



Hard Road Theatre Productions

DIRECTOR'S HANDBOOK

- ❖ The director shall be responsible for blocking the show, maintaining appropriate rehearsal notes and ensuring the production is developing at an appropriate pace.
- ❖ All auditions of Hard Road Theatre are open to the public and shall be listed as “open.” Pre-casting of any role by a director is not allowed. This is to allow everyone a fair and equal audition for any role and is required under Hard Road policies.
- ❖ A maximum of eight complimentary tickets will be available to the director for the run of the production. What criteria that the director employs for the distribution of those tickets shall be in the director’s sole discretion. The producer shall be responsible for acting as the liaison between the director and the ticket office in arranging these complimentary tickets.
- ❖ Smoking anywhere on the grounds of the Highland Elementary School or Highland High School is strictly prohibited.
- ❖ All members of the production and house staff strictly prohibit the possession and consumption of alcoholic beverages on or off the Hard Road-used premises during performances unless the Hard Road Board approves prior approval for the consumption of said beverages. This prohibition extends to all cast members and house staff associated with the general welfare and safety of the performers and audience members. Failure of a director to enforce this provision may result in a determination by the Hard Road Board terminating the director’s credentials to direct future productions. It may also result in board action barring offenders from future participation in Hard Road productions.
- ❖ The director will be solely responsible for three sets of keys to the building and will be solely responsible for all jobs associated with maintaining the physical security and integrity of the performance site. Included in this list of responsibilities is as follows:
 - Making sure that the building (i.e., all doors) is locked at the end of any rehearsal or session.
 - Making sure that the air conditioner and furnace are at an appropriate setting at the end of any rehearsal or session.
 - Making sure that all lights are off at the end of any rehearsal or session.
 - Maintaining order and discipline at all times and enforcing any and all provisions of the Hard Road by-laws.
 - Making sure that no item is left in a condition that could pose a hazard (e.g., curling iron left on or stepladder leaning in a dangerous manner of the piano).
 - Nothing in the provision shall prevent any director from designating a responsible adult to act in his/her capacity at the close of any rehearsal or session to complete the tasks set forth above but the responsibility of these actions remains with the director for the individual production.
 - Making sure that the piano and any other valuable items/props are appropriately covered when not in use or at the close of rehearsal.

- ❖ While recognizing the importance of working with neighboring artistic organizations, Hard Road Board of Directors shall not loan or rent any item from the theater without first contacting the director for the applicable time slot and assuring that no conflict will arise by the transaction.
- ❖ The director coordinates all publicity with the Hard Road publicity chairperson and ensures that all audition notices and production advertising contains the requisite information.
- ❖ In the event that special publicity is desired and has been referenced in the proposed budget, the director shall be responsible for assisting the publicity chairperson in generating the additional publicity.
- ❖ It was previously the policy of the Hard Road Board that no food or drink was permitted within the auditorium at any time unless approved in advance by the Hard Road Board. This rule has been relaxed and it is at the discretion of the director to what degree he/she shall allow food or drink into the auditorium for rehearsal. The director, however, shall remain responsible for keeping the auditorium free of trash and debris.
- ❖ The director is often acting as a mentor and a teacher for assistant directors seeking credentials to allow them to be selected as an Hard Road director. The director of any production may be called before the production committee to render an opinion on the tasks performed by his/her assistant director and to render an opinion as to the fitness of said assistant director to receive future directing considerations.
- ❖ It is the policy of the Hard Road that existence of a cast party in conjunction with a particular show shall be at the discretion of each director. No Hard Road funds, however, shall be used from any source (i.e., unused budget expenditures, etc.) to defray the cost of any cast party, cast present or similar item.
- ❖ The director, acting in concert with the producer, shall be responsible for complying with the cost expenditures outlined in the budget that was submitted prior to rehearsal. The director shall be free during the actual rehearsal to shift expenditures of up to \$500.00 within his/her existing budget without additional approval from the Hard Road Board. Example: A budget is implemented allowing \$1,000 for set construction and \$500 for costumes. The director is free, during the course of his/her rehearsal, to make a shift by increasing costumes to \$1,000 and decreasing set construction to \$500 without additional board action) so long as the overall budget remains the same). Any modification of any like item greater than \$500 requires additional authorization from the Hard Road Board.
- ❖ The director of each show (or the designee) shall make every effort to turn in all requests for reimbursement to the Hard Road treasurer by the first Sunday performance. Requests for reimbursement will include:
 - Receipts for expenditures made on behalf of the production; or, in the event that a receipt has been lost or misplaced a written statement of the items and amounts reimbursed.
 - All receipts or statements should clearly identify to whom reimbursement should be made and the line item in the show's budget that should be debited.

PRODUCER

Purpose

The producer is responsible for providing single source coordination for the production between the Hard Road Theatre Board of Directors and the director. The producer is accountable to the Hard Road Board of Directors and not the director and is charged with ensuring that the financial needs of the show are handled in an appropriate manner and that the rules and regulations promulgated by the Hard Road Theatre are followed.

Responsibilities

- ❖ Producers will be one of those individuals serving on the Hard Road Board of Directors and must be a member of the board during the actual run of the production he/she is producing. The Hard Road Board, however and in its sole discretion, may select an individual who is not a member of the Hard Road Board of Directors to serve as producer.
- ❖ The producer is responsible for monitoring the progress of the show and will address any concerns to the Board of Directors.
- ❖ The producer acts as a liaison between the production and the various Hard Road Board committees (e.g., play support committee) and ensures those members of the various committees and the various crew chiefs of the production are in contact with each other.
- ❖ The producer reviews the budget as created by the director and the producer and/or director submits the proposed budget to the Board of Directors for approval (see example budgets in Appendices section of this handbook).
- ❖ The producer tracks all expenditures of the production, receives the receipts associated with the production, tenders the receipts to the Hard Road treasurer for payment, and ensures that reimbursements are forwarded to any individuals requiring payment.
- ❖ The producer ensures that in the event unusual items are brought into the theater for the production (e.g., the large plant in "Little Shop of Horrors") that the Hard Road insurance for such an item is in effect.
- ❖ The director, acting in concert with the producer, shall be responsible for complying with the cost expenditures outlined in the budget that was submitted prior to rehearsal. The director shall be free during the actual rehearsal to shift expenditures of up to \$500.00 within his/her existing budget without additional approval from the Hard Road Board. Example: A budget is implemented allowing \$1,000 for set construction and \$500 for costumes. The director is free, during the course of his/her rehearsal, to make a shift by increasing costumes to \$1,000 and decreasing set construction to \$500 without additional board action) so long as the overall budget remains the same). Any modification of any like item greater than \$500 requires additional authorization from the Hard Road Board.

ASSISTANT DIRECTOR

Purpose

The assistant director provides support to the director (as opposed to the duties of the producer) and carries out all appropriate responsibility as designated by the director. The assistant director also learns those skills that might someday qualify said individual to direct at the Hard Road Theatre . The Hard Road Board of Directors wishes to stress, however, that serving as an assistant director does not automatically grant any individual the right to direct a production at the Hard Road Theatre .

Responsibilities

- ❖ The duties of the assistant director may include (but are not limited to) the following tasks:
 - Notifying the cast of all rehearsal call changes in schedule.
 - Taking rehearsal notes and distributing them according to the director's wishes.
 - Recording any changes in blocking in the prompt script.
 - Gathering all information necessary for the preparation of the program from the cast and crew and providing this information to the director.
- ❖ The assistant director assists the director in the casting process. The degree of input that the assistant director brings to the casting decision is left to the sole discretion of the director.
- ❖ The assistant director distributes any cast lists and/or contact sheets to all production personnel.
- ❖ The assistant director performs any other duties so designated by the director for an individual production. The actions of any single director in the determination of assistant director duties are not binding upon any other director.
- ❖ If there is no assistant director for a production, the director shall assume all of the responsibilities of the assistant director listed above.
- ❖ Smoking anywhere in the confines of the Hard Road Theatre is strictly prohibited.
- ❖ All members of the production and house staff strictly prohibit the possession and consumption of alcoholic beverages on or off the Hard Road premises during performances unless the Hard Road Board approves prior approval for the consumption of said beverages. This prohibition extends to all cast members and house staff associated with the general welfare and safety of the performers and audience members. Failure of a

STAGE MANAGER

Purpose

The stage manager is responsible for the smooth running of the show during the technical rehearsals and for the run of the production under the director's supervision.

Responsibilities

- ❖ The stage manager is charged with running the stage crew.
- ❖ The stage manager is responsible for designing a scene change plan that is effective and safe.
- ❖ The stage manager is responsible for maintaining order and discipline at all times back stage and is responsible for ensuring the safety of all participants and all items of personal property.
- ❖ The stage manager is responsible for coordinating the use of all space back stage during a production.
- ❖ The stage manager or their designee is responsible for monitoring that all performers have arrived in a timely manner prior to the start of the production.
- ❖ The stage manager participates in set strike.

- Designate a member to each production to assist the director/designated costumer (this does not infer that the committee person is the costumer for the show).
- Provide a resource list for the director/designated costumer for a given production, to include costume shops/resources, seamstresses/tailors, etc., that may be beneficial to cast members in securing costumes or specialty accessories.
- Give priority to the costume needs of Hard Road productions when considering loaning costumes to outside organizations or persons.
- Obtain a security deposit on any borrowed Hard Road costumes and accessories, to be returned to the recipient upon return receipt of borrowed items in original condition.
- Designate a member to accept the responsibility for organizing and maintaining a specific department of the costume room (e.g. pattern/fabric room, hats/purses, Christmas Carol closet, tuxedo closet, workroom, etc.).
- Provide charitable donations receipts.

PROPS

Purpose

The purpose of the prop committee is to provide directors and cast members with realistic accessories to complement their specific production or characterization. While it is not realistic to assume that the prop committee can provide every prop for a typical show, it is a valuable resource for both rehearsals and productions.

Responsibilities

- ❖ It will be the responsibility of the prop chairperson to maintain an orderly and appropriate storage area in the theater.
- ❖ The prop chairperson will consult with the director of each show regarding the type of props necessary for the show and their availability in the Hard Road prop room.
- ❖ The prop chairperson or their designee will make props available for general use during both rehearsal and production periods. At no time should cast or crewmembers of a given production secure props from the prop room without the prop chairperson or their designee present.
- ❖ Following a production, the director, producer, or stage manager should coordinate the return of props to shelves outside the prop room, which are designated for that use.

TICKETS

Purpose

The purpose of the ticket committee is to provide the community (both external and internal) the opportunity to fairly distribute tickets to all of the Hard Road family (members, cast and customers). The goal is to get as many people in to see our shows, and through that goal, the ticket chair will work with the director or his/her designee to provide an opportunity for the cast and their families an easier way to purchase/sign up for tickets.

Responsibilities

- ❖ For each production, the ticket chair will talk with the director or designee to negotiate the wants/needs of the show in regards to special seating.
- ❖ The ticket chair will work with the director to make available his director's tickets for each show and any complimentary tickets needed (limited to a maximum of eight tickets as noted on page 2 of the Director's Manual). What criteria that the director employs for the distribution of those tickets shall be in the director's sole discretion. The producer shall be responsible for acting as the liaison between the director and the ticket office in arranging these complimentary tickets.
- ❖ The ticket chair will inform the director of any large groups coming to a performance and any extraordinary wheelchair needs.

SET DESIGN

PURPOSE

The purpose of the set designer is to create a visual performance space based on the director's concept, to assure harmony in all visual aspects of the production, and to coordinate volunteers who will complete construction, painting and dressing of the completed set. The designer usually designs all sets for a production, including, selecting furniture.

RESPONSIBILITIES

Planning the Production

- ❖ The designer will coordinate with the director to determine the conceptual vision of the show, staging needs, and budget.
- ❖ The set designer makes necessary floor plans, scale drawings, and concept sketches for the director so that the production can be blocked.
- ❖ The set designer should also coordinate with the costume and lighting designers and props master to assure visual, conceptual, historical and artistic consistency in harmony with the director's vision.
- ❖ The set designer and director should determine whether set pieces from the previous production can be used prior to strike of that set and coordinate usage with the previous director.

Construction

- ❖ The designer will coordinate with the director to determine the conceptual vision of the show, staging needs, and budget.
- ❖ The set designer will coordinate construction needs with the head carpenter and guides the construction process by either:
 - Providing detailed drawings or blueprints to the carpenters, or...
 - Providing "working" drawings and direct supervision of builders during construction.
- ❖ Determines a schedule for construction and painting, which will allow the set to be completed prior to dress rehearsal.
- ❖ Completes inventory of existing stock scenery available to select pieces to aid in construction.
- ❖ Stays within production budget by keeping in touch with producer.

AUDITORIUM STAGE SPECIFICATIONS

The stage floor playing area is approximately 45' wide by 23' deep. The proscenium opening is 45' wide by 17' high.. There is little wing space, about 10' on each side of the stage. Approximately 7' behind the main curtain there is a mid-curtain and the back curtain is 17' beyond that. There is no "fly space".

- ❖ It is important to keep the curtains very clean and protected from paint, water, and dirt.
- ❖ Because construction is taking place in the rehearsal space, it is important to keep the stage floor clean.
- ❖ Use screws, not nails.
- ❖ If you destroy or alter a piece of "stock" scenery, it will be replaced from your show's budget.
- ❖ Because construction tools are expensive and tend to be misplaced or "walk off", we don't have many. Most carpenters supply their own. Please let the producer know if this is a problem.
- ❖ Do not use oil-based paint for stage use. Oil based paint requires solvents for clean up instead of soap and water, and surfaces painted with oil based paint cannot be repainted with latex or theatrical acrylic paint because they will not adhere.
- ❖ Do not use permanent markers (sharpies or magic markers) on flats, platforms or other permanent scenic pieces-marker "bleeds" through latex paint almost indefinitely.

Drawings located in back of the Handbook



2011 - 2012 PLAY SUBMITTAL FORM

This form is intended as a guideline to help the Play Selection Committee when considering what productions will make a well-rounded season. Please be as thorough as possible when completing. Thank you for your input!

SUBMITTER'S NAME: _____

WILLING TO DIRECT: ☐ YES ☐ NO

PRODUCTION TITLE: _____

AUTHOR: _____

PUBLISHING HOUSE: _____

DO YOU HAVE A COPY OF THE SCRIPT TO LOAN TO THE COMMITTEE: ☐ YES ☐ NO

NUMBER OF MALE ROLES _____ NUMBER OF FEMALE ROLES _____

ADDITIONAL COMMENTS:

SAMPLE MUSICAL BUDGET

Royalty for five performances	\$1,750.00	
Script purchase	0.00	
Security deposit	400.00	
Rehearsal material (two months prior)	250.00	
Orchestration (two months prior)	250.00	
Musician Fees	0.00	(only if required)
Sub-total	2,650.00	
Set design and construction	750.00	
Costumes	250.00	
Miscellaneous (props, etc.)	200.00	
Special needs		Be specific
Sub-total	1,200.00	
TOTAL	3,850.00	
Security Refund	(400.00)	
GRAND TOTAL	\$3,450.00	



Hard Road Theatre Productions *Bye Bye Birdie*

Additional Information

Show dates: July 25, 26, 27, August 1, 2, 3, 2008
Director: Krista Wheatley
Cell phone: 618-616-1234
Email address: kw@yahoo.com

Vocal Director: Charlie Bourrage

Choreographer: Jane Mannion

Producer: Bill Sullivan
Cell phone: 618-654-1234
Email address: bs@highlandmachine.com

Rehearsal Schedule

Rehearsals will start Thursday, May 22nd, 7:00 pm. Unless noted otherwise, all rehearsals will be at Highland Elementary Auditorium. Initially we will practice three nights each week (one music, one dance, and alternate one night between music and dance) - specific rehearsal days will depend on cast availability (although the schedule will likely be Sunday, Wednesday and Thursday. We won't touch Fridays or Saturdays until the very end).

PLEASE BE HONEST when listing your scheduling conflicts. We really don't want any surprises after the show is cast. Unless you have a major scheduling conflict, an occasional absence will not be a problem.

The rehearsal schedule will be published and updated on the Hard Road website (www.hardroad.org) under the *Bye Bye Birdie* 'Calendar' tab. There could be several different rehearsal locations, so review the schedule carefully and frequently.

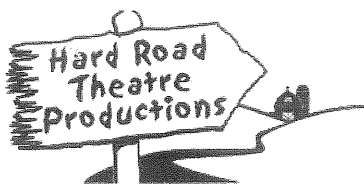
Cast Notification

Casting decisions will be made (hopefully) by Tuesday evening. The director will call you to let you know if you have received a role in the show. After everyone has been contacted, the cast names will be posted on the website.

Our rehearsal schedule will be posted when we announce the cast. At the first rehearsal, we will hand out scripts and discuss any further details of the production. If you are selected for a role and are not at the initial rehearsal (and we have not heard from you), we will assume that you are not interested in participating in the show.

Costuming

Specialized costuming will be provided but, in most cases, cast members will be asked to provide their own costumes (50's style clothing). Each individual will be required to provide his/her own shoes which are suitable for dancing. Show t-shirts will be available for purchase.



YOUNG FRANKENSTEIN AUDITION FORM

EXAMPLE B

Please fill out as much of the requested information below as possible, or **circle** the appropriate choice where applicable

Full Name: _____

Age: _____ Height: _____ Weight: _____

Eyes: _____ Hair: _____ Sex: MALE FEMALE

Home Phone: _____ Cell Phone: _____

NOTABLE PREVIOUS PERFORMANCE EXPERIENCE OR ROLES:

_____	COMPANY _____	YEAR _____
_____	COMPANY _____	YEAR _____
_____	COMPANY _____	YEAR _____
_____	COMPANY _____	YEAR _____

Specific Role You're Auditioning for (If Any) _____

Would you consider other roles? YES NO Would you consider playing a role of the opposite sex? YES NO

Would you accept an ensemble role? YES NO Are you willing to play an understudy? YES NO

MUSIC AND DANCE TRAINING:

Can you read music? YES NO Singing ability: NONE AMATEUR TRAINED (_____) YEARS)

Voice: BASS TENOR BARITONE ALTO SOPRANO Skill: BEGINNER INTERMEDIATE ADVANCED

Instruments you play: _____ Skill: BEGINNER INTERMEDIATE ADVANCED

DANCE/MOVEMENT: BALLET TAP JAZZ CONTEMP/MODERN HIP-HOP BALLROOM OTHER

Style (if Other): _____ # of Years: _____ Skill Level: BEGINNER INTERMEDIATE ADVANCED

Special Skills: STAGE COMBAT JUGGLING ACROBATICS CIRCUS CHEERLEADING GYMNASTICS

Other Skills to Note: _____

OTHER OPPORTUNITIES:

If not cast as a performer, would you be interested in working as the Assistant Director, Directors Assistant, Crew or Stage Manager? YES
NO

If Yes, Which Preferred? _____ Previous experience _____

Before filling out the other side, please tell me anything else you would like to say _____

Please Fill Out Reverse Side

ACKNOWLEDGEMENT OF RECEIPT OF DIRECTOR'S HANDBOOK

I, _____, hereby acknowledge receipt of the Director's Handbook. I agree to read and review the provisions contained in the "handbook" and to abide by the basic rules that have been promulgated by the Board of Directors of the Hard Road Theatre. I further acknowledge that my failure to abide by these provisions could have an effect on my ability to direct at the Hard Road Theatre in the future. I understand that if I have questions or specific needs, I should contact my producer who serves as Liaison of the Hard Road Board of Directors.

DIRECTOR _____ DATE _____