publicity is underway, i.e.: posters/flyers, press releases, photos arranged, cast announcements made, interviews
- Gather cast bios and begin compiling program
- Begin to gather props
- Coordinate with Season Ticket Chairperson, Box Office Chair and Newsletter Chair
- Begin rehearsals!!!!

Four weeks before opening night

- Continue rehearsals
- Weekly production meetings continue
- Ongoing communication with Board and Publicity Chairperson

Two weeks before opening night

- Compile, edit and print program
- Set, set furnishings, props, lights and sound in place.
- Tickets sales open to general public
- Publicity is increased
- Costume fittings
- Cast party plans are finalized

Tech Week

- Monday or Tuesday
 - Technical rehearsal with lights, sounds, sets and props
 - Lobby pictures
- Wednesday
 - Costumes and make-up
 - Curtain call practice
- Thursday
 - Dress rehearsal
 - Everything is run as if it were opening night
 - Cast pictures
 - Show pictures

After closing performance

- Strike the set
- Return scripts, costumes, music and props
- All receipts are submitted to the Producer
- Cast Party
- Dressing rooms and work areas are cleaned

By next Board Meeting

- Props and other borrowed/rented items are returned
- Costumes restored to original condition unless approved by costume chairperson
- Thank you notes are sent
- Post-production meeting held with all members of Production Team
- Final report and budget presented to the Board
- Wrap-Up report submitted for publication in Newsletter

Selection of the Cast

- Clio Cast & Crew holds open auditions for all regular season shows and productions.
- Membership in Clio Cast & Crew is not required at the time of audition. However, it is recommended and encouraged that the actor will become a member of Clio Cast & Crew upon casting.
- Under no circumstances will any role be cast until scheduled auditions are complete.
- Casting must be complete before rehearsals begin.
- Auditions are held on at least two nights. Large shows and musicals may require a third night for “callbacks”.
- The Director has the final responsibility for casting the show.
- For musicals, the Director may do acting auditions in one room while the music director and choreographer conduct vocal and dancing auditions concurrently in other rooms. The Director, Music Director and Choreographer will meet immediately after auditions to review their evaluations as part of the casting decision.
- Everyone who auditioned will be notified via telephone by the Production Team regarding the results of their audition.

The Director

The Director is responsible for all artistic aspects of a production. It is the Director who, by working closely with the Producer and other crew chiefs, oversees the overall design and execution of a show. Any other aspects are under the control of the Producer and the Board.

A good Director is someone who has studied the elements of theatre. They are also flexible enough in their vision to allow designers to add their creative input. When tempers flare on the set, the Director must be a mediator, counselor and often a bit of a psychologist. The Director must be willing to work and communicate with all members of the production staff and be available for questions or clarification when needed. Above all, the Director must be an effective communicator, who is able to teach concepts to others.

Responsibilities of the Director

- To be a current member of Clio Cast & Crew.
- To demonstrate a willingness to teach and train others to perform the responsibilities of a director.
- To fully learn and understand the script, including how the characters relate to each other.
- To meet with the Producer to explain the goals of the production and develop a budget, which is to be submitted to the Board for approval prior to auditions.
- To develop and establish the audition requirements and methods for the production, which includes setting the date, time and location.
- To coordinate with the Theatre Liaison on dates, times and any changes.
- To select the cast.
- To develop and coordinate the rehearsal schedule after the cast is determined.
- To issue scripts to the cast and production crew as needed.
- To rehearse the actors.
- To develop blocking, movement and other business for the actors.
- To coordinate all artistic elements of the production required to present the finished performance.
- To be accountable for all **rented** scripts and ensuring that they are returned in a timely manner after the close of the production. (Musical scripts are usually rented)
- The director turns the show over to the Stage Manager on opening night.

The following positions are directly responsible to the Director:

The Assistant Director

The Assistant Director (AD) or Co-Director aids the Director in a number of ways. Specific duties are determined by the Director but may include keeping rehearsal notes, assisting with blocking and working with actors on specific scenes. In smaller productions, the Assistant Director or Co-Director and Stage Manager (SM) may be one in the same. In either case, they must be positive and loyal to the Director, especially in public. The Assistant Director should be a current member of Clio Cast & Crew and demonstrate a willingness to teach and train others to perform the responsibilities of an assistant director.

Cast of Characters

The cast has certain responsibilities, which include:

- To consider becoming a member of the Clio Cast & Crew upon casting.
- To analyze, understand and develop their roles with guidance from the Director.
- To memorize lines quickly and accurately.
- To attend all scheduled rehearsals and to arrive on time and prepared.
- To alert the Director of any scheduling conflicts as soon as possible.
- To bring a pencil to rehearsals so they can make notes in the script.
- To stay calm and not allow personal feelings or conflicts to interfere with the rehearsal process.
- To report any problems or concerns to the Stage Manager or the Director.
- To assist with the striking of the set after the closing performance.
- To be respectful of the theater and its grounds, furnishings, props and costumes.
- To be courteous to the audience and other members of the production staff.
- To remove personal items from the theatre after the last performance.
- To keep dressing room neat and clean.

Choreographer

The Choreographer should have dance experience as well as show experience and be familiar with music. They must be able to communicate effectively and teach concepts and movements to the cast to aid in the interpretation of the dance. The Choreographer should be a current member of Clio Cast & Crew and demonstrate a willingness to teach and train others to perform the responsibilities of a choreographer.

Responsibilities of the Choreographer

- To evaluate the movement skills of actors at auditions.
- To develop movement that aids and compliments the Director's interpretation of the show.

- To appoint a “dance captain” to assist in the rehearsing of the dancers in larger shows.
- To rehearse the cast in dancing and other movement as required.
- To coordinate the dance rehearsal schedule with the other members of the directing team.
- To work with the Musical/Vocal Director to determine the length of the dance segments by making any necessary cuts in the score.
- To be responsible for the proper implementation of copyrighted dance routines, if applicable.

Vocal Director

The Vocal Director must be familiar with music and able to communicate ideas and concepts to others. They should be a current member of Clio Cast & Crew and demonstrate a willingness to teach and train others to perform the responsibilities of a vocal director.

Responsibilities of the Vocal Director

- To evaluate the vocal talents of actors at auditions.
- Along with the Director and Music Director to develop an interpretation of the show’s music.
- To rehearse the cast in music and voice.
- To coordinate the vocal rehearsal schedule with other members of the directing team.
- Coordinate the music during the combined rehearsals and productions.
- Be responsible for the distribution of librettos and their collection and return to the Producer at the close of the production.
- To conduct the orchestra or to appoint the Music Director.

Music Director

The responsibilities of the Music Director are:

- To be a current member of Clio Cast & Crew.
- To demonstrate a willingness to teach and train others to perform the responsibilities of a music director.
- To assemble the orchestra within budgetary guidelines and the needs of the show.
- To coordinate the orchestra’s rehearsal schedule with other members of the directing team.
- To distribute musical scores to the orchestra.
- To collect and erase musical scores and return them to the Producer no more than one week after the close of the show.
- Along with the Director and Music Director to develop an interpretation of the show’s music.

Rehearsal Pianist

It is expected that the Rehearsal Pianist will:

- To be a current member of Clio Cast & Crew.
- To demonstrate a willingness to teach and train others to perform the responsibilities of a rehearsal pianist.
- Be responsible to the Vocal Director.
- Serve as the technical liaison between the Vocal Director and Music Director.
- Be available for rehearsals as required by the Director, Vocal Director and/or Music Director.

The Producer

The Producer is responsible for the technical aspects of a show. This is the person who coordinates the production and production team to ensure that everything that is needed for the successful artistic interpretation of the show is available within budgetary and practical limitations. They should be familiar with all aspects of production and has worked in a variety of production areas with Clio Cast & Crew or other theater groups. The Producer should be a current member of Clio Cast and Crew and demonstrate a willingness to teach and train others to perform the responsibilities of a producer.

Responsibilities of the Producer

- To develop an understanding of the Director's vision and goals for the production.
- To meet with the Director and prepare the budget for the show and submit that budget to the Board for approval prior to auditions.
- To discuss audition needs and requirements with the Director.
- To appoint the appropriate production staff and inform them of their duties and responsibilities.
- To work with the Director and Stage Manager to secure audition and rehearsal space.
- To be present at and assist with the technical aspects of auditions, i.e.: paperwork, photos.
- To compile and distribute a complete cast and crew list to the members of the show's cast and crew.
- To coordinate with the Theatre Liaison on dates, times and any changes.
- To assist the members of the cast and crew with becoming members of Clio Cast and Crew.
- To review building etiquette with the cast and provide each with a copy of the same.
- To provide the Newsletter Editor and Publicity Chair with information about auditions and the resulting cast and crew.
- To arrange for photographs of the cast for display in the theater lobby.

- To coordinate parental involvement in productions that involve children, i.e.: supervision during rehearsals and shows.
- To coordinate with the Theatre Liaison on dates, times and any changes.
- To provide a monthly update to the Board during production.
- To monitor and approve all expenditures and see that the established budgetary guidelines are followed.
- To collect all receipts for purchases related to the production and submit them to the Treasurer for reimbursement and/or payment.
- To coordinate any rental agreements with the Treasurer.
- To maintain contact with members of the production team and ensure that they have enough help to complete their tasks.
- To arrange for the Box Office Chair to attend a rehearsal to sell tickets to the cast.
- To approve complimentary tickets as needed.
- To arrange the Cast Party and issue invitations to the party.
- To arrange for and schedule publicity and production pictures.
- To coordinate the cleaning of the Green Room and trash removal after the end of the production.
- To coordinate the striking of the set.
- To ensure that all set pieces, props, etc. are properly stored after the end of the production or returned to the lender.
- To see that everyone who works on the show is thanked.
- To hold a post-production meeting with all members of the production team and generate a written report and Final Budget Report to the Board at the next scheduled Board Meeting following the close of the production.
- To write a Show Wrap-Up article for publication in the newsletter by the 15th of the month following the close of the production.

The following positions are directly responsible to the Producer. They all should be current members of Clio Cast & Crew and demonstrate a willingness to teach and train others to perform their duties.

Set Construction Lead

The Set Construction Lead is responsible for ensuring that the show's set(s) are built in a manner consistent with the set design. This person has an obligation to communicate with the Set Designer in order to fully understand the needs of the set. They are also responsible for appointing a construction crew. They will also insure the stage has been cleaned after daily construction and is safe for rehearsal. If nails are needed for construction, they will oversee their use and their removal at strike.

Set Designer

The Set Designer develops stage scenery appropriate to the mood the Director wants to convey. This person should have an artistic nature and be able to demonstrate concepts and moods through design.

Set Dresser

The Set Dresser is responsible for helping create the mood of the show through set furnishings and wall hangings. They should be able to accurately conduct historical research regarding furnishings, art styles and colors from the time period in which the script is set.

Pre-Show

- Obtain set pieces, i.e. lamps, tables, chairs, beds, sofas, required by the script or requested by the Director no less than least **two weeks prior** to opening night.
- Work with the Producer regarding any items that may need to be rented.
- Work closely with the Set Artist and Set Designer to ensure accuracy.
- Obtain the names of people/companies who assisted with, loaned or donated set items so they can be properly acknowledged and provide that information to the Producer or Program Chairperson for inclusion in the program.
- Provide the Stage Manager with a list of all furnishings.

Post Show

- Return all borrowed items.
- Properly store any items belong to the theater.

Set Artist

The Set Artist is responsible for helping the Director and Set Designer's vision come to life through the painting of the set. This person should be artistic and have a good sense of the use of color to define concepts and mood.

The following are the responsibilities of the Set Artist:

- To meet with the Director and Set Designer to determine a color palette for the show's set.
- To gather and supervise a work crew to paint the set.
- To teacher and mentor the members of their crew.
- To monitor and assist with clean-up after painting is completed.
- To replace paintbrushes and rollers in preparation for the next show.

Stage Manager

The Stage Manager supervises the cast and crew during performances. It is their responsibility to make sure that all scenery, props, lights, sound and other show elements are in place during performances. They may appoint one or more assistants as well as stage hands.

The following, in chronological order, are the responsibilities of the Stage Manager:

Pre-production

- To assist with the recruitment of stage hands and other technical crews.

During rehearsals

- To be a liaison between the cast and the Director.
- To maintain effective communication with the actors and the crew.
- To share concerns with the Director and/or Producer as needed.
- To prepare and maintain a production script that includes notes regarding all of the props, blocking, light cues, sound cues, entrances and exits.
- To know where the actors are during rehearsals.

During tech week

- To run the technical rehearsals and begin assuming supervisory responsibility for the production.
- To assist the Prop Master and stage crews in the set-up of hand props and scenery.
- To assist with the set-up of lighting and sound equipment.
- To rehearse scene changes with stage hands.

Dress rehearsal and performances

- To make sure that all cast and crew members are present at least 30 minutes before curtain.
- To make telephone calls to locate missing cast and crew members, if necessary.
- To check all scenery and props for placement and working order.
- To check with the lighting and sound crews.
- To confirm that headset are cleaned, charged and functioning properly.
- To announce to the cast when it is 15 minutes to curtain and then 5 minutes to curtain.
- To call “places” to the cast.
- To ensure that the actors are in place for their entrances throughout the performance.
- To cue lights, sound and curtain as needed.
- To monitor smooth scene changes and make sure that the actors do not interfere with the movements of the stage crew.
- To signal the cast that intermission is about to end and when it is time for curtain calls.

- To check that props and scenery are in readiness for the next performance
- To ensure that all stage equipment is turned off each night and ready for the next performance.

Costumer

The Costumer is responsible for the design, construction and/or procurement of costumes needed for the show. In shows that are set in the modern day, the Costumer may ask actors to provide their own outfits, if possible. Period and other specialty costumes are provided by Clio Cast & Crew. Prior to starting costuming the Costumer will meet with the costume room chairperson to obtain access and guidelines.

The following are the responsibilities of the Costumer:

- To distribute costumes to the actors.
- To keep costumes clean and in good repair during the show.
- To assist with costume changes during dress rehearsals and performances.
- To collect any costume fees or deposits.
- To collect all costumes from actors after the final performance and see that they are cleaned and repaired as needed.
- To keep the costume rooms neat and organized.
- To make sure th cast is educated in care and maintenance of their costume.
- To make a costume inventory for each cast member.

Hair and Make-Up Coordinator

The Hair and Make-Up Coordinator is responsible for developing the makeup effects as well as hair design needed for the show and training the actors in the proper completion of their makeup and hair. They are also responsible for arranging the provision of special effect makeup and hair supplies as needed.

Lighting and Sound Directors

The Lighting and Sound Directors are responsible for the design of the lighting and sound for the production taking into consideration the visual elements of the show, including the sets and costumes, as well as the mood that the Director would like conveyed during each scene.

Responsibilities of the Lighting and Sound Directors:

- To gather and train a crew to assist with lighting and sound.
- To design and set up lighting and sound effects.
- To help set up the lighting and sound equipment and ensure that it is in good working order during rehearsals and performances.

- To establish lighting and sound cues and document them in a light/sound script.
- To call technical cues (lighting, sound, curtain, etc) during rehearsals and performances.
- To coordinate and clarify cues with the Stage Manager during Tech Week.
- To confirm before each show that all lighting and sound are functioning properly.
- To check with the House Manager to see if the audience is seated and to hold the curtain if there are still large numbers of people to be seated.
- To signal the Stage Manager when the house lights will be dimmed and stage lights will be brought up.
- To signal for the curtain to be opened.
- To ensure that the audience has ample warning that the curtain is about to go up at the end of the intermission by flashing the lobby lights 5 minutes prior to curtain and again at 2 minutes prior to curtain.

House Manager

The House Manager is responsible for ensuring that the audience receives a good first impression of our theatre. This process is begun long before the audience arrives in the building.

Responsibilities of the House Manager:

- To appoint and train ushers to be prompt, welcoming and efficient.
- All ushers should be current members of Clio Cast & Crew.
- To see that the house, lobby and restrooms are clean and well-supplied prior to, during and after each performance.
- Distribution of programs to audience.
- To check with the Box Office prior to each performance to determine any special seating needs.
- To resolve any seating conflicts or other problems that may arise.
- To maintain communication with the Lighting Director regarding the possible need to hold the curtain in the event that there remain a large number of people to be seated. **The curtain should not be held more than 10 minutes.**
- To seat latecomers as quietly as possible.
- To operate the lobby lights at the conclusion of each performance and assist with any cast meet and greets.
- Thank and assist patrons as they exit the theatre.
- To be familiar with the location of the first-aid kit, telephone, fire extinguishers and safety exits.
- To insure emergency access to the phone and radio for storm warnings.
- To thoroughly clean the lobby, house and restrooms at the conclusion of the run.

Prop Master

Props are anything handled or used by the actors. Props include food, but does not include furniture or other set dressing. **The Prop Master works closely with the Stage Manager.**

Responsibilities of the Prop Master:

- To become familiar with the script to ensure that props meet the needs and time period of the show.
- To gather the props needed for the show.
- To be at all performances to ensure the availability of all props and to handle their distribution to the actors as needed.
- To collect the props after the actors are finished with them and return them to their original place.
- To inspect the props before and after each show to make sure that they are in good repair.
- To maintain an inventory of any props borrowed or rented for the show.
- To see that all borrowed or rented props are returned in good repair.

Publicity Coordinator

The Publicity Coordinator for a show is the liaison between the Publicity and Promotions Board Chairperson and the Director and Producer of a show to ensure that promotion of the show is consistent and designed to appeal to the target audience. In order to better handle publicity, the Publicity Coordinator should read the play and have an understanding of its premise and message. They are also encouraged to recruit as much help as possible.

Responsibilities of the Publicity Coordinator:

- To meet with the Director and Producer to determine the preliminary information required to properly promote the show.
- To arrange placement of audition notices in local newspapers and media no later than one week prior to auditions.
- To arrange for the announcement of the names and roles of the cast in area papers.
- To arrange for local media to attend a rehearsal and interview the Director and cast or to attend a show for the purpose of writing a review.
- To develop articles and press releases for local media.
- To develop posters and flyers to advertise the show and arrange for their distribution no later than 2 weeks prior to opening night.
- To ensure that all advertisements include a mention of Clio Cast & Crew's membership in the Clio Area Chamber of Commerce and the Community Theatre Association of Michigan.

Box Office Chair

The Box Office Chair coordinates orderly ticket sales and seat assignments. The Box Office should be open to the public no later than 2 weeks prior to opening night.

Responsibilities of the Box Office Chair:

- To set hours of operation for the Box Office and coordinate and train workers.
- To appoint Box Office Staff for show nights.
- To work with the Season Ticket Chairperson to guarantee that season ticket holders have priority seating
- To coordinate the printing of tickets
- To devise and record a new greeting for the theater's answering machine regarding the upcoming show. This should be done on the final day of the preceding show.
- To check the answering machine daily in the two weeks leading up to a show and returning all calls regarding tickets. Any other messages left on the machine should be routed to the appropriate person.
- To have start-up cash available
- To tally the monies received each night and balance the monies against the sold/unsold ticket.
- To maintain accurate records and submit those records to the Treasurer as well as all funds received through ticket sales.

Concessions Chairperson

The Concessions Chairperson coordinates all concession sales during a production. Concessions is open 45 minutes prior to curtain and during all intermissions,

The following are the responsibilities of the Concessions Manager:

- To keep the concession booth stocked with bottled water, candy, coffee, coffee supplies and paper goods.
- To arrange for and train concession workers.
- To ensure that workers understand that they are responsible for cleaning up after the final intermission and for securing the booth before leaving.
- To have start-up cash available.
- To collect all monies on a nightly basis.
- To tally the monies at the end of the production and give it to the treasurer.

Raffle Chairperson

The Raffle Chairperson is responsible for the 50/50 raffles held during the regular season as well as the prize raffle typically held during the Sounds of the Seasons production in December.

The following are the responsibilities of the Raffle Chairperson:

- To obtain the permission of the show's Director regarding a 50/50 raffle.
- To secure volunteers to assist with the ticket sales before curtain and during intermission.
- To have start-up cash available
- To count the monies, coordinate the drawing and award the prize.
- To ensure that the earnings are given to the Treasurer along with a written report of sales and awards.

Program Chairperson

- To obtain cast biographies for production program.
- To coordinate the layout and printing of programs and posters.
- To obtain a cast list and crew list from the Producer.
- To make a synopsis of the show.
- To list songs and the singers.
- To develop a scene breakdown.
- To create a thank you list.
- Make or obtain a proof copy and distribute for correction.
- Coordinate with the Publicity Chairperson for cover art.