

DIRECTOR'S WELCOME PACKET

***With instructions, contacts and guidance for
presenting a performance at Possum Hall***

**Possum Point Players
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TO THE DIRECTOR:

The PPP Artistic Committee is committed to seeing your artistic vision come to life and continuing our long tradition of theatrical excellence in this community. To facilitate your directing experience at PPP we offer this Director's Welcome Packet to provide answers to your questions and resources to contact.

PLEASE READ IT CAREFULLY

At your first opportunity, we ask that you attend an Artistic Committee meeting. Our meetings are scheduled at 6:30 pm on the first Wednesday of each month. Each month until we receive your final show report, you will be sent an E-mail inviting you to Artistic Committee meetings. Please respond to this E-mail concerning your attendance at these meetings. This will give us an opportunity to introduce ourselves and become acquainted or reacquainted and discuss any issues concerning your production that you or we may have.

As a director, you are responsible for everything that happens "behind the curtain." In other words, you are in charge of all aspects of, and personnel involved in, rehearsals and performance.

The areas of tickets, publicity, programs, house, hospitality and food service are the purview of the PPP Executive Administrator and other specific volunteers.

While you are not responsible for program, you need to be aware that the Executive Administrator and/or our publicity chair or their designees will need timely information concerning the show. Please be ready to assist in that regard.

We can help with both persons who can take charge of areas under your responsibility, we may be able to chair those areas, and we can help find crew members as well as advice on PPP resources and procedures.

This Director's Welcome Packet includes pages from the Production Job Descriptions, listing the responsibilities of all personnel under your direction. Choosing a directorial staff is your responsibility. It is highly recommended that you begin ASAP to find people to chair these areas. You may want to combine some of these positions or take on their responsibilities yourself, but they need to be covered. Contacting these people early lets you know what assistance you might need from the Artistic Committee.

At the first convenient opportunity after you have been selected to direct a show, you should meet with the Executive Administrator to discuss ordering scripts, scheduling tryouts, setting a rehearsal schedule and putting together a budget.

This may sound like heavy responsibility. It is. We take it very seriously and hope you do as well. Remember, we are here to offer you our experience, our expertise and our encouragement! Once your show has closed, we ask you to help us improve services to our directors. Please take time to reflect on your total experience and provide us with a final report. You may use the evaluation form at the back of this packet and bring it to the next Artistic Committee meeting, or E-mail it Artistic Committee chair. Thanks and.

Break a Leg!

[POSSUM POINT PLAYERS ARTISTIC COMMITTEE

OFFICE STAFF

NAME	POSITION	ADDRESS/E-MAIL	PHONE(S)
Dawn Conaway	Exec. Admin.	24025 Snug Harbor Dr, Seaford 19973 executiveadministrator@possumpointplayers.org	629-8887 (H) 856-3460 (W)
Gail Brown	Admin. Asst.	17 Bayberry St. Georgetown 19947 assistant@possumpointplayers.org	430-1709 (C)

ARTISTIC COMMITTEE – IN TRUSTEES MANUAL, Ask Executive Administrator for latest copy.

EXECUTIVE COMMITTEE – IN TRUSTEES MANUAL, Ask Executive Administrator for latest copy.

OPENING AND CLOSING THE BUILDING

The entrance door on the west side near the middle of the building, has a lockbox containing the key to that door. Contact the main office to receive lockbox code and instructions on its use. Please be sure to replace the key and spin the combination dials after each use.

ACCESS TO PRODUCTION ROOMS

The props, costume construction and costume storage rooms should be locked. The Artistic Committee member in charge of these areas should be contacted for access.

PARKING FOR PERFORMANCES

During performances, the parking lot is for the use of patrons only. The cast and crews should be instructed to use the parking lot across the street from the theatre, which belongs to the Sussex County Emergency Unit. They are not to use those spaces indicated for the EMT vehicles. We have been given permission to use this lot.

HEATING AND AIR CONDITIONING ADJUSTMENTS

The thermostats in Possum Hall are programmed with a reasonably complex programming system. Please **DO NOT** tamper with them until you have been instructed on how to **TEMPORARILY** set them for the comfort of your cast and crew. Please attempt to receive this instruction **BEFORE** the first time you need to change them. You may receive instruction from Michael Phillips (302) 265-8845 or Jim Hartzell (302)856-6166-Home, (302) 381-4898-Cell.

There are two thermostats in the theater and one each in the shop and the makeup room. The thermostats for the theater are on the back wall to the left of the double doors as you enter the theater. The one closest the door is the primary, the one to the right is the backup system which has **air conditioning only**. The thermostat for the shop is to the right as you enter from the hallway. It is to the left of, and around the corner of, the paint sink. The thermostat for the makeup room is on the left wall as you enter the room from the hall near the light booth. These are the only thermostats which are in the back part of the building and the only ones you should adjust:

SET CONSTRUCTION

Your construction personnel are welcome to use whatever PPP has available. Your set construction chairperson should be in regular contact with the Artistic Committee Set Construction person, in order to facilitate the process.

COSTUMES

When your costume designer has finalized their vision of the production they *must* contact the Artistic Committee Costume person who can assist in determining what PPP has in stock and what needs to be constructed for the production. The costume head responsibility sheet provided by the Artistic Committee Costume person will guide in this process.

There are two separate areas: 1) construction room 2) storage room:

1) The construction room is to be used by your costume designer. It contains various small notions such as gloves, bow ties, shawls, etc. It also contains supplies for construction, i.e., fabric, needles, thread, zippers, elastic, etc. Anything may be used from the construction supplies and small items collection.

2) The storage room holds all previously constructed costumes and regular clothing. It is necessary *to* obtain a key for this room. Please have *your* costume person contact the Artistic Committee Costume person for this key and discussion of the locations of various items. *Note* that any items may be used from the storage room but any dramatic alterations *to* items should be discussed with the Artistic Committee Costume person first.

There are racks located in both the construction and storage rooms on which to assemble the costumes for a show. The construction area is used for holding those costumes being used in the current production. Dressing and alterations may also be done in this location. Once items have been selected from the storage room there should be no use of that room during the production. We have a large and varied selection of items and construction materials that can fill most of your needs. Please contact the Artistic Committee Costume person with any questions or concerns.

SOUND

The speakers in the theatre are fixed, meaning that they cannot be moved. PPP has an assortment of wired microphones for your use, and one translucent wireless microphone. Your sound operator must schedule a time to be cleared by the Artistic Committee Sound person to run the equipment.

LIGHTING

PPP operating system for lighting is NSI with 23 channels. If you bring in special instruments, be sure they have the proper adaptor for use in our system. PPP has two spotlights. You must order all the gels for your production. PPP has an account at Actor's Attic to facilitate this process. Your lighting personnel must be cleared to operate our lighting equipment by the Artistic Committee Lighting person who can give you a listing of the instruments in PPP inventory.

PROPS

Once your properties master has finalized your props list, have them contact the Artistic Committee Props person who can help determine what PPP already has in stock and good locations to acquire what you still need.

MAKEUP

Once your makeup head has determined what needs the production has please, have them contact the Artistic Committee Makeup person. They can provide assistance if additional products need to be ordered.

NOTICE

BY ORDER OF THE BOARD OF TRUSTEES OF THE POSSUM POINT PLAYERS:

NO ONE UNDER THE AGE OF 18 IS ALLOWED INTO THE POSSUM POINT PLAYERS' BUILDING WITHOUT DIRECT ADULT SUPERVISION.

THIS INCLUDES ALL ACTIVITIES, INCLUDING REHEARSALS, SET CONSTRUCTION AND ANY OTHER FUNCTION.

POSSUM POINT PLAYERS

POLICY

SEXUAL HARASSMENT

Sexual harassment is a form of misconduct which is not tolerated within the offices, building or upon the grounds of Possum Point Players or at any Players' sponsored activity. Sexual harassment includes unwelcome verbal or physical sexual advances or conduct of a sexual nature, sexually explicit or derogatory statements or sexually discriminatory remarks made by someone in the work place. If you believe you are the subject of sexual harassment or are aware of an instance of sexual harassment, you should report the circumstances immediately to the President.

No one will in any way use threats, coercion, or intimidation to deter an employee, member or volunteer from reporting sexual harassment.

ADOPTED BY THE BOARD OF TRUSTEES – MAY, 2006

SAMPLE BUDGET TEMPLATES

Sample budget templates are Excel Spreadsheets and may be obtained from the Executive Administrator.

MANDATORY APPEARANCE STATEMENT ON TRYOUT SHEETS

The following statement must appear on information sheets used for tryouts:

Please be advised that if you are cast in a PPP production, you may be expected to alter your appearance by cutting, growing or dying your hair (including facial hair), as well as covering tattoos and piercings, so as to authentically represent your character and the time period in which the show takes place.

Please contact the director immediately if this presents a problem.

SCRIPT PROVISION

A director must provide a script, upon request, to his/her directorial staff.

SHOW DIRECTOR'S EVALUATION FORM

Date

Title of show

Please take a moment to reflect on your experience as director for the Possum Point Players.

Did you feel your show needs were met to the best of our ability?

Would you direct a show for the PPP again?

What changes do you suggest PPP make to improve the directing experience here?

What advice would you give to a future director at PPP?

Other comments?

POSSUM POINT PLAYERS PRODUCTION JOB DESCRIPTIONS (Also in Trustees Manual)
(Adopted April 18, 2006)
(Amended August, 2009)
(Amended, 5/2/2012)
(Amended 8/5/2015)

STAGE DIRECTOR

- A. Responsible to the Executive Committee, through the President, along with the Executive Administrator, for the entire operation of a PPP show from tryouts to the return of all set pieces, costumes, props, makeup, playbooks, scores, furniture and other production material. Throughout the show, maintains liaison with Artistic Committee.
- B. Consults with Executive Administrator and schedules theatre rehearsal dates, times and facilities needed – including area supervision of young cast members, if necessary.
- C. Consults with Executive Administrator and Treasurer to develop a show budget and presents proposed budget to Artistic Committee, prior to the first rehearsal for the show.
- D. Once Stage Director's appointment has been approved by the Artistic Committee, he or she must meet with the Artistic Committee at the next Artistic Committee meeting following approval. Receives assistance and guidance from Artistic Committee Director Selection/Reading Committee Chairperson.
- E. Selects directorial staff to include any or all of the following chairpersons: Musical Director, Choreographer, Set Construction Chairperson, Set Decorator, Set Designer, Stage Manager, Choral Director, Orchestra Director, Assistant Director, Props, Costumes, Makeup, Hair Stylist, Lighting and Sound Directors. Seeks advice of Musical Director if selecting a Choral or Orchestra Director.
- F. Coordinates audition publicity with the Executive Administrator.
- G. Schedules and conducts auditions, selects cast with the assistance of the Musical Directors and Choreographer and notifies all who audition of the results of their auditions.
- H. Meets with directorial chairpersons as soon after cast selection as feasible to provide a list of responsibilities, to discuss budget limitations, and to review available personnel and material resources. Ensures that all chairpersons will brief their personnel on safety procedures.
- I. Responsible for establishing rehearsal schedules and preparing cast for performances. Conducts pre-curtain meetings and serves as advisor to the Stage Manager during performances.
- J. Responsible for the performance of all directorial personnel and chairpersons. Determines which on-stage items are props as opposed to costumes, furniture or fixtures and, thus, the responsibility of the appropriate chairperson. Has final say on the design, composition and on-stage placement of all set pieces.
- K. Responsible for procuring responsible adult(s) for supervision of young cast members while they are offstage during rehearsals and performances and for notifying those adults of that responsibility.
- L. Reviews and approves payment of all bills for purchases or rentals in areas of responsibility pertaining to the show. Forwards approved bills to the office for payment by Treasurer.
- M. Stage Director must insure that all personnel using PPP equipment (e.g. lighting, sound, SFX, costumes, props, makeup and power tools) are qualified by the appropriate Committee Chairpersons. Committee Chairperson will qualify those assigned such responsibilities by either providing them with appropriate instruction in the security, care and use of the equipment or determining that they are already knowledgeable in that area.
- N. Responsible for ensuring clean up after all cast parties held at Possum Hall.

- O. Consults with directorial staff and prepares post production report for presentation to the Artistic Committee within the two Artistic Committee meetings following the close of the show.
- P. After show closes, arranges for return of all rented materials (scores, tapes, etc.) to publishers.
- Q. From the first technical rehearsal through the final performance, the Stage Director is responsible for who is permitted in the lighting booth and the balcony areas to the East and West of the lighting booth. As such, the Director must inform his/her cast and crew of this responsibility as often as appropriate but at least once before the first technical rehearsal. The Director must give due consideration to the personnel needs of musical staff, lighting, sound and SFX chairs and discuss such with them as soon as practical and appropriate after their selection.
- R. Directors are prohibited from requiring payment for non-returnable (Purchased as opposed to rented as are those for musicals) scripts and other materials pertaining to their production.
- S. While a show is taking place, the Director will ensure that the wall sconces around the theater are on for safety reasons. There may be short periods of time when total blackout is absolutely necessary. Directors will ensure that those times are limited in number and of short duration. The Director will also ensure that staff is available at such times to ensure that no patrons enters the theater and to assist those patrons who must exit to do so safely.

ASSISTANT DIRECTOR

Works under the direction of, and is responsible for onstage direction and other assigned directorial responsibilities, as assigned by the Stage Director.

ASSISTANT TO THE DIRECTOR

Works under the direction of, and is responsible for tasks assigned by, the Stage Director.

MUSICAL DIRECTOR

- A. Responsible to the Stage Director for all musical aspects of the show.
- B. Coordinates efforts of the Orchestra Director and Choral Director to minimize problems when orchestra and cast are put together.
- C. Supplies Choreographer with necessary practice music.
- D. Secures rehearsal pianist and assists Stage Director with selection of the Choral Director and Orchestra Director.
- E. Assists Stage Director with selection of cast.
- F. From the first technical rehearsal through the final performance, the Stage Director is responsible for who is permitted in the lighting booth and the balcony areas to the East and West of the lighting booth. If the orchestra is to be located in either of the balcony areas, the Musical Director and Orchestra Director must consult with, abide by decisions of, and assist with carrying out decisions of, the Stage Director concerning personnel needs for those areas and that time period.
- G. Responsible for the return, to the Stage Director, of all scores and instrument books, with all markings erased and in the same condition in which they were received.
- H. Presents receipts and/or invoices for all supply or instrumental purchases or rentals to Stage Director for approval and reimbursement or payment.

CHORAL DIRECTOR

- A. Works under the direction of the Musical Director and Stage Director.
- B. Assists Stage Director with cast selection.
- C. Responsible for preparing the singing chorus and soloists for performance.

ORCHESTRA DIRECTOR

- A. Works under the direction of the Musical Director and Stage Director.
- B. Consults with Musical Director and recruits and selects orchestra members based on the instrumentation list supplied by the publisher.
- C. Schedules and conducts all orchestra rehearsals consulting with Musical and Stage Directors for joint rehearsals.
- D. From the first technical rehearsal through the final performance, the Stage Director is responsible for who is permitted in the lighting booth and the balcony areas to the East and West of the lighting booth. If the orchestra is to be located in either of the balcony areas, the Musical Director and Orchestra Director must consult with, abide by decisions of, and assist with carrying out decisions of, the Stage Director concerning personnel needs for those areas and that time period.
- E. Responsible for the transportation, borrowing, and return of all musical equipment to and from the theatre.
- F. Conducts orchestra during all rehearsals and performances, taking cue for start of performance from Stage Manager.

CHOREOGRAPHER

- A. Responsible to Stage Director for all dance aspects of the show.
- B. Assists Stage Director with cast selection.
- C. Responsible for establishing all dance routines.
- D. Responsible for acquiring from, and returning to, the Music Director any required music.
- E. Responsible for instruction and performance of dancers.
- F. Consults with Stage Director to schedule both individual and combined rehearsals.

CAST MEMBER

- A. Works under the direction of the Stage Director, Music, Choral and Orchestra Directors during rehearsals and of the Stage Manager during performances.
- B. Under the leadership of the Stage Director, is responsible for the development of his or her character and for the timely memorization of lines and blocking.
- C. Responsible for notifying the Stage Director or the Stage Director's designee when unable to attend any rehearsal scheduled for his or her character.
- D. Responsible for following instruction of and extending full cooperation to props, makeup and costume persons.
- E. Assist with set strike and after show cleanup
- F. Encouraged to participate in set construction.

PROPS CHAIRPERSON

- A. Works under the direction of the Stage Director (Stage Manager during performances) and uses Props person on Artistic Committee as resource person.
- B. Responsible for the securing, care, storage, and return of all items considered props by the Stage Director.
- C. Responsible for the selection and performance of props personnel in setting up and returning all props during required rehearsals and all performances.
- D. Responsible for the safe transportation of all props to and from the theatre and their proper storage in the hall or their return to their owners. Meets with the Executive Committee for the solution of problems concerning the repair and/or replacement of lost or damaged props.
- E. Responsible for staying within budget guidelines as supplied by Stage Director.

- F. Presents receipts and/or invoices for all purchases or rentals to Stage Director for approval and reimbursement or payment.

COSTUME CHAIRPERSON

- A. Works under the direction of the Stage Director (Stage Manager during performances) and uses Costume person on Artistic Committee as resource person.
- B. Familiarizes self with PPP Procedures for Costume Chairperson provided by Artistic Committee resource persons.
- C. Responsible for securing all items designated as costumes by the Stage Director.
- D. Responsible for working up costume plot with assistance from and approval of the Stage Director.
- E. Responsible for adjustments to costumes as a result of dress rehearsals.
- F. Responsible for assisting cast members with quick costume changes.
- G. Responsible for the care and cleaning of costumes during rehearsals and performances.
- H. Responsible for the transportation to the theatre and the safe return of all costumes to their owners or to proper storage.
- I. Secures committee members who will help locate/fabricate, fit and maintain costumes during the show.
- J. Responsible for staying within budget guidelines as supplied by the Stage Director.
- K. Presents receipts and/or invoices for all purchases or rentals to Stage Director for approval and reimbursement or payment.

MAKEUP CHAIRPERSON

- A. Works under the direction of the Stage Director (Stage Manager during performances) and uses Makeup person on Artistic Committee as resource person.
- B. Responsible for drawing up makeup plot in accord with Stage Director's instructions and insuring that sufficient makeup supplies are on hand for all dress rehearsals and performances.
- C. Responsible for securing, training, and assigning committee members to attend required rehearsals and all performances for the purpose of applying makeup to cast, assisting them with makeup removal following performances and cleanup of supplies and equipment.
- D. Responsible for the transportation of all makeup to and from the theatre.
- E. Responsible for staying within budget guidelines as supplied by the Stage Director.
- F. Presents receipts and/or invoices for all purchases to Stage Director for approval and reimbursement or payment.

HAIRSTYLIST

- A. Works under the direction of the Stage Director (Stage Manager during performances) and uses Artistic Committee makeup/hair liaison as resource person.
- B. Responsible for the hairstyle of all cast members in accordance with instructions of Stage Director.
- C. Responsible for the procurement of all hair goods and materials and their safe transportation to the theatre and their safe return to the hall or their owners.
- D. Secures and trains committee members to provide hairstyling for performances.
- E. Responsible for staying within budget guidelines as supplied by the Stage Director.
- F. Presents receipts and/or invoices for all purchases to Stage Director for approval and reimbursement or payment.

STAGE MANAGER

- A. Responsible for performance of and communication among lights, sound, special effects and all onstage and backstage personnel during performances.
- B. Responsible for the starting and operation of each performance receiving “Audience Ready” cues from the Host or designee.
- C. Until curtain time, works under the direction of the Stage Director. After curtain rises for each performance and until final curtain, uses Stage Director as advisor.
- D. Coordinates the efforts of the stage crew, working with the Stage Director during theatre rehearsals.
- E. Responsible for the selection of all stagehands.
- F. Presents receipts and/or invoices for all purchases to Stage Director for approval and reimbursement or payment.

SET DESIGNER

- A. Works under the direction of the Stage Director and in close coordination with the Set Construction Chairperson.
- B. Responsible for the functional, efficient, economical, and aesthetic design of all set pieces designated as such by the Stage Director.
- C. Receives approval of all set pieces from the Stage Director and works with Set Construction Chairperson during their construction.
- D. Responsible for the performance of the Set Decorator.
- E. Consults with Set Construction Chairperson to design set, which can be constructed within budget limitations supplied by Stage Director.
- F. Presents receipts and/or invoices for all purchases to Stage Director for approval and reimbursement or payment.

SET CONSTRUCTION CHAIRPERSON

- A. Works under the direction of the Stage Director and in close coordination with the Set Designer and uses the Set Construction person on the Artistic Committee as a resource person.
- B. Responsible for construction of set pieces in accordance with Stage Director, approved set design of Set Designer and within physical limitations of theatre.
- C. Responsible for selection and performance of all set construction crew personnel.
- D. Responsible for the operation of all set construction sessions and securing all materials necessary for construction using as much of existing PPP materials as feasible.
- E. Responsible for transportation of set to and from theatre, setup and strike, and proper storage of set pieces at hall. This includes selection of personnel to assist.
- F. Responsible for staying within budget guidelines as supplied by the Stage Director.
- G. Presents receipts and/or invoices for all purchases to Stage Director for approval and reimbursement or payment.

SET DECORATOR

- A. Works under the direction of the Set Designer to procure all furniture and stage pieces not designated props or set by the Stage Director.
- B. Responsible for the transportation to and from the theatre of all set decoration items.
- C. Notifies Set Designer of all persons or organizations who should be recognized in the program for the loan or donation of any set decoration items.
- D. Presents receipts and/or invoices for all purchases to Stage Director for approval and reimbursement or payment.

LIGHTING CHAIRPERSON

- A. Works under the direction of the Stage Director and uses the Lighting person on the Artistic Committee as a resource person.
- B. Responsible for the design of lighting plot in accordance with instructions from Stage Director and based on limitations of theatre and equipment available.
- C. Responsible for the procurement (with approval of the Lighting person on the Artistic Committee) of all special lighting equipment, its transportation to the theatre, installation, removal and return.
- D. Works under the direction of the Stage Manager during performances.
- E. From the first technical rehearsal through the final performance, the Stage Director is responsible for who is permitted in the lighting booth and the balcony areas to the East and West of the lighting booth. The Lighting Chairperson, must coordinate personnel needs with the Sound and Special Effects (SFX) Chairperson, and must consult with, abide by decisions of, and assist with carrying out decisions of, the Stage Director concerning those needs for those areas and that time period.
- F. Secures all lighting crew and responsible for their training and performance.
- G. Responsible for setting up, maintaining, and returning to storage or to owners, following final performance, of PPP or borrowed stage-to-light booth communication equipment, including all headsets, beltpacks and accompanying wiring.
- H. Presents receipts and/or invoices for all purchases to Stage Director for approval and reimbursement or payment.

SOUND AND SPECIAL EFFECTS (SFX) CHAIRPERSON

- A. Works under the direction of the Stage Director and uses the Sound person on the Artistic Committee as a resource person.
- B. Responsible for the design of the sound and SFX plots in accordance with instruction from the Stage Director.
- C. Responsible for the procurement (with the approval of the Technical Person on the Artistic Committee) of needed equipment to execute sound and SFX, transports to theatre, installs and oversees its operation and return following show.
- D. Works under the direction of the Stage Manager during performances.
- E. From the first technical rehearsal through the final performance, the Stage Director is responsible for who is permitted in the lighting booth and the balcony areas to the East and West of the lighting booth. The Sound and Special Effects (SFX) Chairperson, must coordinate personnel needs with the Lighting Chairperson, and must consult with, abide by decisions of, and assist with carrying out decisions of, the Stage Director concerning those needs for those areas and that time period.
- F. Secures sound and SFX crew and is responsible for their training and performance.
- G. Presents receipts and/or invoices for all purchases to Stage Director for approval and reimbursement or payment.