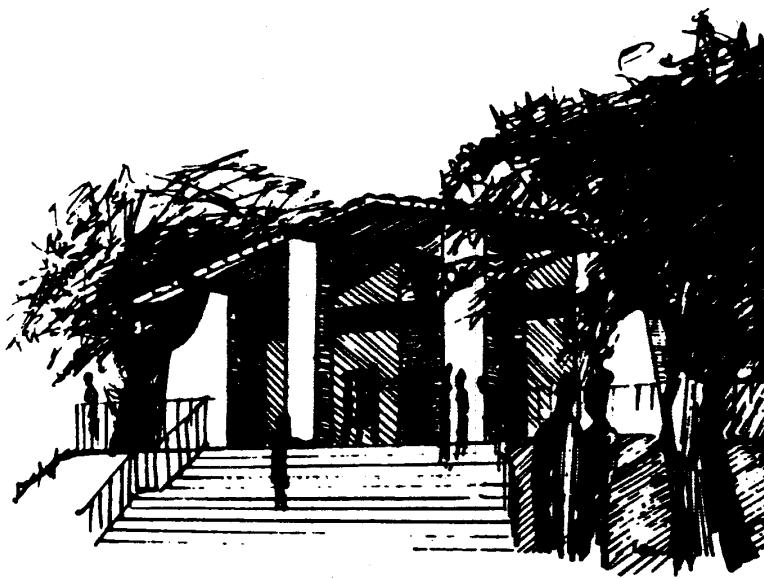




# Production Manual



## GUIDELINES FOR PRODUCERS & DIRECTORS 2024



<http://www.conejoplayers.org/production-portal>

## Table of Contents and Production Checklist

<b>I. Conejo Players Theatre Board of Directors &amp; Executive Committee.....</b>	<b>7</b>
<b>II. Theatre Volunteers &amp; Appointees .....</b>	<b>9</b>
<b>III. Before We Begin .....</b>	<b>11</b>
❖ <i>Conejo Players Anti-Discrimination Policy.....</i>	<i>11</i>
❖ <i>What do the director and producer do? .....</i>	<i>11</i>
❖ <i>How do we all work together? .....</i>	<i>12</i>
❖ <i>Where are the monthly Board Meetings held?.....</i>	<i>12</i>
❖ <i>What if an accident occurs while I am in the theatre?.....</i>	<i>13</i>
❖ <i>Emergency Evacuation Procedure for Cast &amp; Crew.....</i>	<i>13</i>
❖ <i>Public Safety Power Shutoff.....</i>	<i>14</i>
❖ <i>The Show Must Go On .....</i>	<i>14</i>
❖ <i>What are the guidelines regarding ARTWORK for my show?.....</i>	<i>15</i>
❖ <i>Creating accounts in the name of The Conejo Players .....</i>	<i>15</i>
❖ <i>Contacting Vendors in the name of The Conejo Players .....</i>	<i>16</i>
❖ <i>Health and Safety .....</i>	<i>16</i>
❖ <i>Gender Fluidity and Ambiguity in Adult and Minor Participants .....</i>	<i>16</i>
<b>IV. The Budget.....</b>	<b>18</b>
<input type="checkbox"/> Review Your Budget.....	18
<input type="checkbox"/> Ensure MUSIC DIRECTOR complies with the Musician Payment Policy.....	19
❖ <i>MUSICIAN PAYMENT POLICY (see toolkit for templates).....</i>	<i>19</i>
❖ <i>ARTISTIC SERVICES AGREEMENT (see toolkit for templates) .....</i>	<i>21</i>
❖ <i>Budget Modification Guidelines.....</i>	<i>21</i>
❖ <i>Budget Line Items: .....</i>	<i>21</i>
❖ <i>Rental items:.....</i>	<i>22</i>
❖ <i>ITEMS TO BE PAID UNDER THEATRE OVERHEAD:.....</i>	<i>23</i>
<input type="checkbox"/> Obtain Budget Approval from the Board of Directors.....	23
<input type="checkbox"/> Obtain a Budget Advance from the Conejo Players Treasurer. ....	23
<input type="checkbox"/> Keep Track of Budget Items During Rehearsals and Performances. ....	24
<input type="checkbox"/> Present Your Final Budget Report to the Treasurer and the Board of Directors. ....	24
<b>V. Publicizing the Show .....</b>	<b>26</b>
<input type="checkbox"/> Prepare Your Audition Notices.....	26
<input type="checkbox"/> Complete Publicity Photos and Required Publicity Information. ....	28
❖ <i>Publicity Information Sheet Guidelines .....</i>	<i>28</i>
❖ <i>Publicity Photograph Guidelines .....</i>	<i>28</i>
❖ <i>Graphics for your show.....</i>	<i>29</i>
❖ <i>Contacting the Press .....</i>	<i>29</i>
❖ <i>Social Media Information &amp; Guidelines .....</i>	<i>30</i>
<b>VI. Pre-Production .....</b>	<b>31</b>
<input type="checkbox"/> Consult Master Calendar .....	31
<input type="checkbox"/> Provide Audition / Publicity Information by Prescribed Deadlines.....	31



<input type="checkbox"/>	Discuss any special publicity "hooks" with the team and communicate to the Media Director.....	31
<input type="checkbox"/>	IF DESIRED: Obtain Copy of Contract from Executive Producer.....	31
<input type="checkbox"/>	Determine your orchestra / orchestration needs (Musicals only).....	32
<input type="checkbox"/>	Complete the Production Staff. ....	32
<input type="checkbox"/>	Conduct Pre-Production Meetings. ....	33
<input type="checkbox"/>	Obtain Necessary Production Materials from Executive Producer.....	34
<input type="checkbox"/>	Obtain Keys and Codes from the Theatre Key Master. ....	34
<input type="checkbox"/>	Air Conditioning/Heater.....	35
<input type="checkbox"/>	Keep Board of Directors Apprised.....	35
<b>VII.</b>	<b>Auditions.....</b>	<b>36</b>
<input type="checkbox"/>	Get Audition Notices Out.....	36
<input type="checkbox"/>	Prepare Audition Forms. ....	36
<input type="checkbox"/>	Define the Audition Process.....	36
<input type="checkbox"/>	Plan Auditions and Organize Audition Staff.....	36
<input type="checkbox"/>	Make sure all materials are legible and professional. ....	37
<input type="checkbox"/>	Set Up Your Auditions –Information, Tables, Refreshments, etc.....	37
<input type="checkbox"/>	Give the “Audition Speech.”.....	37
	Remember to give auditioners adequate break time to review materials, use the restroom, and get a drink of water, etc. ....	40
<input type="checkbox"/>	Youth Auditions – please remember that we hold open auditions. Parents and guardians are welcome to sit in the auditorium and watch the audition process. ....	40
<input type="checkbox"/>	Prepare for Callbacks. ....	40
<input type="checkbox"/>	Forward Auditioner Information to the Mailing List Coordinator.....	40
<b>VIII.</b>	<b>Show Production.....</b>	<b>41</b>
<input type="checkbox"/>	Gather all information required for the INTERIOR of the Program.....	41
<input type="checkbox"/>	4 WEEKS BEFORE OPENING: Deliver information for the INTERIOR of the Program to the Graphic Designer. ....	41
❖	<i>Program Design and Creation Guidelines.....</i>	<i>41</i>
❖	<i>Lobby Door Guidelines during Rehearsals.....</i>	<i>43</i>
<input type="checkbox"/>	Make Sure Everyone Knows the Parking Rules - Distribute.....	43
<input type="checkbox"/>	Determine Outside Rehearsal Space Needs.....	44
<input type="checkbox"/>	Distribute Production Forms to Cast and Crew.....	45
<input type="checkbox"/>	Familiarize yourself with guidelines for participation of minors.....	47
❖	<i>Participation of Minors - CPT Guidelines.....</i>	<i>47</i>
<input type="checkbox"/>	Follow the Theatre Opening and Closing Checklists.....	48
❖	<i>Theatre Opening &amp; Closing Checklists.....</i>	<i>48</i>
<input type="checkbox"/>	Familiarize Yourself with Day-to-Day Theatre Operations.....	49
<input type="checkbox"/>	Front of House: The House Manager, Ticket Takers and Ushers.....	49
<input type="checkbox"/>	Coordinate Strike.....	49
❖	<i>Safety Policy for Set Strikes.....</i>	<i>50</i>
<input type="checkbox"/>	Coordinate Set Construction. ....	51
❖	<i>General Shop Procedures.....</i>	<i>52</i>
<input type="checkbox"/>	Work Out a Schedule for Concurrent Rehearsals / Performances. ....	52
❖	<i>The Master Calendar.....</i>	<i>53</i>



- ❖ *Costume construction and Maintenance Area Guidelines* ..... 53
- All costume designers should plan to attend strike for BOTH the show immediately preceding your show AND after the closing of your show. .... 53
- ❖ *Lobby Board Information* ..... 55
- Take Photos for the Digital Lobby Board. .... 55
- ❖ *Ticket Information* ..... 56
- Provide the Box Office Manager with a count of comps for cast, staff, and crew. .... 56
- Provide Ticket Information to Cast and Crew..... 56
- ❖ *Authorized staff viewing* ..... 56
- ❖ *Note on Performance Etiquette for Staff*..... 57
- Confirm the Opening Night Reception (MAINSTAGE ONLY). .... 57
- Coordinate and Schedule Technical Rehearsals..... 58
- Keep Board of Directors Apprised..... 58
- IX. Opening Week ..... 59**
- Advise Cast and Crew of “non-graffiti” Policy..... 59
- Clean the Auditorium. .... 59
- Clean the Expansion Area. .... 59
- Set Up Your Lobby Display..... 59
- Make sure your digital lobby display is working properly. .... 59
- Warning Signs. .... 59
- If your production has gun shots, strobe lights, or anything of the sort, you need to post a warning sign outside the box office and somewhere in the lobby so that all patrons are aware. .... 59
- Prepare a Sign-In Chart. .... 59
- Obtain a Backstage / Artist’s Entrance Supervisor. .... 60
- Prepare Pre-show and Intermission music (if needed)..... 60
- Obtain a Copy of Your Pre-Show Announcements. .... 60
- Performance Period ..... 61**
- X. 61**
- ❖ *Note on videography* ..... 61
- ❖ *Note on Production Reviews* ..... 61
- Notify Media Director of any production reviews online or in print. .... 61
- Arrange the Ordering of T-Shirts / Sweatshirts..... 61
- Collect and Post Reviews and Other Materials. .... 61
- Provide Donors with Copies of Programs..... 62
- XI. Closing..... 63**
- Remind Cast and Crew to Remove Personal Belongings. .... 63
- All items (costumes, props, etc.) belonging to the theatre should be left at the theatre in the same place they were left after every performance. The strike crew will put them away. Actors may not keep any costume or prop for which they did not pay. Consult the costumer/costume coordinator first if you wish to buy any costumes purchased for this show at 50% of purchase price. Collect Rehearsal Materials & Return to Executive Producer..... 63



**XII. Post-Production..... 64**

- Provide Executive Producer with Updated List of Participants. .... 64
- Provide Vice President with Updated List of Participants, including emails. .... 64
- Provide Executive Director with Updated List of Participants, including emails..... 64
- Produce Your Final Budget and Financial Statement. .... 64
- Return All Costumes. .... 64
- Return All Props..... 65
- Return All Keys..... 65
- Return All Borrowed and Rented Materials..... 65
- Upload Show Information to CPT Archive..... 65

**XIII. Resources ..... 67**

**XIV. Toolkit ..... 70**



## I. Conejo Players Theatre Board of Directors & Executive Committee

**THE BOARD MEETS ON THE SECOND TUESDAY OF EVERY MONTH; THE REGULAR MEETING LOCATION IS ON THE NEXT PAGE.**

*Please contact the President to confirm date / time / location if you wish to attend and/or if you need to be added to the agenda.*

**Rick Steinberg\***  
**Executive Director**  
 (805) 236-4555  
 rick@conejoplayers.org  
 3-year term ending Feb 2024

**Jeremy Zeller**  
**Interim Treasurer**  
 (805) 298-9775  
 treasurer@conejoplayers.org  
 - 2-year term ending Feb 2024

**Beth Eslick\***  
**Executive Producer**  
 (805) 377-3303  
 beth@conejoplayers.org  
 - 3-year term ending Feb 2025

**Sarah Ely**  
**Secretary**  
 (805) 231-8675  
 sarah@dijatool.com  
 - 2-year term ending Feb 2025

**Jim Diderrich\***  
**Executive Technical Director**  
 (805) 428-5410  
 jiminca@juno.com  
 - 3-year term ending Feb 2026

**Andrew Costello**  
**Facilities Director**  
 (661) 625-9063  
 facilities@conejoplayers.org  
 - 2-year term ending Feb 2025

**Dana Marley-Kolb\*\***  
**President**  
 (818) 804-8408  
 president@conejoplayers.org  
 - 2-year term ending Feb 2024

**Robin Russell**  
**Media Director**  
 (805) 377-2176  
 mediadirector@conejoplayers.org  
 - 2-year term ending Feb 2024

**Elena Mills**  
**Vice President**  
 (805) 404-8840  
 vicepresident@conejoplayers.org  
 - 2-year term ending Feb 2025

**Jason Kirpatrick\*\*\***  
**Legal Advisor**  
 (818) 943-4310  
 jason@walkerkirpatrick.com

**Patrick McMinn**  
**Business Director**  
 (805) 300-8955  
 businessadvisor@conejoplayers.org  
 2-year term ending Feb 2024

*\* Executive Committee ~  
 Voting Member  
 \*\* Executive Committee ~  
 Non-voting Member  
 \*\*\* Legal Advisor ~ Not a  
 member of the Board;  
 Board-appointed position*



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**CONEJO PLAYERS BOARD MEETINGS**  
**2nd Tuesday of Every Month at 7:30pm**  
**Either via “Google Meet” or**  
**Offices of “Beth Dressed”**  
**3541 Old Conejo Road, Suite 116, Newbury Park, CA 91320**

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Head west on Old Conejo Road. Turn right into "Newbury Business Park" right after the second yellow diamond-shaped sign indicating there is a stoplight ahead. "USA Business Center" will be on your left as you turn in. If you get to Reino Road, you've gone too far. The gate should be open.

After you go through the gate, it's the 3rd driveway on the right.





## II. Theatre Volunteers & Appointees

Consult the Executive Committee for confirmation of the members on this list.

### Theatre Operations

#### Archivist

<b>Technology Supervisor</b>	Jeremy Zeller	(805) 298-9775	webmaster@conejoplayers.org
<b>Dress Rehearsal Photographer</b>	Mike McCauley	(805) 526-4597	mccauleymj@aol.com
<b>Proofreader</b>	Sarah Ely	(805) 231-8675	sarah@dijatool.com
<b>Opening Night Reception Coordinators</b>	Devery & Jim Holmes	(818) 439-1420	devery@sparkam.com
<b>Donations Coordinator/Email Monitor</b>	Erin Fagundes	(818) 269-8712	erin.fagundes@gmail.com
<b>Theatre Key Master (keys and codes)</b>	Jim Diderrich	(805) 428-5410	jiminca@juno.com
<b>Theatre Supplies</b>	Jim Bukowski	(818) 687-3217	jbukow@msn.com

### Production Assistance

<b>Props Custodian</b>	John Eslick	(805) 407-7495	slickartwork@yahoo.com
<b>Wig Custodian</b>			
<b>Furniture Custodian</b>	Rick Steinberg	(805) 236-4555	rick@conejoplayers.org
<b>Costume Custodian</b>	Beth Eslick	(805) 377-3303	beth@conejoplayers.org
<b>Graphic Designer</b>	John Eslick	(805) 407-7495	slickartwork@yahoo.com

### Front of House

<b>Box Office Manager</b>	Sarah Ely	(805) 231-8675	sarah@dijatool.com
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<b>Snack Bar Supplies House Manager Coordinator</b>	Jim Bukowski	(818) 687-3217	jbukow@msn.com
	Elena Mills	(805) 404-8840	vicepresident@conejo players. org
<b>Front of House Coordinators</b> <i>Mainstage Ushers</i>	Eve Kiefer	(805) 490-0838	emoki13@verizon.net

**Publicity***NOTE: All publicity/social media requests must go through the Media Director*

<b>Media Director</b>	Robin Russell	(805) 377-2176	mediadirector@conejo players. org
<b>Press Releases</b>	Robin Russell	(805) 377-2176	<a href="mailto:mediadirector@conejo players.org">mediadirector@conejo players. org</a>



### III. Before We Begin

This manual is merely a guideline. The information in this manual should be tailored to fit each particular production, and the show's special appeal. It is intended for all directors and producers of Mainstage (MS), Conejo Players Youth Theatre (CPYT) productions, and Reader's Theatre, from the novice to the most experienced.

The manual is organized by production phases: pre-production, auditions, rehearsals, tech week, performances, closing, and post-production, with special sections dedicated to budgeting and publicity. Each phase has a checklist of tasks to be accomplished with a detailed description, and examples of forms and other supplemental information are also provided in the Production Toolkit. Copies of all of the forms and templates referenced can be downloaded from the production portal of the Conejo Players website at:

<http://www.conejoplayers.org/production-portal>

If you have any questions whatsoever, please consult with the Executive Producer or any other member of the Board of Directors.

#### ❖ CONEJO PLAYERS ANTI-DISCRIMINATION POLICY

The Conejo Players Theatre is committed to maintaining an environment that nourishes respect for the dignity of each community member and any and all of our participants and patrons. This policy is adopted in furtherance of that tradition, striving to safeguard the health and well-being of all of its members and to create an environment free of discrimination and unlawful harassment.

Specifically, The Conejo Players Anti-Discrimination Policy includes all of the following: race, color, creed, religion, national origin, sex, marital status, public assistance status, disability, sexual orientation, gender identity, age, family relationship, socio-economic status, or any other status protected by law.

#### ❖ WHAT DO THE DIRECTOR AND PRODUCER DO?

The **Director** is the person chosen by the Executive Committee to be ultimately responsible for putting on a show. While the Director is primarily responsible for the casting, conception, artistic direction, and execution of an individual production, his/her first act should be to appoint a producer to handle the management aspects. PLEASE WORK WITH THE EXECUTIVE PRODUCER on this - consulting in advance of offering the Producer position is always a good idea. Generally, the Director will seek out any Music Directors or Choreographers necessary for the production, sometimes in conjunction with the Producer. All Directors are different – some like to work directly with the crews, others assign this entirely to the Producer.



While the Conejo Players Board of Directors is the official “producer” of the season, the **show’s Producer** handles all administrative and management aspects of a production as a delegate of the Board. This includes, but is not limited to, managing the budget and disbursement of money, organizing stage management and crew, ensuring all technical aspects are proceeding at a good pace, aiding the Director in all phases of the production, **and keeping the theatre clean and tidy during rehearsals and performance period.** The producer is the coordinator between the Director, the production staff, and the Board and is encouraged to seek the help and advice of the Executive Committee at any time during all phases of the production. First-time or inexperienced Producers should also work closely with the Executive Producer throughout the production to ensure everything is on track per Conejo Players standards. The Producer must be a good organizer, able to assert authority with crew members when necessary, help the director get what is needed in all areas of the production, and assist the Director to stay within the budget, while the Director keeps their eye on the stage.

### ❖ HOW DO WE ALL WORK TOGETHER?

Everyone on the Board wants the show you are producing to succeed. Please do not hesitate to contact the Executive Producer or any member of the Board of Directors for guidelines or for the materials necessary for your show. If the person you call can’t answer your questions, you will be guided in the right direction for answers to any questions you may have.

CPYT and special event productions are sometimes able to use the previous Mainstage's set and lights (as focused). It is advisable to exchange rehearsal schedules with the shows your production is close to as early as possible. It is a great courtesy to advise a companion show of theatre availability should your show choose to be “dark” on a night when a rehearsal was scheduled or if the callback night is not needed. There may be a youth show or special event in rehearsal and the extra time may allow them to rehearse longer than their usual 5:00 – 7:00 pm, which could be of great advantage for them.

### ❖ WHERE ARE THE MONTHLY BOARD MEETINGS HELD?

THE BOARD MEETS ON THE SECOND TUESDAY OF EVERY MONTH. If you have questions about attending a meeting, contact the President. At the time of this writing, the meetings are as follows:

TIME: 7:30pm  
LOCATION: Either via “Google Meet” or Offices of “Beth Dressed”  
3541 Old Conejo Rd, #116  
Newbury Park, CA



## ❖ WHAT IF AN ACCIDENT OCCURS WHILE I AM IN THE THEATRE?

Accidents happen; it is a fact of life. The Conejo Players has safety guidelines in place to help prevent them, especially during set strike and construction. We also require a Hold Harmless agreement be signed by ALL participants (please see the REHEARSALS section of this manual for more information).

However, should an accident occur, whoever is in charge of the space that day must make whatever emergency calls are required. In addition, a Board member must be notified immediately and an INCIDENT REPORT FORM must be completed on site. Please leave the incident report form in the Box Office mailbox for the Business Advisor. The form can be found in the toolkit online, as well as posted in key locations throughout the theatre, both in the front of the house and in the backstage area.

## ❖ EMERGENCY EVACUATION PROCEDURE FOR CAST & CREW.

*These procedures are posted throughout the backstage area as well.*

In the event of an evacuation during a performance or rehearsal, the Stage Manager is responsible to account for all cast and crew members, and coordinating with house staff to evacuate patrons.

### **In case of immediate life-threatening emergency (earthquake, fire, etc.):**

- Exit through closest available door. Assemble at a safe location in the theatre's parking lot and wait for instructions from emergency personnel and/or theatre staff.
- If instructed by law enforcement to "lock down" in the theatre, follow instructions and remain inside until authorities have given the theatre clearance to vacate.
- Should a mandatory evacuation be declared for theatre property, everyone should immediately evacuate. Do not return to the theatre until the mandatory evacuation order has been lifted. See [vcemergency.com](http://vcemergency.com) for official status.

### **In case of non-immediate life-threatening emergency (flood, etc.):**

#### ***If you are backstage, in the shop or green room:***

- Exit through the actors' entrance door (the door off the shop immediately next to the door to Stage Left)
- Assemble at a safe location in the theatre's parking lot and wait for instructions from emergency personnel and/or theatre staff.

#### ***If you are onstage, in the wings or in the dressing rooms:***

- Exit through the door nearest to you
- Assemble at a safe location in the theatre's parking lot and wait for instructions from emergency personnel and/or theatre staff.

DO NOT LEAVE unless and until you have checked in with the Stage Manager AND the House Manager knows that you are leaving and with whom.



### ❖ PUBLIC SAFETY POWER SHUTOFF.

During seasons of gusty winds and dry conditions, a heightened fire risk may be forecasted and for public safety purposes, electricity may be turned off by the utility company. Because these events are for the most part, unplanned, depending upon the time and length of the shutoff, it may not be possible to “go on with the show.” If, in the determination of the box office manager, house manager and stage manager, more than an hour before curtain, the power shutoff will definitively interfere with a performance, the box office should make every effort to notify ticketholders and give them the option of attending another performance.

During certain weather conditions there may be shortfall of electricity due to high A/C use or some such example. The utility company may employ rotating outages to maintain stability for the electrical grid. In such situations, the theatre staff and Board will receive advance warnings and advise the production team to prepare for such an outage. Such outages usually last one hour before rotating to another area. Time permitting, please contact by telephone or text message a member of the Executive Committee or posted emergency numbers at the theatre for guidance. They can be a resource for determining the type and duration of the outage.

If it is uncertain whether or not the electricity will be on or off, all crew, performers, and front of the house team should be prepared to “go on” and the house held open for a 30 minute delay, if necessary. If the power is cut during a performance, all crew, performers and front of house team should evacuate the building and be prepared to “go on” for up to a 30 minute delay. It is the stage manager's responsibility to lead the effort, follow the evacuation procedures above, alert members of the executive committee, and make determinations for the continuing of the show as necessary. If the performance cannot begin or resume after 30 minutes, patrons will be offered a ticket to attend another performance. No refunds will be issued.

### ❖ THE SHOW MUST GO ON

**Assuming that the theatre, patrons, cast, and crew are operating in a safe environment (not subject to lockdown, mandatory evacuation, or public safety power shutoff): *All performances will take place as scheduled in the CPT master calendar:***

- "The show must go on" is a phrase in show business, meaning that regardless of what happens, whatever show has been planned still has to be staged for the waiting patrons.
- Performances will not be delayed due to lack of production readiness regardless of the reason.
- Cast and crew will perform to the best of their ability given the circumstances confronted.

If cast, crew, or musicians are unavailable for a performance or technical aspects such as lighting, staging, etc. are not working, those who are able to perform should continue even if it



means people go on stage with scripts, or the show proceeds in a manner different than which it was rehearsed.

- See Groundhog Day Preview <https://www.youtube.com/watch?v=To-L86h1qd4>
- The Executive Committee will determine in a timely manner whether patrons will be offered replacement tickets.

**Producers and Directors will communicate directly with the Executive Committee regarding anticipated performance difficulties and the Executive Committee will communicate this information to the CPT Board.**

- This communication is not for the purpose of determining whether or not the performance will go on as scheduled, but is instead for the purpose of obtaining whatever assistance might be helpful to make the performance the best that it can be under the circumstances.

### ❖ WHAT ARE THE GUIDELINES REGARDING ARTWORK FOR MY SHOW?

All show-specific artwork is created by collaboration between the Executive Producer, Graphic Designer, and the Media Director, and has been approved by the Board. PLEASE NOTE THAT ALL ARTWORK FOR THE PRODUCTIONS IS FINAL AND MAY NOT BE ALTERED BY THE INDIVIDUAL PRODUCTION STAFF IN ANY WAY. You may, however, request specifically-sized elements, title treatments, and key art directly from the Graphic Designer.

### ❖ CREATING ACCOUNTS IN THE NAME OF THE CONEJO PLAYERS

The Conejo Players does not (and cannot) authorize any production staff to create accounts or place orders on behalf of the theatre itself, so please remember that any show accounts you create outside of what is provided by theatre management or orders you place (sets, costumes, props, lighting, sound, etc.) must be done in your name and NOT the name of The Conejo Players. There are only a few people who are authorized to create accounts on behalf of the theatre.

By "accounts," we refer to things including (but not limited to):

- Vendor accounts for shirts or other show memorabilia (shirts and memorabilia may not be ordered under the Conejo Players name and the theatre will not be financially responsible for the payment of these types of invoices)
- Email or Social Media accounts (Facebook, Twitter, YouTube, Instagram, Tumblr, etc.) - aside from the Conejo Players accounts, which are maintained by delegates of the Board
- Bank or credit accounts of ANY kind



- Subscriptions of any kind
- Rewards program accounts of any kind (i.e. Office Depot, Ralph's Club, etc.)

### ❖ CONTACTING VENDORS IN THE NAME OF THE CONEJO PLAYERS

Additionally, The Conejo Players utilizes many vendors for services controlled by theatre management (box office, licensing & contracts, housekeeping, printing, website hosting, and mailing/shipping accounts are but a few examples). Only persons authorized by the Board of Directors may contact any of these vendors directly or utilize administrative privileges on these accounts. As a producer or director, you are a representative of the theatre; this does not, however, imply that you are authorized to contact existing vendors on behalf of the theatre. Any needs you have can be addressed by a Board member.

Any questions about this policy may be directed to the Executive Producer or any Board member.

### ❖ HEALTH AND SAFETY

The health and safety of cast, crew and patrons are the first priority of the Conejo Players. Hand sanitizing stations are available around the theatre and should be used regularly. Volunteers should wash their hands on a regular basis. If you are sick, please stay home and alert your team.

### ❖ GENDER FLUIDITY AND AMBIGUITY IN ADULT AND MINOR PARTICIPANTS

The Conejo Players Theatre recognizes that often, role and/or dressing room assignments may be made based on gender. It is the policy of The Conejo Players not to discriminate against any person - including those whose gender may be in question or in contrast to their physical form.

In most cases, we will not know any more about a person's gender identity than what they tell us on their paperwork (audition forms, etc.) and what we observe physically. In all cases, those indicators should be followed unless we are notified by a participant or his/her parent (in the case of a minor).

In instances involving gender-fluid or ambiguous adults, the wishes of the adult participant must be followed when assigning dressing rooms, etc., based on gender. Care must be taken to respect the wishes and privacy of all individuals.

In instances involving gender-fluid or ambiguous minors, it is the policy of the Conejo Players Theatre that the desires of the child be followed. Should the child's parent or guardian disagree, a resolution will be sought with an Executive Committee member. If the child and parent cannot agree, participation in the production may be barred. The child's emotional health is paramount in this situation. Other members of the cast and staff should not be brought into





discussions in any way, and if there is an issue, the Executive Committee must be brought into the loop immediately. Again, great care must always be taken to respect the wishes and privacy of all individuals.

No member of the production staff may enforce a rule that differs from the official stance of The Conejo Players. Any and all issues that arise should be brought to the attention of the Executive Committee, who will enforce this policy and advise you with regard to your course of action.



## IV. The Budget.

The production budgets are determined by the Board of Directors in advance, as part of the season budget forecasting process. All budgets will be presented to the producers by the Executive Producer at the annual Producer / Director Meeting. The producer and director may, however, request modifications to the approved budget based on the specific production's needs by appearing before the Board on the meeting date provided on the copies of the budgets distributed by the Executive Producer. Please note: a great deal of research and planning has gone into the creation of the budgets, including accounting for set, costume, lighting and other production needs specific to each show. Modifications will only be accepted if they prove to be absolutely essential. For the most part, please plan to stay within the prescribed bottom line.

### Review Your Budget.

Review the budget in advance with all staff members who may require funds from the theatre, including all rentals, and make sure you note whether you need to request modifications from the Board. If you propose budget modifications over the amounts approved by the Board, be prepared to justify the expense to the Board IN DETAIL on the meeting date provided by the Executive Producer; the Board is reasonable about providing each production with the resources required to execute the production, but is not by any means required to approve modifications above the previously-approved amounts without adequate justification.

Some costs for a production are billed directly to the theatre, such as the cost for perusal materials, licensing, tech equipment from 4Wall, and orchestra fees. These amounts will be provided by the Treasurer for your final budget.

If you are producing a musical, the production's Musical Director must work with the Treasurer in accordance with the Musician Payment Policy. The policy is copied below for your reference, but is also included in the toolkit with the required agreement and IRS form. The Producer is responsible for distributing these materials to the Musical Director and instructing him/her to work directly with the Treasurer.



□ **Ensure MUSIC DIRECTOR complies with the Musician Payment Policy.**

❖ **MUSICIAN PAYMENT POLICY (SEE TOOLKIT FOR TEMPLATES)**

**These guidelines must be followed for any production wishing to hire musicians to accompany a Conejo Players Production. The production MUSIC DIRECTOR in conjunction with the PRODUCER is responsible for the hiring and coordination of the musicians as well as working with the CONEJO PLAYERS TREASURER to ensure tax forms and payments are handled in accordance with this policy. The MUSIC DIRECTOR and/or PRODUCER is/are also responsible for communicating this policy to all musicians who are to be paid.**

All paid musicians are required to fill out an IRS Form W-9 regardless of the amount paid, and any musician who is paid \$600.00 or more per calendar year will receive an IRS Form 1099-NEC to report their earnings in accordance with tax laws.

PLEASE ENSURE THAT YOUR MUSIC DIRECTOR HAS OBTAINED ALL MUSICIAN'S FULL NAMES, MAILING ADDRESSES, PHONE NUMBERS, AND EMAILS.

Conejo Players will pay the main musicians who are hired for the orchestra. **It is the musician's responsibility to pay their substitutes, if there are any.**

The Music Budget line item will be managed by the production MUSIC DIRECTOR and PRODUCER in accordance with budgets and policies set forth by the CONEJO PLAYERS BOARD OF DIRECTORS and EXECUTIVE COMMITTEE.

Prior to and during the rehearsal process, the MUSIC DIRECTOR will be responsible for hiring and rehearsing all orchestra members, whether through an Orchestra Contractor, a Conductor, or directly.

Checks will be mailed directly to musicians from the TREASURER within 2 weeks of closing or one week of the submission of all correct documents, whichever is longer. Mailing of checks is dependent upon the submission of the correct final required documentation per the schedule below.

**PRIOR TO FIRST ORCHESTRA REHEARSAL:**

- The MUSIC DIRECTOR and/or PRODUCER will obtain blank copies of the CONEJO PLAYERS HOLD HARMLESS AGREEMENT, the MUSICIAN INDEMNITY AGREEMENT, and IRS Form W-9 from the Production Manual Toolkit.
- The MUSIC DIRECTOR and/or PRODUCER will be responsible for ensuring the above documents are filled out and returned by all musicians. The CONEJO PLAYERS



HOLD HARMLESS AGREEMENT and the MUSICIAN INDEMNITY AGREEMENT must be collected prior to any orchestra rehearsals (or in the case of subs, any performance at which they will play). However, it is a good idea to return ALL FORMS at the same time.

- Musicians who are not being paid need not fill out a W-9 but must complete all other forms.

### **ONE WEEK PRIOR TO OPENING NIGHT:**

- MUSIC DIRECTOR and/or PRODUCER will provide to the TREASURER:
  - Musician Indemnity Agreement filled out by each musician, even if that amount is zero dollars.
  - IRS Form W-9 filled out by each musician who is to be paid any amount. Be as complete as possible.
  - A list of proposed payment amounts for each musician.
    - Payments may NOT exceed the Music Budget allotment. The MUSIC DIRECTOR should make every attempt to come in under budget
    - When hiring musicians, the MUSIC DIRECTOR and/or PRODUCER must leave sufficient money in the budget to account for emergency substitutions during the run, etc. Payments above the full budgeted Music Budget will not be guaranteed approval. (i.e. Please do not use all of your budget paying for musicians; leave a small amount to account for any potential situations that may arise).
- The PRODUCER should keep all Hold Harmless Agreements. These must be filled out by each musician (whether they are to be paid or not), including substitutes. This is the same process as for the Hold Harmless agreements for any other participant.

### **WITHIN THREE (3) DAYS OF THE CLOSING PERFORMANCE:**

- MUSIC DIRECTOR and/or PRODUCER will provide to the TREASURER:
  - Musician Indemnity Agreement completed for any additional musician or substitute that was hired subsequent to submission of previous paperwork, even if that amount is zero dollars.
  - IRS Form W-9 completed for any additional PAID musician hired.
  - List of ACTUAL payment amounts, factoring in substitutes, etc., that may have occurred during the run. This confirmation is required EVEN IF THE AMOUNTS HAVE NOT CHANGED FROM THE ORIGINAL LIST, as the TREASURER needs to know.

Checks will be mailed directly to musicians from the TREASURER within 2 weeks of closing or one week of the submission of all correct documents, whichever is longer. NO CHECKS WILL BE ISSUED TO ANYONE WHO DOES NOT HAVE A W-9 FORM, A HOLD HARMLESS AGREEMENT, AND A MUSICIAN INDEMNITY AGREEMENT ON FILE.



This policy must be followed by all productions that wish to hire musicians. Questions may be directed to the EXECUTIVE PRODUCER or to the TREASURER. And remember:

**KEEP BOARD OF DIRECTORS APPRISED.**

The Board needs to be informed of any aspect of a production that may impact or alter the normal routine operation of the theatre.

**❖ ARTISTIC SERVICES AGREEMENT (SEE TOOLKIT FOR TEMPLATES)**

**These guidelines must be followed for any production wishing to hire an artist to create musical tracks for a Conejo Players Production. The production MUSIC DIRECTOR in conjunction with the PRODUCER is responsible for the hiring and coordination of the composer, as well as working with the CONEJO PLAYERS TREASURER to ensure tax forms and payments are handled in accordance with this policy.**

**❖ BUDGET MODIFICATION GUIDELINES**

These guidelines are meant to be just that: guidelines. They are designed to bring about some uniformity and control of our play production expenditures. If modifications need to be made to the budget approved and provided by the Board, a detailed description of expected expenditures must be submitted by the producer on the Board meeting date provided to each production. In judging whether an added expenditure is necessary, we should ask ourselves if the expenditure will have a beneficial effect on the production that our audience will appreciate or even notice. Our goal is to in no way decrease the quality of our productions, but rather to find ways to produce the same quality productions at less overall cost.

Here is a brief rundown of the line items included in each production budget:

**❖ BUDGET LINE ITEMS:**

**Copying/Printing (Producer Controlled)** – includes all copying costs for scripts and rehearsal materials. This line item is to be utilized at the producer's discretion.

**Costume Design (Producer Controlled)** – includes all costume and costume-related expenditures. Note: See the costume custodian for access to the costume loft and assistance.

**Lighting Design (Producer Controlled)** – the theatre maintains an inventory of gels and gobos. Any to be purchased are charged to the theatre. Any special items (e.g., projections, filters) should be determined on a per-show basis with the producer providing a detailed description of the items when presenting budget



modifications. Any technical questions should be addressed to the Executive Technical Director. If your Lighting Designer uses ELS or 4 Wall Entertainment, those items will be paid directly by the Treasurer and you will be given the amounts.

**Makeup (Producer Controlled)** – includes any costs associated with SPECIALTY MAKEUP. The Conejo Players does not provide basic stage makeup to productions; actors are expected to provide their own. This line item is for shows that require major specialty makeup, prosthetics, etc.

**Misc. Expenses (Producer Controlled)** – includes postage, audition supplies, etc. This line item is to be utilized at the producer's discretion.

**Orchestra / Music (Treasurer Controlled)** – billed directly to theatre (not paid by producer). The production Music Director must work with the Treasurer in accordance with the Musician Payment Guidelines as set forth in this manual.

**Other / Rehearsal Space (Treasurer Controlled)** – billed directly to theatre (not paid by producer). This will include any additional production-related specialty costs as identified by the Executive Committee. This line item will not be used for most productions.

**Props (Producer Controlled)** – includes all hand props, and should be determined on a per-show basis. A general prop justification should be provided by the producer when presenting any proposed modifications to the budget.

**Royalties / Scripts (Treasurer Controlled)** – billed directly to theatre (not paid by producer). Please coordinate with the Executive Producer with regard to ordering scripts, dates, etc.

**Set Design (Producer Controlled)** – includes construction materials, paint, screws, window and floor treatments, etc.

**Set Decoration (Producer Controlled)** – includes set decoration, furniture and furnishings.

**Wigs (Producer Controlled)** – includes any costs associated with WIGS / HAIR. Note: See the wig custodian for access to the wig inventory and assistance.

#### ❖ RENTAL ITEMS:

If you need to rent items for your show, the rental invoices must be paid directly by the treasurer. These items include costumes, props, furniture, rehearsal space and other equipment for the production. See Toolkit for Rentals Policy and W9 form. All outside vendors must sign a W9 to receive payment from the Treasurer. THESE PAYMENTS DO NOT COME FROM THE PRODUCER. Please forward the signed W9 and the invoice to the Treasurer and the check will be written. A new W9 will be distributed each year, in accordance with CPT's accountant's policy.



**❖ ITEMS TO BE PAID UNDER THEATRE OVERHEAD:**

There are a few items that are used by shows that can be paid under “theatre overhead” rather than being charged to a production. These items include:

- Microphone batteries (*AA batteries are stocked for use in body mics; they must be replaced every other performance*)
- Microphone tape (*clear first-aid tape that is used to adhere the mic itself to the actors’ faces*)
- Latex microphone covers (*used to cover the mic packs and protect them from moisture*)
- Gaff tape
- Spike tape
- Glow tape

If you need to purchase any of these items, please **FIRST** consult with the Executive Technical Director, and once purchased, submit your receipts directly to the Treasurer for reimbursement. **DO NOT PUT THEM IN YOUR FINAL BUDGET REPORT**; the show will not be charged for these items.

**□ Obtain Budget Approval from the Board of Directors.**

**THE BOARD MEETS ON THE SECOND TUESDAY OF EVERY MONTH. MODIFICATION REQUESTS MUST BE MADE ON THE DATE PROVIDED BY THE EXECUTIVE PRODUCER ON YOUR BUDGETS.**

The producer and/or director must appear before the Board on the date provided on your production budgets. At the meeting, the production staff will be given the opportunity to request modifications, if needed. Otherwise, the producer and/or director should inform the Board that no modifications are needed and the production will proceed with the budget as provided by the Board.

**PLEASE CONTACT THE PRESIDENT OF THE BOARD TO CONFIRM WHETHER OR NOT YOU WILL ATTEND THE MEETING SPECIFIED AND TO BE ADDED TO THE AGENDA.**

After the Board meeting, give the members of your production team a copy of the approved budget.

**□ Obtain a Budget Advance from the Conejo Players Treasurer.**

The producer is responsible for handling the money and may set up the accounts and reimbursement system as s/he sees fit. After approval of the budget, the producer should request funds from the Treasurer and disburse this money to the staff members who incur pre-approved expenses. The treasurer will either Venmo the money to the producer, or write a check.



Funds are usually requested from the Treasurer in increments. Don't wait until the last minute to obtain funds, as checks from the theatre account cannot be written at a moment's notice. Availability of funds varies based on the time of year, so please be respectful and patient with your requests. Requests for immediate turnaround on production advance checks will only be granted in an emergency, and depending on whether the Treasurer can accommodate the request. Please be mindful and respectful of the fact that even our Treasurer is a volunteer.

**THE PRODUCER IS THE ONLY MEMBER OF THE PRODUCTION STAFF WHO MAY REQUEST MONEY FROM THE TREASURER.**

*All requests for disbursement or reimbursement must be funneled through the producer or they will be denied.*

### **Keep Track of Budget Items During Rehearsals and Performances.**

The producer must keep careful track of the money each area of the production is spending and keep a copy of all receipts throughout the production.

*NOTE:* Be aware that transferring funds from one allotted area to another happens frequently, but may be questioned by the Board. Please inform the Board prior to shifting funds. Where possible, this shifting should be pre-planned and discussed when the producer appears before the Board on the date specified for modification requests.

The producer should remind all staff members to submit receipts to them as soon as possible. The producer needs to keep an eye on expenses, and if you see that you will go over budget during the course of the production, you will have to ask the Board for additional funds. However, the Board is not obligated to approve any request for more money. Therefore, it is best for the producer to remain diligent and work to stay within the limits of the previously-approved budget.

Each receipt submitted should clearly show the amount spent, the person's name, and a clear description of the item(s) purchased. The receipts should be organized into separate envelopes by budget area (set, costumes, lights, etc.). Personal cash advances are not advisable. It is always best to wait for receipts to give reimbursement.

Producers must provide periodic budget updates to the director. If the budget is updated regularly, the final budget is easy to produce.

### **Present Your Final Budget Report to the Treasurer and the Board of Directors.**

**THE BOARD MEETS ON THE SECOND TUESDAY OF EVERY MONTH.**

**FINAL BUDGET PRESENTATIONS MUST BE MADE ON THE DATE PROVIDED ON EACH PRODUCTION BUDGET.**





**IF AN EXTENSION IS NEEDED, THE PRODUCER MUST MAKE A REQUEST TO THE TREASURER IN ADVANCE. THE TREASURER WILL NOTIFY THE BOARD.**

After closing, the producer must account for all money spent and supply the Board with a final budget on the date provided on each production budget. **The producer must also provide a DRAFT of the final budget report to the Treasurer 1 week in advance of that date (also noted on each production budget).** If an extension is needed, the producer must make a request to the treasurer in advance; the treasurer will notify the board. The producer may ask the treasurer for assistance in preparing the final budget if the producer is having difficulties.

The producer must put together a final budget with the approved and actual figures, and an explanation of the difference between the two. Supply copies of this budget to the Board and to the director.

Please see the TOOLKIT for a Sample Final Budget Report / Template.

**PLEASE CONTACT THE PRESIDENT OF THE BOARD TO CONFIRM WHETHER OR NOT YOU WILL ATTEND THE MEETING SPECIFIED AND TO BE ADDED TO THE AGENDA.**



## V. Publicizing the Show

All publicity information must be turned in to the Media Director, who will ensure that it gets to all available outlets (print, web, social media, and emails/newsletters).

In advance of auditions, discuss with your production staff what special “hook” there may be which would appeal either to the general public or to a special group. General print publicity must be coordinated with the Media Director, and the Media Director should be consulted regarding any publicity you would like to pursue beyond the standard notices. Many shows have a specialty – we encourage you to seek specialty groups on your own and to promote the production in new and progressive ways. However, you must be certain that everything is within Conejo Players publicity guidelines and practices, and that there is no duplication of effort. The Media Director will assist you with that. For example, our 2013 production of *A Streetcar Named Desire* partnered with another local theatre’s simultaneous production of *Cat on a Hot Tin Roof* with advertising in local papers and one another’s programs, offering a discount to people who attended both productions (as a celebration of playwright Tennessee Williams). Another good example is our 2014 production of *Picasso at the Lapin Agile*, which partnered with SCIART (a local art gallery) to cross-promote, attending events and advertising together. The possibilities are endless!

The Conejo Players Media Director will be your contact for all publicity-related issues. Please follow the guidelines set forth in this manual and **submit required materials in accordance with the publicity schedule** that will be distributed by the Media Director.

PLEASE NOTE THAT ALL ARTWORK FOR THE PRODUCTIONS IS FINAL AND MAY NOT BE ALTERED BY THE INDIVIDUAL PRODUCTION STAFF IN ANY WAY. Special needs may be addressed to the Executive Producer.

### Prepare Your Audition Notices.

We want to get audition information out right away! The Media Director will provide a final date by which all notices must be submitted, but if possible, please plan even farther ahead; you can submit your notice at any time prior to the deadline. We would like for you to prepare your audition notices early, so they can be posted on the Conejo Players website as soon as possible. You never know when a potential auditioner may be looking for information! Once your notice is prepared according to the guidelines below, please send it to the Media Director to facilitate inclusion on the website and to save for future use.

**ANYTHING AND EVERYTHING THAT IS INTENDED TO BE RELEASED FOR PRINT MUST FIRST BE SENT TO THE PROOFREADER BEFORE IT IS SENT AS A “FINAL COPY” TO THE MEDIA DIRECTOR.**



Official listings in print publications and our email newsletter will be based upon the information in your audition notice. These listings will be prepared within a couple of months of your scheduled audition dates. If there are changes leading up to your auditions, just revise and resend to the Media Director.

All audition notices should be brief, and must include the following items:

- **Production Name**
- **Produced by Special Arrangement with [name of licensing agency]**
- **Author**
- **Director**
- **Producer**
- **Music Director** (*if applicable*)
- **Choreographer** (*if applicable*)
- **Audition Dates and Times** - Conejo Players does not publish callback dates, as that is at the discretion of the director.
- **Audition Location**
- **Special Audition Requirements** - Tell prospective auditioners whether they need to prepare a song or a monologue, be prepared to read from the script, or (for musicals) bring sheet music in your key, bring or wear dance attire, etc.
- **Rehearsal Schedule** - Be brief; you just need them to know the date rehearsals begin, the nights of the week on which rehearsals will be held, and the start and end times of rehearsals.
- **Performance Schedule** - Be brief; your best bet is to use the dates as published on [www.conejoplayers.org](http://www.conejoplayers.org). Don't forget the matinees!
- **Point of Contact for Information** - Audition notices need one email address and one phone number as a point of contact; generally, this will be the producer. *Do not use the box office number!* Be sure to include the area code with the notices. If there is an answering machine at either number, audition information should be part of the outgoing message.
- **Character Breakdown** - Be VERY brief; please include characters' names, genders, age ranges, personality characteristics or occupations, and special qualifications (i.e., vocal range, special dance ability, etc.).
- **If Pre-Casting Has Occurred** – Any information about pre-casting must be stated on ALL audition notices.
- **Plot Summary AND Any Other Promotional Information** - Be brief but creative. You may want to include two synopses: 1 brief synopsis and 1 detailed synopsis.

The Executive Committee has agreed that callback nights should NOT be listed in audition notices, as they are at the director's discretion and the director should have the freedom to decide on the last night of auditions how or whether to use the last night that is allotted on the Master Calendar. Only the regular audition dates should be published. PLEASE DO NOT



INCLUDE CALLBACKS ON THE INFORMATION SHEETS THAT YOU SUBMIT TO THE MEDIA DIRECTOR.

Additionally, ALL AUDITION NOTICES SHOULD BE SENT OUT / PUBLISHED WITH THE PRODUCTION DATES AND TIMES SUPPLIED BY THE EXECUTIVE COMMITTEE / EXECUTIVE DIRECTOR. These dates and times will be the ones printed on our season brochure, and will also be what the organization sends to all of our publicity outlets (papers, website, social media sites, email newsletters, etc.).

**YOU MAY NOT CHANGE YOUR AUDITION DATES.**

### ❑ Complete Publicity Photos and Required Publicity Information.

Your general publicity photos and information sheet are due to the Media Director according to the calendar provided at the producer / director meeting. Your information sheet should be sent via email in a Microsoft Word file (preferably). Production photos should be in digital (electronic) format ONLY. Send your digital photos via email to the Media Director along with an information sheet. Please see below for specific guidelines regarding the INFORMATION SHEET and PHOTOS.

#### ❖ PUBLICITY INFORMATION SHEET GUIDELINES

Please prepare a clean, legible copy, without unusual formatting (such as Word tables or cut and paste from Excel) of the required information and send it along with electronic copies of your photos via email to the Media Director.

The following information must be included; this is what the Media Director will need for PRESS RELEASES:

- Name of the Production
- Produced by Special Arrangement with which Royalty House (or author)
- Each Cast Member's Name and the Character they portray (please be sure to submit the correct spelling of each name).
- Each Main Staff/Crew Member's Name and their function (please be sure to submit the correct spelling of each name).
- Performance Dates & Times (Don't forget to mention matinees!)
- Plot Summary AND any other promotional information you want to include.

#### ❖ PUBLICITY PHOTOGRAPH GUIDELINES

Publicity photos are taken EARLY in the rehearsal period and submitted to the Media Director by the deadline given to you at the Annual Producer/Director meeting. Make the publicity photos interesting. A photo of a single character with props or costume is more attractive than a shot with actors just standing around.



### Photo Specifications:

- Invitations are sent to several reviewers, so you must submit 5-6 photos
- Photos DO NOT have to be in black and white; in fact, color is preferred.
- DIGITAL PHOTOS ARE REQUIRED, and should be submitted via email to the Media Director. You must include an explanation of each picture in the email like the example below:

*SHOW NAME Pic # 1 - L-R  
James Smith (Narrator), Jennifer Jones (Mrs. Doe)*

- Please include the name of the photographer, if possible.
- The Producer should keep digital copies in case the media requests them at a later date.
- Try to send a VARIETY of pictures. Publications do not like to use the same picture another publication has used. If possible they will publish more than one photo if the Media Director can send them a variety.
- The Producer of the show should keep all digital copies for uploading to CPT Digital Archive at the end of the show.

The information sheet you include with your photos should include an explanation of who is in the photo (actor name) and the role they are playing (character name). Photo explanations should cover from LEFT to RIGHT when naming actors and their roles. **Your photos need to be JPG files; the higher the resolution, the better.** Send the photos via email. DO NOT reduce the size of your photos (under 800 KB). The photos you send will often need to be resized because they are sent to a variety of promotional sources, all with specific requirements. When you send very small photos (800 KB) or less, they become grainy and unusable; therefore, leave the photos as shot and send multiple emails if necessary.

### ❖ GRAPHICS FOR YOUR SHOW

On the Production Portal there are graphics for your show. <https://conejo players.org/show-graphics/>

### ❖ CONTACTING THE PRESS

Please know that numerous press releases are sent out for every production. It is entirely up to a particular publication what information – if any – will be printed, and what you submit will determine how much space will be devoted to the piece, and where in the publication the piece will appear, etc. The Conejo Players Theatre has no control over publishing the material.

**PRODUCERS OR MEMBERS OF THE PRODUCTION STAFF SHOULD  
NEVER CONTACT THE STAFF OF ANY PRESS PUBLICATION DIRECTLY;  
THIS IS THE JOB OF THE MEDIA DIRECTOR.**



Every local media is sent an invitation and encouraged to attend and review our productions. However, we cannot guarantee their attendance or that a review will be written. Producers may inform the Media Director about any interesting or newsworthy item pertaining to the production, cast member, or member of the production team.

**Please feel free to send ideas for general interest stories or completed articles to the Media Director at any time;** stories and story ideas are welcome, but not guaranteed to run. If you have photos or any special information to include in email newsletters or social media, please contact the Media Director.

### ❖ SOCIAL MEDIA INFORMATION & GUIDELINES

Conejo Players currently maintains social media accounts with Facebook, and Instagram. These accounts are also integrated into the theatre's website, email newsletters, and mobile app.

The Media Director will create individual Facebook event pages for auditions and performances, which are linked to the main Conejo Players Facebook page. The Directors and Producers for each show will be added as administrators to these pages if they so desire and will be allowed (and encouraged!) to post frequent updates, photos, etc. to their production's pages. **PLEASE ENSURE THAT YOUR CAST AND STAFF DO NOT CREATE THEIR OWN EVENTS;** encourage them to share the official events as created by the Media Director. Questions and suggestions (including Twitter suggestions / tweet requests / video ideas) should be emailed to the Media Director directly.

PRIVATE / CLOSED Facebook Groups can be an effective way to facilitate communication with and between cast and staff members, and can also be a good "bonding tool" for the group. Conejo Players does not create or maintain this type of group, but does encourage Directors and Producers to set them up themselves, should they so desire. But keep in mind, your cast and staff/crew should be encouraged to post positive feedback publicly about their experiences, outside of any closed "cast/staff/crew" Facebook groups as well. This type of POSITIVE social media can really help a show's publicity.



## VI. Pre-Production

### Consult Master Calendar

The theatre has limited space and time, and some productions will need to schedule outside rehearsal space. Productions MAY NOT assume that they “have” the theatre, and they do not have access to the theatre unless the master calendar states that they have been scheduled. Page 49 provides more information about outside rehearsal space.

### Provide Audition / Publicity Information by Prescribed Deadlines.

At the Producer / Director meeting, you will be apprised of the dates necessary for publicity submissions. The director may note these dates, but it is the producer’s responsibility to ensure that the required data is submitted to the Media Director in a timely manner. You may contact the Media Director to verify the deadlines you will have to meet. Please note that all publications are to be contacted only by the Media Director. However, feel free to follow up with the Media Director if you have questions, concerns, or ideas for specialized publicity.

Please see the section entitled, “Publicizing the Show,” for more information.

### Discuss any special publicity "hooks" with the team and communicate to the Media Director.

Please see the section entitled, “Publicizing the Show,” for more information.

### IF DESIRED: Obtain Copy of Contract from Executive Producer.

The producer may obtain a copy of the production contract from the Executive Producer, should he/she wish. However, please be advised that the Executive Producer is in charge of all contract negotiations and also for ensuring that The Conejo Players complies with the stipulations of the contract.

The production contract contains the licensing agency’s requirements regarding the display of the show title, name(s) of the author(s), and any other required display information. It includes information required to be printed on programs, advertisements, publicity notices, etc. WE MUST COMPLY WITH THESE REQUIREMENTS. The billing requirements will be addressed by the Executive Producer, Media Director and the Board-appointed Graphic Designer; you will not need to include billing in the sections of the program for which you will be responsible. The contract will also contain royalty information needed for the budget; however, this information has already been accounted for by the Executive Producer in planning the season’s production budgets.



**ALL CONTRACT NEGOTIATIONS, OBTAINING OF RIGHTS, PURCHASE OF SCRIPTS, AND FINANCIAL COMMITMENTS MUST BE HANDLED ONLY BY THE EXECUTIVE PRODUCER.**

**Please contact the Executive Producer if you have any questions.**

**☐ Determine your orchestra / orchestration needs (Musicals only).**

Musical contracts also list the orchestration available. The producer must coordinate with the musical director to limit the number of musicians as best as possible. Some musicals can be performed with one or two pianos, and some with as few as 5 musicians. The 2006 Charles E. Padilla Orchestra Pit accommodates a maximum of 8 comfortably, depending on the instruments required. Each musical is different.

If a musical production wishes to use a pre-recorded orchestration in lieu of a live orchestra, contracting must be coordinated with the Executive Producer WELL in advance. Please see the RESOURCES section at the end of the manual for suggestions as to suppliers and review their websites, then contact the Executive Producer and arrange a meeting to discuss your needs.

**ALL CONTRACT NEGOTIATIONS AND FINANCIAL COMMITMENTS MUST BE HANDLED ONLY BY THE EXECUTIVE PRODUCER.**

**Please contact the Executive Producer if you have any questions.**

**☐ Complete the Production Staff.**

It is important to organize and complete a production staff as soon as possible. The director and producer should work together closely to identify which positions are needed and determine who will fill them. The producer should consult the director before making calls prematurely to fill technical and staff positions, as some directors will fill other positions prior to appointing a producer. The following list includes some positions that may be needed for a particular production:

- Assistant Director (*implies an active role in the production and staging, with artistic feedback*)
- Assistant Producer or Co-Producer
- Assistant to the Director or Rehearsal Secretary or Script Supervisor (*implies a primarily administrative role*)
- Set Designer
- Set Crew
- Set Construction Head
- Scenic Artist / Set Decorator
- Lighting Designer
- Costume Designer / Coordinator
- Property Coordinator
- Sound Designer
- Stage Manager





- Lobby Display Designer
- Photographer
- Properties Collector (during rehearsals)
- Property Runner (during the show)
- Specialty Props / Effects
- Lightboard Operator
- Follow Spot Operator(s)
- Sound Operator
- Running Crew (for performances)

For musicals, you may want to add:

- Audition Pianist
- Musical Director
- Choreographer
- Rehearsal Pianist
- Dance Captain

For all shows, it is recommended that:

- Lighting and Set Designers contact the CPT Executive Technical Director
- Props Designer meet with CPT Props Custodian
- Costumer meet with the CPT Costume Custodian
- Costumer meet with Wig Custodian

If you are producing a musical, the director, musical director, and producer should have a production meeting to discuss the production's crew needs and who among the three is best suited to contact other persons for the necessary crew positions.

The ultimate "captain" of the play is the director. It is the director's vision of the play that needs to be preserved and nurtured. For musicals, the Board suggests that the director appoint a musical director and/or choreographer, however, this sometimes is dependent on the expertise and vision of the director chosen, as sometimes directors will be in charge of more than one of these jobs.

Sources for possible crew members are varied – from past experiences to membership lists, past cast lists and programs, publicity and newsletter notices, and sign-up sheets in the lobby (especially during auditions). Certain technical people may have ideas about recruiting for other areas. Do not expect to fill all the staff positions before auditions. The time commitment is great and many people cannot make such a commitment very far in advance. Many times, positions, such as lightboard and sound operators, are not filled until a few weeks prior to opening and can be filled (with adequate training) by friends and spouses of your cast.

## **Conduct Pre-Production Meetings.**

During the pre-production period, the director should have a meeting with all members of the production team. These meetings allow designers to share their thoughts with each other and



coordinate them with the director. These meetings also allow the producer to distribute additional materials and more closely determine what tasks remain undone.

The Executive Committee requires that all set designs impinging on the regular use of the house / auditorium be reviewed with them prior to finalizing the set design.

Arrangements for meetings at the theatre must be cleared on the Master Calendar to avoid conflicts with other scheduled events at the theatre. The staff for any concurrent productions must be informed and invited to production staff meetings to further facilitate coordination and communication between the production teams.

**YOU MAY NOT ASSUME YOU HAVE THE RIGHT TO BE IN THE GREEN ROOM, COSTUME OR SHOP AREA IF ANOTHER PRODUCTION IS IN REHEARSAL. YOU MUST CLEAR ANY SUCH MEETINGS FIRST.**

### **Obtain Necessary Production Materials from Executive Producer.**

Production materials need to be requested and are generally obtained before casting. Materials for PLAYS must be ordered well in advance; please coordinate with the Executive Producer regarding script quantities. Materials from MUSICAL licensing agencies are generally sent out to arrive 8 weeks prior to opening night. You will have to improvise with sides if auditions are more than 8 weeks before opening night. NYC and LA playhouses base this on a traditional six-week rehearsal period. More time for the materials will add more dollars to your budget at a minimum monthly fee rate, generally \$400 or more.

Designers must become familiar with the show in order to communicate with the director and other staff members. Communicate with the Executive Producer as soon as possible regarding production materials. Single copies of scripts for reading purposes are generally available from the Executive Producer or at local theatre bookshops. Multiple script requests are requested through the Executive Producer only. Please take it upon yourself to remind the Executive Producer of any production materials needed, the amount of scripts needed, and how soon they are needed.

Musicals require additional materials other than the scripts; these will also be ordered by the Executive Producer. The musical director and director need a perusal piano/conductor score as soon as feasible; please ask the Executive Producer for particulars. A chorus/vocal book may also be desirable (since they often conflict with the piano score and script). Perusal copies must be viewed and returned to the Executive Producer within one week.

### **Obtain Keys and Codes from the Theatre Key Master.**

It is the responsibility of the producer to ensure theatre access, so s/he must contact the Theatre Key Master prior to the first day of auditions to arrange the procurement of keys (as necessary) for the producer and director. Two keys will be issued to plays and three keys to musicals. Any additional keys required will need to be discussed with the Theatre Key Master and issued on an as-needed basis.



When you meet with the Theatre Key Master, you will also be given an alarm code for theatre access. If you are not familiar with the alarm system, turning on the rehearsal lights, or closing of the theatre, ask the Theatre Key Master to instruct you on all the proper procedures. During rehearsals, the last staff member to leave is responsible for the proper locking of the theatre. During performances, lockup becomes the responsibility of the stage manager.

Access to the box office, snack bar and lobby storage are not given to producers. If there is a need to enter these areas, contact a Board member.

### **Air Conditioning/Heater**

The air conditioning and heating is pre-programmed, and productions may only request a change from the Executive Producer or the Facilities Director.

### **Keep Board of Directors Apprised.**

The Board needs to be informed of any aspect of a production that may impact or alter the normal routine operation of the theatre.



## VII. Auditions

### Get Audition Notices Out.

The director is primarily responsible for putting together the casting requirements for the show and getting it to the producer ASAP. The producer must compile the audition notice and send it to the Media Director. Please see the section entitled “Publicizing the Show,” for more specific information.

### Prepare Audition Forms.

Templates for audition forms are available in the toolkit, on the Production Portal, and also by emailing the Executive Producer. You may also use your own form, but please include the Conejo Players logo and your show's title treatment.

The following language **MUST** be present on all audition forms:

*If cast, participants will be asked to present valid ID and adult participants will be searched against the California Sex Offender Public Website ([meganslaw.ca.gov](http://meganslaw.ca.gov)).*

Some producers may wish to use a more technological system for auditions, including Excel spreadsheets, Airtable, or other platforms. The theatre encourages you to be organized however works best for you and your team.

### Define the Audition Process.

The director will usually have a specific audition process with which he or she is comfortable. Certain materials may be necessary (audition forms, index cards), and certain processes may be required. Just ask your director what he or she prefers; there are templates and samples available on the Production Portal section of the Conejo Players website.

If casting the show cannot be completed, then you may have to reopen auditions, call people, or ask the Executive Committee for assistance.

Please note that while anyone can audition, any member of The Conejo Players has the right to view auditions; we cannot offer “closed auditions” without the express permission of the Executive Committee.

### Plan Auditions and Organize Audition Staff.

The audition process requires a number of people to ensure that all goes well. There must be a person in the lobby at all times to greet the auditioners, help them complete audition forms, and try to answer any questions that may arise. Other people required might include someone to distribute scripts or sides, someone to photograph the auditioners, someone to assist the



director at the table, someone to bring the audition forms from the lobby to the director, and possibly an audition pianist.

Discuss the auditions with all members of the production staff to determine any additional requirements. You will also want to work together to determine the best “plan of action” - whether to sing first or read first, etc.

### **Make sure all materials are legible and professional.**

As you prepare your audition sides, forms, and any other materials to be distributed, please take extra care to ensure that the print is large and legible, and everything is presented in a professional manner befitting The Conejo Players. Small print and illegible sides not only look bad, but also auditioners cannot be seen in their best light if they have to struggle to read their lines.

### **Set Up Your Auditions –Information, Tables, Refreshments, etc.**

The producer and audition staff should arrive at the theatre at least one hour prior to auditions to set up the lobby and materials for the audition. A table is needed for the audition forms, clipboards, cards, sign-in sheets, stapler, pens, etc., which are kept in the lobby storage areas. Please make a point of checking several days ahead of time to be sure all of the materials you will need are available and accessible at the theatre. You may contact the Executive Producer if you have questions.

Be sure that a rehearsal schedule is posted in multiple locations for easy review by potential auditioners; a free-standing board is available for the posting of the rehearsal schedule, cast/character descriptions, special instructions, etc. The front door can also be used as an area to post information. Be sure to clean up all posted materials after callback night.

Make sure one of your audition staff takes a photo (using a cell phone is an easy way) of each auditioner, holding the white board with the number printed that matches their audition form number.

### **Give the “Audition Speech.”**

When the director is ready to begin, the producer will call all those auditioning into the auditorium. This “audition speech” serves to introduce the production staff members present, define the audition process, give some general rules about the theatre, and answer any questions. Please be patient when explaining the theatre rules. The sample below is merely a suggestion regarding information to be included in the introduction:

**Welcome. I am \_\_\_\_\_, [and introduce staff – including audition staff in lobby]**

- The Conejo Players Theatre is a non-profit, non-equity community theatre – no one gets paid.



- We are staffed exclusively by volunteers – actors, crew, Board of Directors, members, etc.
- Anyone can become a member. Complete the card in the lobby and pay \$1.00. This entitles you to lifetime membership as long as you keep us apprised of any changes in your address. Once completed, you can leave your application and membership fee with the producer.
- Auditioners will automatically be placed on our regular mailing list.
- Emergency exits are located to the left and right of the stage as well as the lobby doors through which you entered.

**How the Audition Process Works:**

- We try our best to read people in the order in which they arrived.
- When your name is called, you will sing or pick up a side from which to read a scene from a production assistant.
- If there are any pre-cast roles, they need to be mentioned at this time to all auditioners.

**Leaving:**

- After the reading, please give the side back to the audition staff.
- After your first reading, you can stay – we may re-read you again – but no guarantees.
- If you can't stay, let the audition staff know that you are leaving.
- If you know you must leave at a certain time, please inform a member of the audition staff.

**Returning:**

- You may return on future nights of auditions, however, there is no guarantee you will be re-read. We will read new people first.
- Sign-in is located at the table in the lobby. Advise a member of the audition staff if you are a returning auditioner.

**Callbacks:**

- If you are being asked to a callback, you will be notified by phone or email on either the last night of auditions or soon thereafter. Be sure we can read your writing on your audition form.

**Throughout the night:**

- Please do not come to the director's table. If you need to get a message to the director, tell a member of the audition staff and your message will be delivered.
- Please do not sit in the row with the director's table. There is constant movement in and out of that row.



- Please do not approach the area where the director is working unless specifically called.
- If you must leave early, inform one of the assistants in the lobby. We will forward any messages to the director and casting team at the table.
- No food or drink in the auditorium with the exception of screw-top plastic water bottles, drinks with lids, and closed reusable water bottles.
- Please keep your feet off the seats in front of you, and if you are sitting in the front row, keep your feet off the front of the stage.
- No smoking anywhere inside the theatre complex.
- Keep very quiet in the auditorium and in the lobby – respect your fellow actors.
- Keep within earshot – listen for your name if you have an upcoming scene to read.

**Production Information:**

- Read everything posted in the lobby, including the rehearsal and production calendar.
- Make sure that we have your preferred phone number and email address, and that they are legible.
- Make sure you have listed all conflicts.
- Most productions do not cast understudies, so there can be no performance conflicts unless otherwise instructed by the Director.

Introduce production staff, including audition staff working in the lobby, handing out script sides, etc.

**SUGGESTION:** You may want to request that auditioners not post callback or casting information to social media sites such as Facebook until they have received an "all-clear" from the production team; we leave this up to the productions to decide. Some discussion can mean good advance publicity, but there is also the possibility for negative publicity. In either case, you should try to keep an eye on what "buzz" is happening on social media sites during the audition process. But remember, we cannot control or mandate what people share with their social media contacts.

Ask if there are any questions – then – turn it over to the director to discuss the characters, what they expect, etc.



Remember to give auditioners adequate break time to review materials, use the restroom, and get a drink of water, etc.

**☐ Youth Auditions – please remember that we hold open auditions. Parents and guardians are welcome to sit in the auditorium and watch the audition process.**

**☐ Prepare for Callbacks.**

After the open auditions, the director may want to call back some of the auditioners. Be sure you have correct phone numbers and/or email addresses on the audition forms and the sign-in sheet. Be sure each person present acknowledges they will – or will not – attend the callback. Be specific about the time they are to arrive and any special preparation required if different from the open auditions.

The producer and staff are responsible for informing people of their callback on or before the callback date. Many people work during the day and may not have received a message on an answering machine. If you leave a message, ask them to call either the producer or the director, otherwise you expect to see them at the predetermined time at the callback. **DO NOT GIVE OUT THE THEATRE NUMBER AS A RETURN CALL OPTION.** Try to speak to the auditioner in person. The producer must coordinate with the director as to who will and will not attend callbacks.

**☐ Forward Auditioner Information to the Mailing List Coordinator.**

The producer saves the audition forms completed during the audition period and forwards this information to the coordinator of the theatre mailing list (currently, the Vice President). These people will be informed of future auditions and performance dates. Simply photocopying the face sheet of all the audition forms is sufficient.





## VIII. Show Production

- ❑ **Gather all information required for the INTERIOR of the Program.**
  
- ❑ **4 WEEKS BEFORE OPENING: Deliver information for the INTERIOR of the Program to the Graphic Designer.**

### ❖ PROGRAM DESIGN AND CREATION GUIDELINES.

The Conejo Players Graphic Designer will produce the final programs for each production. The producer is responsible for gathering all information and submitting it to the Graphic Designer A MINIMUM OF 4 WEEKS PRIOR TO OPENING.

We print a 4-page program to be passed out during the performances. This program consists of actors' names and roles, production staff and crew names, and a note from the director. The graphic designer also creates a full program, with all bios and headshots of actors, that can be accessed by the audience using a QR code that should be posted in the lobby. (The QR code is also printed on the front of the printed program.)

This process follows a rigorous schedule, so it is never too early to start on the preparation of the program! All INTERIOR materials must be provided to the Graphic Designer at least 4 weeks prior to opening. Templates are provided in the Toolkit.

#### CONEJO PLAYERS GRAPHIC DESIGNER:

**John Eslick**  
**slickartwork@yahoo.com**  
**(805) 407-7495**

Producers and directors may submit concept ideas to the Graphic Designer if desired; please be sure to do so well in advance of your deadline. The Graphic Designer will lay everything out and submit to the proofreader approved by the Board; the production team does not need to worry about this part of the process. Edits should be sent directly to the Graphic Designer.

Once the program is submitted to the printer, no changes can be made without incurring a fee. Should this become necessary, the producer must obtain approval from the Graphic Designer, Treasurer, and all members of the Executive Committee. Fees will be billed against the show's budget.

The producer should make every effort to give credit to all who have contributed to the production, no matter how great or small their contribution. Any volunteers added after the program has gone to print must be credited on the production's digital lobby board, with notification to the Executive Producer.



The program lists the cast and production staff, contains biographies of the players and production team, lists any special acknowledgements or thanks, and may contain background on the show, a note from the director, etc. Cover artwork (front and back) will be provided by the Executive Producer / Graphic Designer.

THE PRODUCER OF EACH SHOW IS RESPONSIBLE FOR DOUBLE-CHECKING THE SPELLING OF NAMES FOR ALL SHOW CAST/CREW/VOLUNTEERS.

**A template for submissions is located on the Production Portal, in Word format. Please use this template or format when submitting.** Feel free to add other information if it is pertinent to the show or necessary for the program. DO NOT split the information among multiple files, emails, etc. The producer is responsible for putting together a concise, usable package for the Graphic Designer.

The producer MUST EDIT ALL BIOS before they are submitted. Please keep the following rules in mind:

- Show Titles should be italicized - NOT in quotes, NOT all caps.
- All bios should be in third person.
- Bios should be 75-100 words, depending on the size of the show.
- Bios may be shortened for space as needed, by the Graphic Designer.
- All headshots are to be forwarded to the Graphic Designer, with EACH PHOTO LABELED WITH THE ACTOR'S NAME

Here is a SAMPLE bio for reference:

**Dick Johnson** (*Lighting Designer*) has directed *A Thousand Clowns*, *The Amorous Flea*, *How to Succeed in Business...*, *Peter Pan*, *Kiss Me Kate*, *Carousel*, and many others. He designed the sets for many of his own productions as well as *Kismet*, *Brigadoon*, and most recently *Annie*. Dick is the former Executive Director of the Conejo Players, Vice Chairman of the Alliance for the Arts, and served as Arts Commissioner for the city of Thousand Oaks.

**YOU MAY NOT PROMISE OR SELL AD SPACE IN THE PROGRAM WITHOUT PRIOR APPROVAL OF EITHER THE MEDIA DIRECTOR, THE EXECUTIVE PRODUCER, OR THE GRAPHIC DESIGNER**

## TIMELINE

- 4 weeks before opening, all information must be submitted to the Graphic Designer.
- 2 weeks before opening, the order will be placed with the printer.

**Under no circumstances should any Production Staff Member contact the printer directly regarding the production programs.**



These guidelines must be followed for all productions. Questions may be directed to the Graphic Designer, Executive Producer, or Media Director.

### ❖ LOBBY DOOR GUIDELINES DURING REHEARSALS

Leaving the front doors to the theatre unmanned and unlocked during rehearsals invites the possibility that strangers may enter the building without your awareness. Please **KEEP THE FRONT LOBBY DOORS CLOSED** during rehearsals. Once the theatre has been opened for the rehearsal, ensure that the main lobby doors are closed and locked and open the auditorium doors near the stage for all cast and staff. Please be sure that everyone uses the side auditorium doors facing the North parking lot.

### □ **Make Sure Everyone Knows the Parking Rules - Distribute**

All volunteers working on an active production should park on the perimeter of the North parking lot during performances (areas highlighted below).

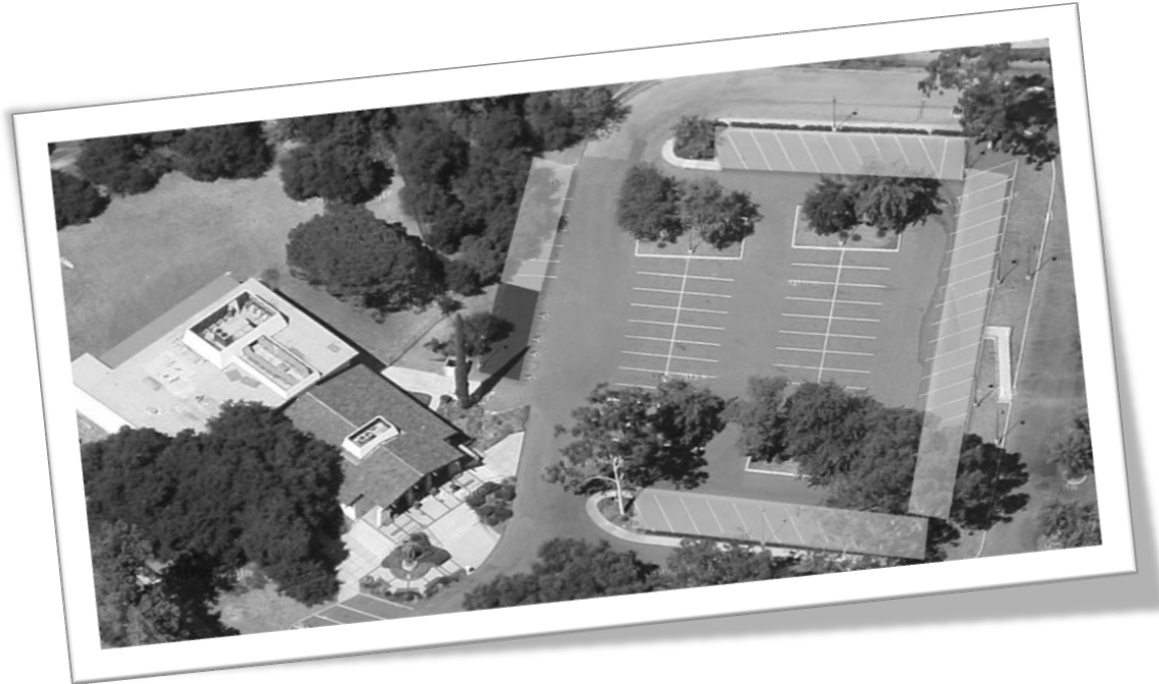
ADDITIONALLY - the first few highlighted spaces are reserved for disabled persons with a valid placard, and should remain available to PATRONS during performances whenever possible. If you are a cast, crew or staff member with a valid placard, and if you are able to use a standard parking place in order to reserve spaces for our patrons, it would be appreciated. In that instance, please feel free to take any close parking space. The driveway is a pedestrian access to the theatre and the trash dumpster. Please limit parking in the driveway to loading and unloading. CPT is not responsible for any damage to personal automobiles.

The parking lot is owned and controlled by the City of Thousand Oaks. Conejo Players and the City of Thousand Oaks are not responsible for any damage to personal vehicles (for example: Acts of God).

A flyer for distribution to the cast, crew and staff is provided in the Toolkit.

The Thousand Oaks Police Department is responsible for enforcing all parking regulations. There is no overnight (1am-5am) parking.





## □ Determine Outside Rehearsal Space Needs

The Conejo Players Theatre is a very busy facility. The Master Calendar delineates which production(s) or event(s) have access to the venue for every day of the year. Should a production need to rent outside space, the producer must make the necessary arrangements (suggestions are listed in the RESOURCES section of this manual).

If money is needed for rental, a budget modification will need to be presented to the board in accordance with the BUDGET MODIFICATION GUIDELINES outlined in this manual.

If your production requires rehearsal space outside the theatre, there are several options.

University Village in Thousand Oaks has made an agreement with us for free rehearsal space in their community room. The caveat is that their residents are welcome to come watch the rehearsals if they wish. Names of every single participant must be provided to the Executive Producer so UV's front gate staff are aware of who is on their campus. Your rehearsals there must end by 9:45, as their doors automatically lock at 10:00pm. If you need to use this space, please contact the Executive Producer to make the arrangements.

We also have arrangements with both branches of the Thousand Oaks Public Library to use their conference rooms for free during business hours: the main one on Janss Road as well as the Newbury Park Branch on Borchard Road. We have similar arrangements with The Conejo Recreation and Park District on Hillcrest Drive; however, there are fees involved and you will need to make sure your budget is modified to account for them. The complete addresses follow this paragraph.



~~The Theatre automatically renews insurance riders with those sites annually in July, and the riders will be on file with them.~~ If it is necessary to use another site for which insurance is required, then please complete the form “Outside Facility Rental: Additional Insured Questionnaire”, located in the toolkit at the end of this manual (and on the Production Portal). Send the completed form to the Business Director at least two weeks prior to using the site. If you have any other insurance requirement issues or concerns, please contact the Business Director at least two weeks in advance. The pre-insured facilities are below:

University Village Thousand Oaks  
3415 Campus Drive  
Thousand Oaks, CA 91360

City of Thousand Oaks, Library Service (covers both branches)  
1401 E Janss Road  
Thousand Oaks, CA 91360  
(805) 449-2660

Conejo Recreation and Park District  
403 West Hillcrest Drive  
Thousand Oaks, CA 91360  
Phone: (805) 381-2747

Protégé Performing Arts  
1145 Lindero Canyon Road  
Westlake Village, CA 91362  
(818) 532-7700

## **Distribute Production Forms to Cast and Crew.**

The first rehearsal for a production is usually a read-through of the script. This provides the producer the time to give information and materials to the cast about the production and what is expected of them. Members of the production staff should be present at the read-through as well. At a minimum, the following forms should be distributed at the first read-through:



- Hold harmless agreements/Photo Release/Code of Conduct/Sexual Harassment Policy (Executive Producer will provide the Producer with a **digital link** – Producer emails to all cast, staff, and crew)
- Emergency Form (see toolkit)
- Parent/Guardian Consent for Participation of a Minor (Executive Producer will provide **digital link**)
- Cast list (as available)
- Rehearsal schedule
- Program bio info / form (see toolkit)
- Collect a list of social handles for those who wish to provide (Facebook & Instagram)
- Script sign-out forms (if using rented scripts - see toolkit)
- Conejo Players Membership forms (see toolkit)

The Producer is responsible for:

- Ensuring that each actor's ID matches the name on their audition form
- Checking names of adult participants against the Megan's Law website

#### **REQUIRED DOCUMENTS:**

**Hold Harmless Agreements (with photo release, code of conduct, and sexual harassment policy)** are to be filled out digitally by all participants, including the director, the entire staff and crew, and musicians. Parents must sign for minors.

**Parent/Guardian Consent for Participation of a Minor** must be filled out digitally for all participants under the age of 18 at the start of work on the show, and must be completed by the minor's parent or guardian. **THE PRODUCER MUST ALSO BE FAMILIAR WITH THE INFORMATION ON THIS FORM.** It details the responsibilities of the parent as well as those of the production staff when a minor is participating. Please see the section below entitled, "PARTICIPATION OF MINORS - CPT GUIDELINES." (Executive Producer will provide Producer with a digital link.)

#### **OPTIONAL DOCUMENTS:**

**Program bio forms** are distributed to the cast and returned to the producer ASAP. Everyone – cast, crew & staff – should get these forms.

**Script sign-out forms** – You may choose to use this form and require a \$25–\$50 deposit from each actor when using rental materials. A deposit may also be required from each musician as well for their book or books. This prevents scores from disappearing. A postdated check is an acceptable form of deposit. These deposits must be returned when the material is returned to the producer or music director. The theatre is charged a substantial fee for lost or unreturned material. This charge is the responsibility of the actor or orchestra member if the item is lost or not returned. Fees paid by the theatre will be charged against the show's budget. The producer can number the material with a light



pencil on the front inside cover. RENTAL MATERIALS MAY ONLY BE MARKED IN PENCIL – no highlighters, pens, etc. Any script markings **MUST** be erased prior to returning your materials to the Executive Producer. The Executive Producer **WILL NOT** erase your scripts for you, and again – your budget will be charged for marked scripts as well.

The **cast list** includes names of all of the cast, crew and staff, role or job in the production, contact numbers, and email addresses.

A **rehearsal schedule** should be prepared by the director as soon as possible to help minimize any communication problems concerning who is required at each rehearsal. This schedule should also take into account the conflicts listed on the actors' audition sheets. Cast members should not be required at rehearsals when they are not needed.

## □ Familiarize yourself with guidelines for participation of minors.

### ❖ PARTICIPATION OF MINORS - CPT GUIDELINES

When producing a show involving minors under the age of 18, the following guidelines **MUST BE FOLLOWED**:

- ALL MINOR PARTICIPANTS (anyone under the age of 18 at the start of work on the show) must have a consent form signed by a parent / guardian at the start of their participation with the show. **THERE ARE NO EXCEPTIONS.**
- Whenever minor participants are engaged **IN ANY WAY**, it is imperative that the producer look at the IDs for all participants over the age of 18 and that the Producer searches ALL adult participants against the California Sex Offender Public Website ([meganslaw.ca.gov](http://meganslaw.ca.gov)).
- The Conejo Players Theatre, Inc. provides **NO CHILD CARE**. It is the parents' or guardians' responsibility to ensure that the participant is picked up in a timely manner from any rehearsals or performances to which he or she is called.
- At least one (1) dedicated adult must be available to supervise children at all rehearsals and performances.
- All minors must be signed in and out by their parent or guardian at each and every rehearsal.
- **Parents or guardians are always welcome to stay for the duration of any rehearsal.** Due to space limitations backstage, however, not all participants' parents or guardians will be able to be present for every performance.
- The Producer will ensure that an adult is present to supervise all minor participants during performances.
- Upon request to the show's Producer, parents or guardians have the right to meet any adults who will be responsible for the supervision of minors.
- A cast and staff list should be made available to parents/guardians, should they wish to familiarize themselves with the other participants of this production. Any concerns should be discussed privately with the show's Producer.



- In instances with minor participants who do not drive, an adult staff member will wait until all minors are picked up.
- Staff is not responsible for driving minors home or arranging transportation. Staff members should never drive a child home unless they have express permission of parents, and then it is **AT THEIR OWN RISK**. If nobody arrives to pick up the minor, the staff should keep trying to contact the parents, guardians, or whoever is supposed to pick up the minor participant.
- It is ultimately the parents' or guardians' responsibility to ensure the safety of their child.

Please remember that **PARENT OR GUARDIAN VOLUNTEERS NEED INSTRUCTIONS!** If you have parent or guardian volunteers supervising children during rehearsals or performances, the producer must empower them to give directions to the minors, and the minors should know who the parent volunteers are. The volunteers should also be well-versed in what the minors need to do, where they should - and should not - be, and what is expected of both them and the minor participants.

### **Follow the Theatre Opening and Closing Checklists.**

The **THEATRE OPENING** and **CLOSING CHECKLISTS** are below; most questions may be directed to the Executive Producer, but technical issues should be directed to the Executive Technical Director. Physical facility issues (alarms, auditorium lighting, building maintenance or plumbing issues) should be directed to the Facilities Director.

## ❖ **THEATRE OPENING & CLOSING CHECKLISTS**

### **OPENING CHECKLIST DURING REHEARSALS AND PERFORMANCES**

- Turn off alarm
- Turn on theatre lights (by alarm)

### **CLOSING CHECKLIST DURING REHEARSALS AND PERFORMANCES**

- Turn off **EVERYTHING THAT WAS USED** backstage, paying careful attention to the coffee pots and space heaters
- Check any plug-in work lights that were set up backstage and ensure they are off
- Empty backstage garbage cans and place in dumpster
- Clean auditorium of all mess left behind
- Shut off dressing room makeup lights
- Check all doors backstage, including, but not limited to: all doors in the expansion, side door off downstage right, four double doors in auditorium, and lobby doors
- Check skylights above the stage and above the shop; make sure they are all closed
- Turn off all switches on stage manager's podium
- Turn off prop cabinet lights
- If using the orchestra pit, turn off everything, including lights in the pit
- LEAVE ON** worklights





- Turn off all fans and heaters
- Check to see all cast and crew are out of the theatre
- Call out loudly “Is anyone here?” before closing
- Check sound table and light booth to confirm equipment is powered off and covered
- Turn off theatre lights
- Set alarm

### **Familiarize Yourself with Day-to-Day Theatre Operations.**

Please ensure the theatre is kept clean during your rehearsal period, and take out garbage if necessary. If bathroom supplies are running low, contact the person responsible for obtaining supplies for the Theatre for replenishment. Please see the contact list in this manual to determine who is responsible for maintaining the supplies and call them if you are in need of something or notice supplies are running low.

**IT IS THE PRODUCER’S RESPONSIBILITY TO MAKE SURE THAT  
THE THEATRE REMAINS CLEAN, GARBAGE IS REMOVED, ETC.,  
DURING THE COURSE OF THE REHEARSAL PROCESS.**

During those weeks when one show rehearses while another show is running, it is important to remember the stage and theatre must be readied for the next performance after the last rehearsal prior to the performance. This should be coordinated with the stage manager of the current production prior to your first rehearsal. Basically, we all need to help each other.

### **Front of House: The House Manager, Ticket Takers and Ushers.**

The task of the scheduling of House Managers, ticket-takers and ushers is the responsibility of the Executive Producer with the assistance of the House Manager and Usher Coordinators. At every annual meeting in February, the Executive Producer either enlists or re-enlists volunteers to take care of the ushers and House Managers for all productions. **This is not your responsibility.**

### **Coordinate Strike.**

On the set day on the master calendar following the closing of the current production, the set for that production is dismantled by the cast of the production(s) in rehearsal. This includes Mainstage, Special Events, and CPYT production personnel. Each member of the cast and crew takes part in this task. **PARTICIPATION IS MANDATORY FOR EVERYONE!!** Even if the cast and crew personnel can only be present for a few hours, each person’s help is invaluable.

**THE SET DESIGNER(S) AND PRODUCER(S) FOR THE INCOMING  
SHOW(S) ARE RESPONSIBLE FOR COORDINATING EVENTS ON  
STRIKE DAY IN CONJUNCTION WITH THE EXECUTIVE TECHNICAL  
DIRECTOR.**



There is plenty of work for even the largest cast on the day of strike, such as taking down the entire set, cleaning wood and other materials, general clean-up, pulling down lighting instruments, dressing room cleanup, Green Room cleanup, etc., as well as potentially beginning construction of the next show. Storage of props and costumes should be conducted under the supervision of the properties and costume coordinators.

It is a good idea to request that all personnel bring some form of tools – drills and electric screwdrivers are at a premium at strike!

The theatre has several trash bins – green for compostable waste, blue for recycling (metal, cardboard, plastic, aluminum), and a large dumpster for regular trash. Please comply with disposal regulations and if there is a question contact theatre staff or management.

**The producer is also responsible for ensuring that the show banner(s) for the next show(s) are properly set up during strike.** Please consult with the Executive Director regarding the storage location for the banners and the procedure for hanging them.

ALL PARTICIPANTS IN SET STRIKE must adhere to the SAFETY POLICY FOR SET STRIKES below.

### ❖ SAFETY POLICY FOR SET STRIKES

Conejo Players Theatre welcomes all family members to participate in set strikes. In the interest of safety, Conejo Players Theatre has some ground rules we ask all participants to follow.

1. Participants age 16 and above may participate in the actual de-construction of the set; which includes but is not limited to working on the stage floor, the orchestra pit and in the shop area.
2. Participants under 16 may work in specifically assigned areas designated by the head of set strike. This includes (but is not limited to): the costume and prop lofts, the dressing rooms, the lobby, the house, the backstage areas, and the green room area. NO ONE under 16 is allowed on the stage floor, in the orchestra pit or in the shop area during a set strike.
3. Participants aged 13 and under must be accompanied by a parent and that parent is responsible for their child's safety and conduct during set strike.
4. All participants must wear proper work clothes and closed-toed shoes during set strike.
5. Work safe, work smart, work as a team, look out for others. If you see something unsafe or if you are unsure how to do a job, talk to the strike coordinator.

Note: ONLY participants 18 years of age or over may use power tools (excludes cordless drills/screw guns). If there is any question or concern that a participant is 18, said participant may be asked to provide proof of age.



Conejo Players Theatre wants to emphasize once again that participants of all ages are welcome at set strike and we encourage families to participate. Thank you for your attention and cooperation with the rules stated above.

## □ **Coordinate Set Construction.**

The producer is responsible for working with the set designer and/or the construction head to put together the crew for set construction. If the designer is also the set construction head, there is probably no other person who knows more about the execution of the design than the designer. Regardless of who will be in charge during the construction period, the producer should make sure the person will fulfill their obligation to the production.

The main obligation of the Set Designer is to provide **construction drawings** for the production. Drawings need to indicate the location of roll drops, scrim, cyc, and sight line masking. A model is not required (but can be very helpful for visualization). At minimum, a scaled ground plan drawing can do wonders for your production. It's an important tool because this is the stage layout and will be needed by many people to coordinate the use of the stage space, shop space, lighting and sound equipment, building materials, drapery, furniture, and other scenic elements, especially when there are concurrent productions. The producer should ensure that all necessary drawings are provided by the first rehearsal, at the latest, when the construction process normally begins. The Lighting Designer will provide a light plot and instrument schedule, although these usually arrive a little later. Generally, if any changes to the plan occur afterwards, updated drawings are made. It is suggested that copies of any/all drawings be provided to the Executive Technical Director as well, in order to help facilitate the availability of needed items and to ensure coordination between concurrent shows. The Producer also checks periodically throughout the process that all elements such as designers, builders, costume construction, etc., are on track with the production calendar.

The producer should periodically announce to the cast their help is more than welcome during the days planned for construction, and s/he should enlist others to assist if the work is not being completed at a reasonable and progressive rate. Post a construction sign-in sheet so the names of the set construction crew can be captured in the program.

**All overhead rigging including tracks, pipe battens, roll drops and spot lines must be approved by the Executive Technical Director before proceeding and then after completing the job.**

The orchestra pit has only one concrete stair entry. In addition there are removable modular steps from left to the main stage to promote access from the audience directly to the stage. The modular steps require removal prior to using the stairs to the pit.



## ❖ GENERAL SHOP PROCEDURES

This area is for the construction and maintenance of sets for all shows, and as such, is always reserved for these purposes. However, it can be made available as an additional rehearsal space if coordinated with the Head of Construction working in the area at the time.

The shop has limited space and cannot be used as a general storage area for furniture or other props. Specific areas have been designated for storing furniture, costumes, lighting equipment and like items. Please see that all items including those loaned to other companies are returned to their designated areas.

It is suggested that the current show designer and/or construction head consult with the Construction Head or Executive Technical Director before the start of construction to determine if a required item in the inventory may be suitable for the current production.

Helpers should not attempt to operate power tools without proper orientation by the Construction Supervisor or Executive Technical Director.

If the scaffolding is used, it requires understanding of operation and assembly. Prior to using, prospective users will be required to read, understand, and sign safety documentation located backstage. See the Executive Technical Director or the Facility Director for additional information.

Ladders are available for all construction and strike activities. Read and understand all safety labels and instructions on the side of ladders before using. Ladder safety labels that are removed, torn, or painted over should be brought to the attention of the Executive Technical Director or the Facility Director. (Note: if a ladder is used in a production and needs to be painted, it should be replaced with a new one that is unpainted.)

**At the end of each construction day, time should be set aside to clean up the shop.** Put tools away and SWEEP the floor so the space can be used for rehearsal if necessary.

Use only rated hardware for overhead rigging. Consult with the Shop Head or Executive Technical Director if you have questions.

Inventories of soft goods, sound and lighting equipment are included in the toolkit for your use.

### ☐ **Work Out a Schedule for Concurrent Rehearsals / Performances.**

There is often a performance of a show soon after another show rehearses (be it Mainstage, Special Event or CPYT), so it is important any changes to the set, equipment, backstage setup, dressing rooms, etc., be restored exactly as found and all areas are clean. Casts should be reminded they are sharing the dressing rooms with other shows, and moving or disturbing another's wardrobe or "stuff" is not only impolite and disrespectful, but detrimental to the production.



Please communicate with all the directors and producers involved and coordinate in accordance with the Master Calendar.

**Mainstage productions need to keep in mind that the youth rehearsals run until 7:00. The mainstage rehearsal should begin no less than 30 minutes later. Please do not plan on being in the theatre before that time, unless previously arranged with the youth show's production staff.**

### ❖ THE MASTER CALENDAR

The Master Calendar is the main source of information pertaining to theatre availability for rehearsals and technical preparations for your production. Priority use of the theatre is delegated to the Mainstage production a great deal of the time. Availability of the expansion and backstage areas to work on sets, costumes, and lighting for Special Events or CPYT shows while the Mainstage production is in rehearsal **MUST** be cleared with the director and producer of that Mainstage production.

Additionally, maintenance and operation of the theatre backstage areas is under the supervision of the Executive Technical Director. Avoid any confusion for use of equipment or use of the area by coordinating your schedule with the Executive Technical Director.

**Special Event and CPYT Producers:** Please do not assume that while the Mainstage rehearses onstage, the backstage is available for use because your show is also in rehearsal. Instead, please contact the producer or director of the Mainstage production.

Productions may also be able to take advantage of weekend rehearsals, once the Mainstage is up and running. Please coordinate with all directors involved in all productions first, however. Saturdays and Sundays are often reserved for construction, but space can usually be arranged for rehearsals on these days as well. **WEEKEND REHEARSALS ARE NOT GUARANTEED, HOWEVER, AND MUST BE APPROVED BY ALL PEOPLE INVOLVED IN SET CONSTRUCTION AND PRODUCTION FOR CONCURRENT SHOWS.**

### ❖ COSTUME CONSTRUCTION AND MAINTENANCE AREA GUIDELINES

- All costume designers should plan to attend strike for BOTH the show immediately preceding your show AND after the closing of your show.**

These guidelines are designed to help regulate, and coordinate usage of the costume construction area, and the costume maintenance/dressing room/costume rack storage area. These areas fall under the supervision of the Executive Technical Director, and are managed according to the following procedures:

#### **COSTUME LOFT:**



The Costume Loft is the room above the dressing rooms on Stage Right. It is secured with a padlock with a combination that is changed by the Costume Custodian periodically during the year. The maintenance of the Costume Loft is a huge job, and ensuring that the costumes do not "walk away" has been greatly reduced by the addition of this padlock. The Costume Custodian will supply the combination to the Costume Designer at the beginning of their time at the theatre and also to the Stage Manager at the beginning of tech week of each show, in case there are emergencies. The combination is not to be shared with anyone.

### **ALTERING COSTUMES BORROWED FROM THE COSTUME LOFT:**

If an article of clothing that is borrowed from the Conejo Players Costume Loft needs to be drastically changed (cut off, distressed, shredded, or altered in a way that cannot be changed), the Costume Custodian must be consulted first.

### **COSTUME CONSTRUCTION AREA [CONSTRUCTION MODE]:**

The Costume Construction area is occupied by and is run by the Lead Costumer for the next, upcoming production. When the costume construction area is shared, the space is managed by the costume designer for the upcoming production. The Lead Costumer is granted occupation of the Costume Construction area the Monday following opening night of the current production. The only exception to the rule is a Children's Show. In those instances, occupation is granted the Monday following the last performance.

The Lead Costumer and their staff may work on constructing costumes Monday through Friday at any time, except during performances. On performance weekdays, the Lead Costumer and their staff must clear the Costume Construction area no later than 4pm (or earlier, if requested, due to urgent need). On the weekends, because of set construction and painting, workshops, or multiple shows, it is recommended that costume personnel coordinate with the other activities if they plan to be working in the theatre.

During Tech Week, the show in Tech has top priority and sole occupancy of the entire costume area.

### **EXPANDED MAINTENANCE / DRESSING ROOM AREA**

This area was created to serve multiple functions: 1) an additional workspace for costume construction or repairs; 2) a fitting room; 3) a storage area for costume racks; and 4) an expansion dressing room. Function and use will be determined by the Producers and Costumers currently involved.

### **COSTUME RACKS / COSTUME STORAGE**

Each production will have access to storage racks for their costumes and a location for storing those racks. Current productions keep costumes in the dressing rooms while the show(s) in construction mode might store racks in the main costume area and maintenance area with later shows storing in the maintenance area.



Please note that these are only basic guidelines and are subject to change due to specific needs. With the large extent of costume construction and limited space available, rack use and storage must always be done in a cooperative manner.

*Note: The main costume construction area is not a dressing room or quick-change room.*

Costumes and fabrics within that area cannot be exposed to harmful elements such as makeup, lotions, oils, powders, dyes, beverages, etc., that could stain or otherwise cause any damage. In addition, this is a dedicated, full-time construction area with no “extra” space available at any time. No Exceptions.

## **POST SHOW AND COSTUME RETURNS**

Please see the section on returning costumes in the Post Production chapter of this manual.

*For questions regarding these guidelines, please contact the Executive Technical Director or the Costume Custodian.*

## **❖ LOBBY BOARD INFORMATION.**

### **□ Take Photos for the Digital Lobby Board.**

Shortly before opening night, photographs must be taken of the cast, crew and staff for display in the lobby during the run of the show. The producer arranges for a photographer and coordinates with the director for the allocation of time for taking photos (as early as possible).

The producer must keep track of which cast or staff members have their photo taken on this night. Re-shoots and photo pickups are normally required on any production. Schedule the photos far enough in advance to allow for any retakes. Prepare the Digital Lobby Board.

The TV in the lobby is our digital lobby board. The Producer shall coordinate the images and how the board looks.

Find the template for the digital lobby board on the production portal. Use Powerpoint to make images or video to use on the lobby board. The template will give you the correct size. There is plenty of room to be creative!

Export the files and add them to a flash drive, and voila!

The Conejo Players maintains ownership of all digital media created for the lobby board. The producer should make the photographer aware of this. All digital photos and other media shall be made available to the Archivist for uploading the the CPT Archive.



## ❖ TICKET INFORMATION

- ❑ **Provide the Box Office Manager with a count of comps for cast, staff, and crew.**

COMP VOUCHERS ARE GIVEN AT THE DISCRETION OF THE PRODUCER. The Producer must check with all staff to ensure a complete list of participants, then provide the number of comp vouchers required according to the information in the table below. Requests must be made BY EMAIL directly to the Box Office Manager.

COMP VOUCHERS ARE NOT TICKETS; they are each good for one (1) ticket. Comp vouchers may only be redeemed by making a PHONE OR EMAIL RESERVATION IN ADVANCE with the Box Office. Allow 48-72 hours for confirmation. 805-495-3715 or tickets@conejoplayers.org.

MAINSTAGE ONLY	SPECIAL EVENTS AND YOUTH THEATRE	ALL PRODUCTIONS
<ul style="list-style-type: none"> <li>• 2 Comp Vouchers per participant</li> <li>• 10 Comp Vouchers for the Director</li> </ul>	<ul style="list-style-type: none"> <li>• 1 Comp Voucher per participant</li> <li>• 5 Comp Vouchers for the Director</li> </ul>	<ul style="list-style-type: none"> <li>• TO REDEEM A COMP VOUCHER: Advance reservations by email or phone are required</li> </ul>

*Opening Night Reception volunteers are entitled to one (1) comp ticket for a future performance of the show in production. Comp vouchers will be requested by the Opening Night Reception Chair or the President and may be obtained from the Box Office representative on duty.*

*House Managers are entitled to one (1) comp ticket for a future performance of the show in production. Comp vouchers may be obtained from the Box Office.*

- ❑ **Provide Ticket Information to Cast and Crew.**

Ticket Information Sheets are included in the TOOLKIT. **These should be duplicated and distributed to the cast and crew of every production.**

*NOTE:* The sheets differ between Mainstage and CPYT productions; be sure to distribute the correct sheets!

## ❖ AUTHORIZED STAFF VIEWING.

The following staff members will be allowed admittance to performances without a ticket:





- Director
- Producer
- Music Director
- Choreographer
- Costumer
- Set Designer
- Lighting Designer
- Props Designer
- Sound Designer
- Hair / Makeup Designer(s)
- Production Construction Head
- All current Board members

Please note that staff members should only attend **AS NEEDED**, and seats are not guaranteed. Staff members may not reserve seats in the auditorium, and must wait until places are called before taking an unsold seat. Any guests of a staff member must have a paid ticket. **ALL TICKETS** must be scanned at the front door.

**SEATS WILL BE HELD FOR USHERS, ON THE AISLE AND TOWARD THE BACK OF THE THEATRE ONLY.**

If any production needs to vary from the above list, the request must be emailed to all members of the Executive Committee (Executive Director, Executive Producer, Executive Technical Director and Board President). The Executive Committee will review the request and advise the production staff and Box Office of their decision.

#### ❖ **NOTE ON PERFORMANCE ETIQUETTE FOR STAFF**

It is important to note that staff should remain professional, not talk or disrupt the performance, and always present themselves in a manner that positively reflects The Conejo Players.

Seats **MAY** be held for ushers and the house manager, provided they are on the aisle or in the back row -- and once the show starts, staff members should behave in a courteous, conscientious manner. **Resist the urge to discuss or comment on “what just went wrong.”** This is live theatre; you’d be surprised how many of the glaring issues you see are completely invisible to the audience. Do what you can to make this a pleasurable, memorable experience for the patrons. When the show is running, any staff member in the audience should behave as an audience member.

#### **Confirm the Opening Night Reception (MAINSTAGE ONLY).**

**FOR MAINSTAGE PRODUCTIONS ONLY:** Coordinators of the opening night party will contact the producer approximately two weeks prior to opening. They will request the following information, and the producer should be prepared with the most accurate answers available at that time:



- Run time of each act
- Length of intermission
- Time of final curtain
- Number of people in cast and crew
- Any food allergies in the cast/crew

Other than making sure that the workshop area is as clear as possible (if the reception is to be held there), the rest of the coordination will be done by the coordinators – there is nothing more for the production staff to worry about. The coordinators may choose to hold the reception on our front porch.

### **Coordinate and Schedule Technical Rehearsals.**

Tech Week begins on the Sunday prior to opening, and the first day is normally an all-day technical rehearsal where all crew and staff members finally gather together with the actors. **Everyone needs to try to stay relaxed and calm.** The time is the director's call; in some instances, the director or stage manager may want a crew call earlier to run tech or scene changes, or the director may want actors at a specific time to run something concurrently, etc. The day is geared for a "cue-to-cue" technical run of the entire show, a break for supper and, hopefully, a run-through of the entire show. All of the technical crew should be in place for this. The evening's run-through for musical productions generally includes the orchestra but again, this is the director's call.

Some directors call for a dinner break away from the theatre. If the director wants the cast and crew to not leave the theatre, the producer may elect to organize a potluck meal by hanging up a sign-up sheet one to two weeks prior to the tech for the cast to bring a dish, drinks, or paper goods to share. It is a good gesture NOT to ask the crew to bring food, as many times they will work into the wee hours of the morning unbeknownst to the cast; this would be a nice "thank you" to them!! As always, the producer must ensure that the theatre is cleaned up afterwards, and there is to be no eating in the auditorium or on stage AT ANY TIME, FOR ANY REASON.

### **Keep Board of Directors Apprised.**

The Board needs to be informed of any aspect of a production that may impact or alter the normal routine operation of the theatre.

**It is expected that the adage "the show must go on" is followed and that any circumstances that involve possibly delaying the opening of or cancelling a show should be discussed and cleared with the Executive Committee.**



## IX. Opening Week

### Advise Cast and Crew of “non-graffiti” Policy.

Please request that cast and crew treat the ceiling, walls, doors, etc. of the theatre and the dressing rooms as they would their own home. Graffiti is unprofessional and we do not wish it to appear in any form in our theatre. Cast and Crew may frame a photo or design a poster (approximately 20”x30”) and attach it to the wall of the backstage area.

### Clean the Auditorium.

Prior to the dress rehearsal, the auditorium must be cleared of all items in the aisles, and the lobby must also be cleared. Items placed in the aisles during strike and construction must be moved or stored. This is a good task for the final day of set construction before “tech Sunday.” Remind the cast and crew there is no janitorial service until the day before opening. Each show’s personnel are responsible to keep the theatre tidy and clean, including the trash cans throughout the theatre and on the veranda.

### Clean the Expansion Area.

The expansion area should be cleared of excess construction materials, tools must be returned to their proper places, and the floor must be swept (continually!). Equipment should be stored properly all the time. This area is also used for rehearsals of the upcoming production(s), and is sometimes used to house the opening night reception. Return of all tools is the responsibility of each crew or cast member who used the tool.

### Set Up Your Lobby Display.

Make sure your digital lobby display is working properly.

### Warning Signs.

If your production has gun shots, strobe lights, or anything of the sort, you need to post a warning sign outside the box office and somewhere in the lobby so that all patrons are aware.

### Prepare a Sign-In Chart.

The producer may delegate the creation of the sign-in chart or do it themselves, but each production must have one posted by the rear (expansion) entrance. The list should include cast and crew



names. Each cast member should be assigned trash / clean-up duty on different nights. You may indicate this on your chart with an \* or however you think best. For example:

	Fri	Sat	Sun	Thu	Fri	Sat	Sun	Thu	Fri	Sat	Thu	Fri	Sat
	1/10	1/11	1/12	1/16	1/17	1/18	1/19	...	...	...	...	...	...
Smith, John	*							*					
Smith, Janet		*							*				
Smith, Jimmy			*							*			
Smith, Jeannine				*							*		
Smith, Joaquin					*							*	

### Obtain a Backstage / Artist's Entrance Supervisor.

A monitor for the backstage / artists' entrance during tech week and performances for children's shows is a requirement. Other productions may choose to do this if they wish. It is the responsibility of the producer to fill this role, as needed. The door supervisor should be given a list of all cast, crew and staff that are to be allowed backstage during a show, and should check people off as they arrive. Persons not on the list should not be admitted.

### Prepare Pre-show and Intermission music (if needed).

The Conejo Players has contracted with ASCAP (The American Society for Composers, Authors and Publishers) for the royalty-free use of copyrighted music for PRE-SHOW AND INTERMISSION ONLY (not for performance in any way).

Please utilize the search features of the ASCAP website (<http://www.ascap.com/>) to verify all music you use for pre-show or intermission. If it is not listed with ASCAP, we cannot legally use it. Please see the Frequently Asked Questions on the ASCAP agreement, included in your toolkit. If you have any questions, please contact the Executive Producer.

### Obtain a Copy of Your Pre-Show Announcements.

All shows' Pre-Show Announcements will be written by the Executive Producer and pre-recorded in advance utilizing local voice-over talent. Be sure to contact the Executive Producer to obtain a copy of these announcements to include in your show's sound cues.

Pre-Show Announcements must be played for every performance immediately before the show begins. Exceptions to this rule must be cleared through the Executive Producer. One notable exception will be the day of the announcement of the following season.



## X. Performance Period

### ❖ NOTE ON VIDEOGRAPHY

As of Season 2011, The Conejo Players has instituted a strict policy prohibiting the video or audio recording of any performance without a paid rider on the contract. Because of their extremely high cost, such riders are not normally obtained; additionally, they are not available from all licensing agencies and/or for all shows. Please discuss with the Executive Producer if necessary. If your show is from any of the following licensing agencies, a video rider WILL NOT be granted:

- MTI (Music Theatre International)
  - EXCEPTION: Dreamworks, Disney, and Disney Jr. titles *may* be able to get a video rider
- R&H (Rodgers & Hammerstein Theatricals)
- Samuel French
- Tams-Witmark
- Dramatists Play Service
- Dramatic Publishing
- Theatrical Rights Worldwide

### ❖ NOTE ON PRODUCTION REVIEWS

#### **Notify Media Director of any production reviews online or in print.**

The Conejo Players' productions are frequently reviewed by online and print publications, and we want to know when this happens! If your show receives a review, please email it to the Media Director, who will facilitate a link on the website as well as post it to the CPT Facebook/Twitter pages. And don't forget, you can post it to the show-specific Facebook page yourself!

#### **Arrange the Ordering of T-Shirts / Sweatshirts.**

It is traditional - but not required - to make shirts celebrating the show. The cost is borne entirely by the cast, crew and production staff receiving the shirts. Check with the Executive Producer for designers and/or silk-screening companies previously used.

#### **Collect and Post Reviews and Other Materials.**

The producer is responsible for collecting any reviews and articles written about the production and displaying these in the lobby at his/her discretion. It is helpful to coordinate with the Media Director as to which publications will be printing news items and when.



**□ Provide Donors with Copies of Programs.**

There are often people and businesses that have donated certain items or services contributing to the success of the production. A “Special Thanks” section in the program is the best reference for this recognition. It is a very nice gesture for producers to send each person or business whose name appears in this section a copy of the final program.



## **XI. Closing**

### **☐ Remind Cast and Crew to Remove Personal Belongings.**

Remind the cast and crew to remove all personal belongings after the final performance. There is another show which will strike the set and items may get lost or damaged if left. Please remind everyone to leave the dressing rooms clean.

### **☐ All items (costumes, props, etc.) belonging to the theatre should be left at the theatre in the same place they were left after every performance.**

The strike crew will put them away. Actors may not keep any costume or prop for which they did not pay. Consult the costumer/costume coordinator first if you wish to buy any costumes purchased for this show at 50% of purchase price. Collect Rehearsal Materials & Return to Executive Producer.

AS SOON AS POSSIBLE after your production closes, ask cast and staff members to return any rented rehearsal material. The deadline is closing night, or you will cost your production extra money. Verify each item that has been signed out is collected. Return the sign-out sheets to the actors upon receipt of materials, along with any deposits (checks or otherwise) that they have left for the materials.

Please leave any materials to be returned by the Executive Producer in the Box Office or Snack Bar after the closing performance, and be sure to let the Executive Producer know that they are there! ALL RENTAL MATERIALS must be returned in the condition they were in when you got them.

BEFORE RETURNING THE MATERIALS TO THE EXECUTIVE PRODUCER, check that all materials have been erased and no pencil marks are left showing. This is each participant's responsibility - actor, musician, crew and staff.

The Executive Producer must ship these materials back to the licensing house almost immediately, as rented materials must be received by the agency within one week of closing. Your show's budget will be charged for extra time if any rented materials are overdue.



## **XII. Post-Production**

### **Provide Executive Producer with Updated List of Participants.**

The producer should make every effort to ensure that all persons who worked on the production are listed in the program before it goes to press. However, it is a frequent occurrence that someone's name inadvertently gets left out of the program.

At the end of the production, the producer must furnish the Executive Producer with an updated or corrected program / contact sheet / list of names. It is **ESSENTIAL** that the Executive Producer is aware of **each and every person** who has worked on the production; these details are needed when evaluating membership status, as well as when appropriately determining the annual Harlequin awards.

### **Provide Vice President with Updated List of Participants, including emails.**

It is imperative that the producer provide emails of **EVERYONE** who worked on the production, including the building crew. The vice president will send a thank you note on behalf of the entire board to each cast member, crew member, and staff member.

### **Provide Executive Director with Updated List of Participants, including emails.**

The Executive Director will send a survey on behalf of the entire board to each cast member, crew member, and staff member.

### **Produce Your Final Budget and Financial Statement.**

After all receipts are submitted, the producer must balance the budget and supply a final copy to the Board. If the producer has funds remaining from cash advances received from the Treasurer, provide the refund to the Treasurer with a copy of the budget. This final report should be presented at the first scheduled Board meeting following the closing performance of the production (or as soon as possible thereafter).

Please see the section entitled, "The Budget," for detailed information.

### **Return All Costumes.**

The costume designer from the show being struck is responsible for removing all costumes from the dressing rooms **ON THE DAY OF CLOSING**. In extenuating circumstances, the costumer may arrange with the Costume Custodian and the producer(s) for the next show(s) to pick everything up at a later date. The costumer is responsible for making some sort of checklist for him- or herself, ensuring that all costume pieces are returned by the actors **THE NIGHT THE SHOW CLOSES**.





BEFORE RETURNING COSTUMES to the costume loft or any rental agencies, the costumer must wash or dry clean (as necessary) ALL costumes except overcoats, furs, and outerwear that is not worn close to the body. This includes neckties and fabric belts, sashes, and scarves, unless they are dirty in any way. They need to be dry cleaned or washed if that is the case. Dirty costumes must not be put into the costume loft, as the sweat and dirt can damage not only the dirty costumes, but other costumes stored near them.

PLEASE DO NOT RETURN COSTUMES TO THE LOFT WITHOUT THE ASSISTANCE OF THE COSTUME CUSTODIAN! When things are not organized in the loft, it is virtually impossible to find items the next time someone needs them. Costumes should be returned to the Costume Maintenance Area in a timely manner, and the Costume Custodian will work with the costumer to return all pieces back to the loft.

It is the responsibility of the producer to ensure that the costumer handles this closing / post-production procedure correctly.

### **Return All Props.**

The Props Custodian will come to strike and empty the prop cabinet. If they are not available, the property master for the incoming show and/or stage manager (or their designee) should remove all props from the prop cabinet and return them to the stairs to the prop loft or the shelf at the top of the stairs. Please do not attempt to re-stock props – the Props Custodian will take care of that.

### **Return All Keys.**

Collect all keys to the theatre and return them to the Theatre Key Master.

### **Return All Borrowed and Rented Materials.**

The producer is responsible for ensuring that all borrowed and rented materials are returned as soon as possible. These include librettos and musical scores to the Executive Producer as determined by the contract. Other items might include furniture, props, costumes, lighting and audio equipment, musical instruments, etc. Contact the appropriate person to claim these items and see to their timely return.

### **Upload Show Information to CPT Archive.**

The CPT ARCHIVE's function is to digitally preserve the history of Conejo Players. All information on the show is for posterity. The CPT Archive provides the ability to see how families and friends have grown over time and memorializes others. The show's producer shall make all efforts to secure information and upload it to the cloud. Any difficulties or challenges should be brought to the attention of the Archivist.

This material can include  
Head shots (include individuals name in filename)



Newspaper reviews (digitally or paper)  
Lobby Board slides  
Preshow announcements  
Music  
Budgets  
Incidental videos  
Promotion photos  
Promotion videos  
Backstage and candid photos during run of show  
Cast photo(s) on stage  
Newspaper articles (digitally or paper)  
Offsite activities promoting the show  
Opening night candid photos

<https://www.dropbox.com/request/yoGGQX2TMgsNqzN3wRtk>

Please email archivist after info is uploaded. For questions or difficulties please contact Archivist. For example of uploaded information see below.

NOTE that photos/videos from Facebook and other social media outlets cannot be downloaded since they are highly compressed and unusable. These downloads present very poorly due to pixilation.



## XIII. Resources

**NOTE: Some of these numbers may be obsolete.  
Please advise the Executive Producer of any dead-ends you encounter.**

### Proofreading Services

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Sarah Ely

(805) 231-8675  
sarah@dijatool.com

### Rehearsal Spaces

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Beth Dressed (3541 Old Conejo Rd, #116, NP) -  
\$12.50/hr  
CONTACT: Beth Eslick

(805) 377-3303  
bethaglasner@gmail.com

University Village Thousand Oaks  
Hillcrest Center for the Arts  
Goebel Senior Adult Center  
Thousand Oaks High School  
Thousand Oaks Library/Newbury Park Library

Contact Executive Producer  
(805) 381-2747  
(805) 381-2744  
(805) 496-6365

ON LINE

RESERVATIONS NOW  
AVAILABLE –<https://tolibrary.org>

Services/Meeting Room  
Reservation FAQ (far right)  
Supporting Documents  
provided by the Business  
Director (insurance, non-  
profit ID, etc.)

May take up to a week to  
get approved after request is  
submitted

If you have any questions or need  
help, send an email to  
[librarybookings@tolibrary.org](mailto:librarybookings@tolibrary.org) or  
call (805) 381-7353

### Reference Material, etc.

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Larry Edmunds Bookshop (6644 Hollywood Blvd,  
LA)

(323) 463-3273

### Lighting and Sound (Sales and Rentals)

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4Wall  
MusiCues (licensable music sound effects)  
SoundRangers (sound effects for purchase)

(818) 252-7481  
<http://musicues.com/>  
<http://www.soundrangers.com/>



**Rigging**

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Ver Sales	(818) 567-3000
Jack Rubin & Sons	(818) 562-5100

**Soft Goods**

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Rose Brand	(800) 360-5056
Black Sheep Enterprises	(818) 909-2299

**Pre-Recorded Orchestrations for Musicals (work with Executive Producer)**

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Aztec ShowTrax	<a href="http://www.aztecshowtrax.com/">http://www.aztecshowtrax.com/</a>
MTPit	801-883-9933

**Props and Costumes**

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Confetti Costumes and Party Supplies, Agoura	(818) 706-2559
Glendale Costumes	(818) 244-1161
Hollywood Toys and Costumes	(818) 763-6562
Theater Company, Upland	(909) 982-5736
Western Costume	(818) 760-0900
Mardi Gras Costume Shop	(480) 948-4030

**Photography**

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Mike McCauley	(805) 526-4597
Scott Quintard	qshotz0324@gmail.com

**T-Shirts, Sweatshirts, Henleys, etc.**

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Monarch Merchandising	(805) 584-2956
Custom Ink	<a href="http://www.CustomInk.com">www.CustomInk.com</a>
Choice Shirts	<a href="http://www.ChoiceShirts.com">www.ChoiceShirts.com</a>
Eastwind Screen & Embroidery	(805) 497-8803
Imaging Outfitters ( <a href="mailto:aaron@imagingoutfitters.com">aaron@imagingoutfitters.com</a> )	(866) 683-3570
Udee Mcgeoy	<a href="mailto:Createoriginaltees@gmail.com">Createoriginaltees@gmail.com</a>

**Thrift Shops**

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Coalition Thrift Store, 270 E. Main Street, Ventura	(805) 643-4411
Fibber McGee's, 1056 E. Avenida de Los Arboles,	(805) 492-0032
Goodwill, 140 W. Hillcrest Drive, Thousand Oaks	(805) 494-7250
Goodwill, 1560 Newbury Road, #5, Newbury Park	
Mad Attic, 226 Skyline Drive	(805) 497-1990
Mission Bargain Center, 125 S. Harrison Ave, Oxnard	(805) 201-4341
Penny Pinchers, 4265 Valley Fair, Simi Valley	(805) 527-0056



Salvation Army Store, 622 W Wooley Road, Oxnard	(805) 487-2074
Salvation Army Store, Newbury Park	(805) 375-6980
Salvation Army Thrift Shop, 2494 Stearns St, Simi Valley	(805) 375-6980
Salvation Army, 5924 E Los Angeles Ave # F, Simi Valley	(805) 527-1070
Salvation Army Thrift Shop, 2442 E. Las Posas Rd., Camarillo	(805) 388-9742
Super Thrift Store, 815 N Oxnard Blvd, Oxnard	(805) 988-1666
Super Thrift Store, 13422 Saticoy St, North Hollywood	(818) 785-4466

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### Photocopy Services

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Office Depot

ONLINE ONLY – ask President  
for invitation link

### Volunteers

National Charity League

Ryann Grey  
ryannmoresi@hotmail.com

Boy's Team Charity

Allyson Barton  
allysonbarton@icloud.com

Newbury Park High School theatre department

Marilyn Strange  
mstrange@conejousof.org



## **XIV. Toolkit**

This manual and the following templates / samples are available electronically on the Conejo Players PRODUCTION PORTAL, which can be accessed online at:

**<http://www.conejoplayers.org/production-portal>**

