

Producer's Manual

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Chapter 1

Preface

1.1 Editor's Note

Production staff and cast members in each MITG&SP production change from term to term, and many participants are new to the group. While MITG&SP has tended to have very good institutional memory, we should not assume that specific individuals will always be available and willing to provide information that is crucial to the success of a show, nor do we wish MITG&SP's production values to suffer as new members learn "on the job". With this in mind the 1994-1995 MITG&SP Executive Committee compiled and edited the original *Producer's Manual*.

It has been some time since the original manual was written, and much has changed. MITG&SP has celebrated its 20th anniversary, and is now a firmly established and well-respected theater group at MIT with an office in the Student Center, substantial assets, large show budgets and extensive alliances. Now, more than ever, MITG&SP needs a manual that documents how productions are to be run.

The manual in its current form is a complete guide to the way MITG&SP currently operates and should be useful for some years yet. However, it is intended to be a living document, and future production staff are encouraged to update this manual to reflect current practice as it evolves.

1.2 Acknowledgments

The following people contributed to the original *Producer's Manual*: Juliet Bourne '92, Mike Bromberg '70, Marion Leeds Carroll, Dave Cho '??, Mary Finn '81, Andrew Greene '91,

Andrea Humez '96, David Jedlinsky '89, Randi Kestin, Lucy Lim '98, Karin Lin '95, Ian "Yanko" Sheiretov '92, Carolyn Jean Smith '87, Kyle Yang G, Garry Zacheiss '00, and Chris Marchant '98. The editors consisted of Karin Lin '95, Andrea Humez '96, Neal Addicott '97, Lya Ana Batlle '96, and Kyle Yang G.

Chapter 2

Brief Job Description

The Producer coordinates all aspects of the production. All participants in the program, including the directors, answer to the Producer, who in turn answers to the MITG&SP Executive Committee (EC). The Producer should always keep the following principles in mind:

- Communication
- Accountability
- Group identity

Chapter 3

Interactions

The Producer manages a large production staff (prod staff) generally made up of the following positions:

- Producer*
- Stage Director
- Music Director**
- Stage Manager
- Choreographer
- Technical Director*
- Set Designer
- Master Carpenter
- Scenic Artist
- Lighting Designer*
- Master Electrician
- Costume Designer*
- Master Seamstress/Tailor
- Props Manager*
- Makeup Designer*

- Orchestra Manager*
- Publicity Manager*
- Graphic Designer
- Program Designer*
- House Manager
- Ticket Manager*

* Denotes keepers of budgets.

** Responsibilities may be split into Vocal and Orchestra Director roles.

Occasionally, people come to the group having worked with a different hierarchy and set of job descriptions. The Producer must make sure that each participant understands how MITG&SP shows are run and how they interact with the group as a whole.

Ideally, the majority of the prod staff is in place before auditions begin. Of particular import is the set department; it is absolutely critical that the set design process be well underway prior to auditions.

Any remaining prod staff members are usually found through word of mouth, although many positions are filled by people responding to e-mail announcements. Ask the Publicity Officer about announcements and what lists are most appropriate. The President (or another officer) also attends monthly meetings of the MIT Theater Arts Department. Faculty who attend these meetings can provide names of students and are usually willing to make announcements to their classes. Finally, the cast should not be overlooked. Many of them have valuable knowledge or experience and adding them to the prod staff is an excellent way of making them feel like an integral part of the show, especially if they are cast in a smaller role.

Encourage interested but inexperienced people, such as freshmen, to accept an apprenticeship position in which they work under the guidance of an experienced prod staff member. Not only does this lessen the load of the actual position holder, but it allows more people to be trained in the workings of theater in general and MITG&SP in particular. This provides a larger pool of people to draw from in the future and is a good way to draw in students who hesitate due to lack of experience. Resist the temptation to put interested but unexperienced people in critical implementation roles without a mentor; it tends to result in burnout and can turn off someone who might otherwise have become a valueable prodstaff member.

3.1 Prod Staff Meetings

Prod staff meetings maintain good communication among the prod staff. They should occur weekly. The primary departments that should be represented are:

- Stage Director
- Stage Manager
- Set
- Lighting
- Costumes
- Props

Attendance is more optional (although encouraged) for other departments. Publicity, makeup, and front of house can generally attend every other prodstaff meeting or not begin attending until approximately one month before opening without harm.

Production staff meetings are not a good venue for the Stage Director to explain their overall concept and requirements to the various design departments. Separate meetings between the Stage Director and each design department should occur earlier in the process to discuss each department individually and in depth, with production staff meetings being reserved for specific questions that arise during rehearsal or construction, or for coordinating details of the implementation across departments.

At the first prod staff meeting, make sure that the prod staff understands the chain of command and how to buy things for the production. Everyone should get a copy of the *Sales Tax Exempt Purchaser Certificate*, also known as a *Tax Exemption Form*. MITG&SP reserves the right to refuse to reimburse for sales tax. It is also necessary to present the Harrassment Policy (Resolution 9 of the MITG&SP Bylaws) at this meeting to anyone who isn't already familiar with this policy.

Production staff meetings have generally occurred once a week on a designated weekday evening from 6-7pm. Whenever possible, choose a recurring time for your prodstaff meetings early in the production process and stick to it. A meeting reminder should be sent via email to gsp-prod@mit.edu 2-3 days before the meeting is to take place.

3.2 The Producer, The Production, and the EC

The Producer should endeavor to become acquainted, at some level, with all members of the production. Attend rehearsals and set-builds if possible. The cast should know that the Producer is the person who runs the show and the person to whom concerns should be relayed if they are unable to talk to the directors. This respect and trust can be attained only by achieving a level of familiarity and mutual consideration. Likewise, the Producer should work to ensure that prod staff and orchestra members are as much a part of the production as the cast. A special effort should be made to welcome and appreciate them, as they are often overlooked.

Close communication between the Producer and the EC is a must for a smoothly run show. The Producer is encouraged to attend all EC meetings for the duration of the Producer's term (Resolution 6 of the MITG&SP Bylaws). During these meetings, the Producer should report on the progress of the show (*e.g.* rehearsals, set construction). If the unfortunate situation should arise where the *Producer* is having difficulty interacting with someone, the EC should be notified immediately. The job of Producer is a difficult one, and the EC attempts to make it as painless and rewarding as possible.

Chapter 4

Money Issues

4.1 Budgeting

At the start of the production process, the EC will designate a lump sum to be spent on the production. For recent productions, the standard total show has been \$4500.

The Producer is responsible for allocating this lump sum into budgets for various departments. A sample budget may look like:

- Sets: \$1100
- Costumes: \$1100
- Lights: \$550
- Makeup: \$200
- Orchestra: \$100
- Props: \$125
- Program: \$50 + ad revenue
- Tickets: \$50
- Publicity: \$300
- Licenses: \$240
- Strike Party: \$150
- Discretionary: \$535

but this should vary based on the needs of the show.

Once the budgets for the individual departments are finalized, the Producer is responsible for communicating to each production staff member responsible for a budget the amount available to them.

It is the Producer's responsibility to ensure that prod staff members are aware of and do not exceed their individual budgets.

Just as all budget increases by the Producer must be approved by the EC, all individual budget increases by the prod staff must be discussed with the Producer, who may shift around resources as necessary. The Producer should ask for receipts as soon as they are available and keep a detailed record of all monetary transactions. The *Reimbursement Form* was designed for this purpose.

4.2 Records

The importance of record keeping cannot be overemphasized. Following the close of the show, the Producer is expected to provide at the next MITG&GSP General Committee meeting a written and complete report of show expenditures, including money allocated and spent and total revenue from ticket sales.

4.3 Ticket Prices

Ticket prices are set by the Producer. Recently, MITG&SP has divided audience members into the following categories:

- \$6 - MIT and Wellesley Students (with ID)
- \$8 - Seniors Citizens, Other Students (with ID), and Children
- \$10 - MIT Community
- \$12 - General Admission

Offer group rates for reservations made in advance to encourage MIT's living groups to show up *en masse*. In the past, reservations for groups of 10 or more have received a discount of \$1 per person.

4.4 Complimentary Tickets

Complimentary tickets or “comps” are left to the discretion of the Producer, but the following policy is traditionally used:

Earning Comps. (Complimentary Tickets) - Max. 2 per person

Cast members can earn up to two Comps. Working at 2 set builds will earn one and working at Put-In will earn an additional comp.

Rehearsal pianists earn 1 Comp. for each 2 rehearsals they play for, up to 2 Comps. per person.

Production Staff Members may have up to two Comps.

Orchestra: Orchestra members earn a Comp. for each weekend they play. If they’re planning to play both weekends, they can use 2 Comps the first weekend if they want to.

Using Comps

Comps must be reserved with the Ticket Manager before the day of the show. A total of 15 Comp. tickets are allowed at each performance. A waiting list for anything above the 15 will be created, and if a reservation wasn’t made ahead of time, the cast member may have the House Manager, at his discretion, add it to the end of the Comp waiting list on the day of the performance. If the house is about to close and there are still seats available, the House Manager may allow the Comps on the waiting list to be used. Any Comps that were on the waiting list and didn’t get in can still be used for another performance.

Chapter 5

Auditions

5.1 Scheduling

Auditions for fall and spring shows are held on the Tuesday, Wednesday, and Thursday of the week containing Registration Day for that term. Callbacks, if needed, are generally held on the afternoon of following Saturday. They are usually scheduled from 7-10pm, with callbacks from 2-5pm. When dates have been settled on, room reservations should be confirmed (see “Room reservations” below) and accompanists should be found.

The first night of auditions must be reserved for currently registered MIT and Wellesley undergraduate and graduate students, and must last at least two hours (Resolution 12 of the MITG&SP Bylaws). However, an unanimous vote of the EC, Producer and directors can overturn this policy, resulting in “open auditions.” Open auditions, according to MITG&SP tradition, are audition periods in which anyone interested in the production may audition, not just MIT students. The term “open auditions” does not mean a loss of privacy (as it does elsewhere); each auditionee is allowed to audition without any other auditionees present.

Student-only audition nights have fallen out of favor in recent years due to their effect on lowering audition turnout. While this bylaw is still present, current producers and directors are strongly encouraged to forego the student-only night of auditions.

5.2 Preparations

The EC, Producer and directors should meet and agree on an audition format well in advance. In addition to an audition format, discuss performance dates, the content of audition-related forms, and the role of the “EC member inside.”

An *Audition Information Sheet* and *Audition Form* should be edited and photocopied. Look for `audform.tex` and `audinfo.tex` in the `gsp` locker. The directors should be asked for show and character descriptions, cold/warm reading material, vocal ranges, and a tentative rehearsal schedule. That is, they should decide how many rehearsals they will need and what they want to accomplish during each one.

Publicity, in the form of posters and e-mails, should begin two weeks prior to auditions. Ads in local and MIT newspapers and publications are also useful, but having a drop poster and flyers up the week of auditions is vital. Show dates should also be publicized as information for potential auditionees. (See the “Publicity Manager” job description for more information).

5.3 Running Auditions

Auditions are staffed by the EC, Producer, and directors. The audition board consists of the Producer, directors and one non-auditioning EC member who is the “EC member inside.” The remaining EC members staff a table outside and in the absence of a Stage Manager, serve as gophers and introduce the auditionees to the audition board. Make sure that the EC is prepared to provide scissors, pens, forms, and two scores from each show in the canon (one for the pianist, one for the auditionee).

Auditionees are greeted outside the audition room by the EC, who should talk to the auditionees, put them at ease, and answer questions about the auditions and the group. Students fill out colored forms, and non-students fill out white forms. Auditionees then enter the audition room one at a time, depending on order of arrival.

A camera may be desirable for taking pictures of auditionees as a memory aid for the casting board’s memory. The practice of taking pictures of auditionees has varied over time, but is currently not being done.

5.4 Casting

MITG&SP is a student group and has a Student Casting Policy:

Any MIT student capable of performing a role shall be given preference over other candidates.

This policy may be found in resolution 2.1 of the MITG&SP Bylaws.

Casting will normally be done by the stage director, music director, producer, and the EC member inside. The Producer and EC Member inside are present to interpret and enforce

the student casting policy, but do not have a direct vote in any casting decisions.

Notification is the job of the producer, but may be delegated as necessary. Everyone who has auditioned must be contacted by the day and time specified on the *Audition Information Sheet*.

Chapter 6

Rehearsal and Production Period

6.1 Scores

Scores are provided or purchased by the EC. Records of who has bought, borrowed, and paid are usually kept by the Treasurer. Vocal scores are sold at cost to cast members and designers and lent to rehearsal pianists.

Orchestra scores are loaned out to the conductor and orchestra members. Returned scores must be returned unmarked and in good condition. MITG&SP owns complete sets of the conductor's score and orchestra parts for all shows in the G&S canon.

Bring lots of vocal scores to the first rehearsal. Used scores from previous productions may be available for loan or sale. Prices are determined by the Treasurer.

If the EC cannot provide enough scores, try looking at Amazon.com and Cambridge Music Service in Porter Square. Call at least one month in advance if a large number of scores are needed.

6.2 Room Reservations

Room reservations are handled by the EC. Ideally, the schedule is such that nothing needs to be done. In practice, however, there may be fewer rooms than required for the directors' rehearsal schedule.

Rehearsals are held Monday through Thursday from 7-10pm and Saturday and Sunday from 2-5pm; Sunday rehearsals are generally reserved for orchestra rehearsals so the cast will

be free to attend Sunday afternoon set builds. This of course may be modified to suit the directors' tastes. Only one room is provided for each day of the rehearsal period.

Rooms may be reserved through the Campus Activities Complex (CAC) on the fifth floor of the Student Center. Ask the EC to reserve additional rooms if possible. The best rooms are 407 and 491 in the Student Center. Good alternatives are Twenty Chimneys and the Mezzanine Lounge on the third floor of the Student Center and Rehearsal Rooms A and B in the basement of Kresge Auditorium. . Keep in mind that orchestra rehearsals should be held on the fourth floor, if possible, as getting the stand cart off the fourth floor is difficult and requires using the freight elevator.

6.3 Rehearsals

The EC, Producer, and directors, must attend sing-thru (the first full-cast rehearsal, generally held the Monday following auditions) and introduce themselves. Those not directly involved with the show should make every effort to attend rehearsals and remain as visible and accessible as possible. It is imperative that cast members recognize the people who are running the group and show and understand that they may approach them at any time with concerns. The same is true for orchestra rehearsals and set building sessions.

The MITG&SP harrassment policy should be briefly discussed by the Producer or President at this meeting.

6.4 Set Builds, Put-in, and Strike

EVERYONE is expected to help out at set-builds, put-in, and strike. This should be stressed from the beginning and included on the *Audition Information Sheet*. Also, the more organized each of these events are, the better.

The person in charge of set builds (generally the TD, but this may be delegated to the Master Carpenter) should make a list of tasks for a range of skills, and have a set of goals for each build.

Put-in will in general take place starting at 9am on a Sunday morning; the entire cast is expected to be present for transporting and assembling the set. Some cast may instead work on green room setup or ligh hang, but these should be in the minority. Lighting put-in will generally begin at 7am on Sunday morning and run until it's complete.

Strike begins immediately after the closing-night audience has left. When it's all over, it's time to celebrate. The Producer is responsible for the organization of a Strike Party, but can

delegate this task to someone else who is willing to handle issues of location, refreshments, and entertainment. Reveal the location of the Strike Party at the end of strike so that people are not tempted to skip strike for the party.

6.5 Event Registration

All on-campus events where money will be collected, such as MITG&SP performances, must be registered. Event registration must be completed at least five working days prior to the event and is a multi-step process:

- **Event Details**

Obtain an *Event Registration Form* from the CAC. The “Event Host” must supply general information about the show, such as attendance, date, time, location, if admission is being charged, etc. The Event Host must be an MIT student or staff member who plans to be there for the duration of the event.

- **Space Confirmation and Event Review and Approval**

Take the form back to the CAC and have it signed and returned.

- **Assignment of Campus Police Details**

Take the form to the MIT Campus Police in the basement of W20 and have it signed and returned. Events must be reviewed by Campus Police to evaluate the need for police details and related security requirements. If the Campus Police detail office in the basement of W20 is closed, it will be necessary to visit the main Campus Police office located in W89.

- **City of Cambridge Entertainment Licenses**

Entertainment Licenses may be obtained at 831 Massachusetts Avenue (the building left of City Hall). Buy one for each performance day for \$40 each.

- **Finishing Up Event Registration**

The *Event Registration Form* and *Entertainment Licenses* must be returned to the CAC. Keep a copy of the former and the originals of the latter. Post copies of the latter near the ticket booth during performances.

Chapter 7

Commercial Considerations

7.1 T-shirts

Show-specific t-shirts are good publicity and should be sold at cost. The Publicity/Graphic Designer can provide a design which can then be given to a commercial supplier.

A less time consuming alternative is CafePress.com, a company that allows you to design and sell your own merchandise online for free. It circumvents the usual problems of money collection, delivery, and inventory, and allows you to print full-color screens on t-shirts, mugs, hats, etc. Use CafePress if white or grey shirts fulfill your needs or if the show graphic is full-color and highly detailed.

Other suppliers that have been used recently are:

QRST's 561 Windsor St, Suite B101 Somerville, MA 617-625-3335 <http://www.qrst.com/>

CustomInk.com <http://www.customink.com>

Plan to submit the order for T-shirts at least 2 weeks before you want them. Ideally, they should be available by opening night if they're going to serve as effective publicity.

7.2 Videos and CDs

Edited copies of both video and audio recordings are sold at cost. The Producer should consult the EC before hiring video operators as videos are not included in the Producer's budget. See Resolution 13 of the MITG&SP Bylaws for rules concerning taping.

Most MITG&SP shows have been videotaped by IPNH, owned and operated by Dave Jedlinsky '89 (opus@mit.edu) and Ruth Jedlinsky (rls@mit.edu). However, videos from IPNH may take a year to be delivered and prices depend on the length of the show, the amount of editing required, and the number ordered. A major drawback to using IPNH is that the final cost of the video is not known until the video comes out. Because of the delay between having the show taped and having it available, it's recommended that you not take orders for the DVDs until the video is edited and ready to be mass-produced.

Audio CDs from IPNH have two week turnaround periods, but can be expensive. A single CD for *H.M.S. Pinafore* (Fall 2001) cost \$10 while a double CD set for *The Gondoliers* (Spring 2002) cost \$20. Not surprisingly, the former sold out within days while the latter did not. Again, a major drawback to using IPNH is that the final cost is not known until the CD comes out.

Chapter 8

Overview of the Prod Staff

The purpose of this section is to acquaint the Producer with the basic responsibilities of the prod staff. This information is specific to MITG&SP and in many cases differs from other theater groups. All prod staff members are encouraged to read this chapter in order better understand their own jobs and that of those they will interact with. (Note: E-mail lists mentioned in this manual, if not otherwise specified, end in *@mit.edu*).

8.1 Stage Manager(s)

The duties of the Stage Manager (SM) and Assistant Stage Manager (ASM) vary greatly depending on the needs of the directors. A meeting between the SM, ASM and directors should be arranged as soon as possible to define these duties. The SM and ASM do not have their own budget.

At the very least, the SM is in charge of the production from the end of put-in and up to strike. The SM should arrive at least 30 minutes before call and ask the CAC (x33913) to unlock the balcony (“Space Dock”), the Sala doors, West Lounge (“Green Room”), the dimmer closet (directly opposite the balcony) and the kitchen/pantry area adjacent to Sala.. The SM decides when to open the house and start/stop the performance. He communicates remotely with the technical crew and calls *all* cues. The ASM maintains the Green Room and order backstage.

Ideally, the SM assists with the production from the start, generating a contact list for everyone involved in the production and a list of cast members’ conflicts for the directors. An SM or ASM should be present at every stage rehearsal.

At the beginning of each rehearsal, the SM or ASM should assist in calling the cast to

order, get the rehearsal started on time, and contact unexpectedly absent members. During rehearsal, the SM should maintain order and may be in charge of taking blocking notes for the Stage Director. As production week approaches and the cast goes off book, the SM provides line cues when necessary.

Attendance may also be taken at music rehearsals, although for a student SM, attending the music rehearsals in addition to the stage rehearsals may be too large a time commitment. The ASM is a good person to have in charge of this, but the Music/Vocal Director may also take attendance.

In the absence of a SM and/or ASM, these things still need to be done! The duties are generally divided among the Producer, Stage Director (during the rehearsal period) and the Technical Director (during the production period).

8.2 Properties Manager

The Properties Manager (or Props Manager) is responsible for obtaining all properties needed for the show and manages the props budget. This position works closely with the Stage Director and Stage Manager to determine what props are required.

Props should be obtained early and brought to rehearsals so that the cast can get used to them. This is especially important for props that may present logistical problems on stage (e.g. teacups for the whole *Sorcerer* cast). Rehearsal props need not be the same as the actual props. That is, substitute plastic tea cups for china tea cups during rehearsals.

MITG&SP has many props in the office. Remember, objects from past shows can be used for different purposes.

Central Square is a good place to buy materials or props. There is a Pearl Arts & Crafts and a dollar store located on Massachusetts Ave. Some props may also be made in the set shop.

Unusual props may be borrowed from other theater groups. Try the theater groups at MIT (e.g. Musical Theatre Guild, Shakespeare Ensemble) and the MIT Theater Arts Department. Also, props may be borrowed from the Harvard-Radcliffe Gilbert and Sullivan Players, the Sudbury Savoyards and Savoyard Light Opera Company. These groups may or may not charge rental fees.

During production week, at least one table in the Green Room should be reserved for props. Divide the table into Act I and Act II props with masking tape. Organized Props Managers often subdivide the table into smaller boxes, one per prop, and label the tape. ALL props, when not on stage, should be on the table. Before the show begins, make sure all props are

present on the table and instruct actors to return them to the table after use.

8.3 Orchestra Manager

The Orchestra Manager (or Orch Manager) recruits/manages orchestra members, ensures that the orchestra runs smoothly, and controls the orchestra budget. The Orch Manager should be in constant contact with the Music Director and may attend production meetings.

Parts

Orchestra parts should be acquired before the first rehearsal. MITG&SP owns complete parts for the entire Gilbert and Sullivan canon. However, because people occasionally fail to return parts, make copies or order new ones if necessary. Kalmus (<http://www.kalmus-music.com/>) sells parts for most shows, and the Gilbert & Sullivan Archive (<http://diamond.boisestate.edu/gas/>) has links to other sources.

The Orch Manager should ask the Music Director for a list of the instruments required and the number of players for each. If the Orch Manager is not extremely knowledgeable about general orchestral expectations (*e.g.* whether or not clarinetists need an A clarinet), he should discuss this with the Music Director before recruitment begins.

Recruitment

Recruitment is the main function of the Orch Manager. Use every resource available. Add successfully recruited members to the *gsp-orch* list and instruct them to contact you via the *orch-manager* list.

- Check old contact lists. People who have played for MITG&SP in the past often know the works, are acquainted with the group, and enjoy the music of G&S.
- Word of mouth. Ask cast members, production staff, friends, and current orchestra members for names of instrumentalists who might be interested in playing.
- *gsp-orch-int* and *gsp-pianists*. The EC has a list of people who have expressed an interest playing for MITG&SP.
- MIT Music: The chamber music file in the MIT Music Library has the names of musicians on scholarship.
- Craigslist (craigslist.com) has been a useful tool for recruiting musicians from outside the MIT community to play in our shows.

A full orchestra should be in place before rehearsals begin (usually about two months before opening night). Make a list of all orchestra members, their instruments, and contact information. This list should be passed along to the Stage Manager and EC so that it can be added to the production contact list and archived for the use of future orchestra managers.

Percussion Instruments

MITG&SP owns two timpani, a bass drum, a snare, drum, cymbals, a triangle, and appropriate mallets for all of the above. No percussion instruments should need to be rented.

Rehearsals

A rehearsal schedule is usually made by the directors after auditions. Once it is determined which rehearsals require the orchestra, the Orch Manager should generate a condensed version of the schedule for the members of the orchestra.

The Orch Manager should attend the beginning of every orchestra rehearsal to help it run smoothly. Arrive 30 minutes early. Make sure the room is open, that chairs and music stands are available, and that the percussionists have access to their instruments. If anything is missing, call the CAC (x3-3913). If you get voicemail, leave a message. Response time ranges from 15 minutes to not at all. If the CAC is closed, call Facilities (x3-1500) and ask them to page the on-duty CAC manager for you.

Send out rehearsal reminders, especially at the beginning of the rehearsal period when they are less frequent. Orchestra members should also be made aware of other developments in the production and that their presence at set builds, put-in, and strike would be greatly appreciated.

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

Once production week arrives and dress rehearsals begin, the orchestra will move to the “pit.” The Orch Manager should make sure that the stands, stand lights, extension cords, and carpet are moved from the MITG&SP office to the performance space. It is recommended that the pit be setup approximately two hours prior to the first dress rehearsal because anything set up earlier than that will be moved around by the set and lighting crews.

Before the end of the run, a gesture of appreciation is in order, often in the form of a small gift or note to each orchestra member. In addition, the orchestra should be encouraged to

help with strike and attend the strike party.

8.4 Technical Director

The Technical Director (TD) ensures that all technical aspects of a show are carried out in a timely fashion. Scheduling and supervising design meetings, set builds, put-in and strike are the main tasks. The TD is the owner for the set budget.

Those with extensive theater experience often participate in design, construction, and light hang, leading to hoseage. The busy and/or less experienced are advised to take a more administrative role. However, regardless of experience, the TD is still responsible for handling technical problems during the run that the MC, LD, or ME cannot handle.

Campus Activities Complex (CAC)

Set and lighting designs must be approved by the CAC. The TD should plan to meet with CAC (current contact: Chris Nayler, nayler@mit.edu) approximately 3 weeks before put-in to have the set and lighting designs approved. Bring copies of the set design and lighting plot and be prepared to discuss any special effects or unusual elements of the production (fight choreography, etc.) that may be in use.

Never assume anything about the space. Equipment, chairs, tables, etc. should be reserved through the CAC as soon as possible. When in doubt, ask for the following:

- 200 chairs.
- 9 “butterfly” platforms.
- All “German” platforms. There are currently 22 functional ones out of 24 total.
- 4 folding screens for the Green Room.
- 1 upright piano for the Green Room.
- At least 10 folding tables for Sala, SpaceDock, and the Green Room.
- Cherry-picker for Sala (aka “Genie”)

Recruitment

Set and lighting crews must be recruited, but this may be delegated if desired. Per recent practice, the TD is responsible for set crew recruitment and organization, and lighting crew recruitment is delegated to the Master Electrician.

Transportation

RENT A TRUCK FOR PUT-IN. REALLY.

A panel truck with sufficient height to make use of the raised loading dock at the Student Center makes life much, much easier. Trucks can be rented from the Ryder location in South Boston at a reasonable price.

8.5 Set Designer

The Set Designer takes a concept drawing or description from the Stage Director and produces a detailed design, in collaboration with the Technical Director and Master Carpenter to ensure the design is actually implementable.

While it is not necessary to go into more construction detail than elevations, sketches of substantial set pieces, and suggested ideas for construction, the design should include color choices. The Lighting Designer (LD), Set Painter, and Costume Designer are usually consulted for color coordination. However, Set Designers who go into greater detail (*i.e.* scale plots, color drawings, flat and platform breakdowns, etc.) get what they want more often. For a detailed Sala plot, see <http://web.mit.edu/gsp/www/Lighting/sala.pdf>. Full-size paper copies are also available in the MITG&SP office.

This job requires some artistic and spatial skills and the ability to closely read a script to decide what absolutely must appear on stage. Of course, the Stage Director should be doing this as well and should provide input. And if the Set Designer has not designed for the group before, he will need at least one Clueful PersonTM to inform him of the limitations/resources of MIT, MITG&SP, and Sala.

Though most of the Set Designer's work occurs early in the production period, he should remain available to answer questions that the TD, MC, LD, and Stage Director may have later on.

8.6 Master Carpenter

The Master Carpenter (MC) takes the set design and produces a safe set. He makes construction diagrams, based upon existing pieces as much as possible, and coordinates the actual construction. The MC works closely with the Technical Director and, based on time and experience level, may receive carpentry assignments from the TD.

While a knowledge of theater construction is helpful, it is not necessary if there is an experienced TD or Set Designer. However, the MC *must* know how to use the MITG&SP tools safely and watch over others so they do not harm themselves or others in the shop. Consult the Set Shop Manager appointed by the EC if questions arise.

In cases where the Set Designer has little construction experience or practical theater knowledge, the MC greatly contributes to the final design.

8.7 Scenic Artist

The Scenic Artist takes the set design and paints the set pieces. Depending on the Set Design's preferred workflow, the Scenic Artist may end up proposing or even specifying certain colors and visual aspects of the set. The Scenic Artist is also responsible for specifying what painting supplies are to be purchased out of the set budget in collaboration with the TD. The Scenic Artist mixes the colors and instructs others in appropriate painting techniques.

8.8 Lighting Designer

The Lighting Designer (LD) develops a lighting plan based on the set design. He and the Master Electrician (ME) are responsible for coordinating the deployment of lighting instruments at light-hang. The LD has a budget. The budget typically covers instrument and cable rentals, gels, gobos, etc.

The LD should be familiar with different types of lighting instruments, how they should or should not be used, and how lighting is used in theater. This last issue often divides theater people into the following camps:

1. Lighting goes up and down and indicates day or night.
2. Lighting transmits *subliminal* messages about mood.
3. Lighting transmits messages about mood. Whether or not the audience notices it is not important.
4. Lighting should be used for neat special effects from time to time. Note: Some directors have a very tight definition of "neat."

Getting help from one or more experienced MITG&SP people should be enough for a first time designer to do their job. These people can also help in finding out how many instruments come with Sala and how many can be borrowed from Kresge. For a detailed Sala plot, see <http://web.mit.edu/gsp/www/Lighting/sala.pdf>. Paper copies may also be available in the MITG&SP office.

Checklist

1. Meet with the Stage Director, Set Designer, Set Painter, and Costume Designer to discuss the overall concept and specific colors. Become familiar with the rehearsal schedule, especially put-in and production week. Read the script of the show and begin recruiting a light crew.

2. Attend rehearsals and take blocking notes.
3. Generate a lighting plot, preferably on computer. Make circuit and equipment lists. Submit the plot to the CAC for approval.
4. Make preliminary cue descriptions and cue sheets and mark cue locations in the score. Rent/buy equipment not already on hand.
5. Light-hang. Coordinate with the TD, ME, and MC. Light-hang must be complete before put-in can begin. Bring all instruments, cables and tools to the performance space. Hang instruments and cable. Pick, cut, and install gels.
6. Cue-to-Cue. Check and install footlights and/or strips. Debug headphones, focus all instruments, and set scene levels. Check blocking and timing with cue descriptions. Update and copy the cue sheets.
7. Dress Rehearsals. Unlock the booth and turn on the power. Make sure window curtains are closed and perform an instrument check. Check headphone batteries. After the performance, lock everything up.
8. Strike. Leave MIT instruments in the requested location. Return borrowed and rented equipment, finish paperwork, and submit Reimbursement Forms to the producer.

8.9 Master Electrician

The Master Electrician (ME) assists the Lighting Designer (LD) with the deployment of lighting instruments at light-hang and fixing lighting-related problems throughout prod week. The ME does not have a budget.

The ME should know enough to understand what the LD is telling him, be unafraid of heights, and work with other people well.

In theory, ME is an easy job that doesn't start until light-hang. However, the ME *must* be able to put in SEVERAL VERY LONG DAYS between light-hang and opening night. He must then return for strike.

8.10 Program Designer

The Program Designer gathers the relevant information and produces the program. The Program Designer usually has a small budget or one derived from ad sales.

8.11 House Manager

The House Manager handles all aspects of the show relating to the audience. This includes ticket sales, seating issues, and refreshments. The House Manager has a refreshments budget.

Planning

- Recruit two ushers for each performance. As reserved seating is rare for MITG&SP performances, this job involves little more than cleaning the house, greeting audience members and handing them programs. The ushers see the show for free in return.
- Establish a system of recordkeeping. The */gsp/Production/HouseManager/* directory contains templates. Track ticket sales and money collected for each performance.
- If refreshments are to be sold at intermission, appoint a Refreshments Manager and discuss inventory, sales, and recordkeeping.

Performances

1. Retrieve the cashbox from the MITG&SP Treasurer or the Campus Police. Count the money. (Note: If the box is with the CPs, go an hour before house opens to retrieve it as the sergeant carrying the key to the safe is sometimes hard to find).
2. Post signs to direct audiences who are unfamiliar with MIT to the ticket booth. Post other informative signs (*e.g.* no flash photography) at the door.
3. Locate the programs and inform the ushers of their duties. Clean the house.
4. Set up the tickets and cash box. A list of ticket reservations should be kept at the door. The cash box should have adequate money to provide change for ticket sales.
5. Find out, from the Stage Manager, the time at which the house should be opened.
6. During ticket sales, track of the number of tickets sold (and at what price) as well as money taken in from ticket sales.
7. Tickets paid for by check should be payable to the “MIT Gilbert & Sullivan Players” or “MITG&SP.”
8. During refreshment sales, track the amount of money taken in.
9. After intermission, count receipts for the night. Seal box with a note identifying who may retrieve the box (*e.g.* the MITG&SP Treasurer and/or House Manager). Take box to the Campus Police.
10. After the performance, clean the house. Store tickets, extra programs, and food in appropriate places.

Chapter 9

Reference

9.1 Production Timetable

Times are listed relative to opening night.

3 months prior	Finalize the budget Meet with the EC and the directors Find prod staff Publicize auditions
2.5 months prior	AUDITIONS Cast rehearsals begin First prod staff meeting Planning period for the TD, designers and directors
2 months prior	Set and costume builds begin
1.5 months prior	Graphic design finished, publicity begins Orchestra rehearsals begin
3 weeks prior	Publicity continues (posters, flyers) Tickets go on sale online and via voicemail
2 weeks prior	Publicity continues (drop poster, ticket booth staffing, t-shirts) House Manager begins work Event registration
1 week prior	PUT-IN Cue-to-cue and dress rehearsals
	OPENING NIGHT
1 month after	Present final money summary to the EC

9.2 Phone Numbers

Frequently Used

MITG&SP Office	(617) 253-0190
Campus Activities Complex	(617) 253-3913
Physical Plant	(617) 253-1500
MTG/MITG&SP Set Shop	(617) 253-0813

Occasionally Used

Classroom Scheduling	(617) 253-4788
Music & Theater Arts Department	(617) 253-3210
Lecture Series Committee	(617) 253-3791

9.3 Useful Forms

Audition Related

- Audition Information Sheet: </mit/gsp/EC/Auditions/audinfo.tex>
- Audition Form: </mit/gsp/EC/Auditions/audform.tex>

Money Related

- Sales Tax Exempt Purchaser Certificate (aka Tax Exemption Form):
</mit/gsp/www/Treasurer/TaxExempt.pdf>
- Reimbursement Form: </mit/gsp/www/Treasurer/Reimbursement.pdf>

Event Registration

- Event Registration Form (CAC): Obtained from CAC office; not available online.
- Entertainment License (City of Cambridge): Obtained from Cambridge City Hall.