

**Musical
Forum Show
Packet**

Updated as of March 2012

[MF]

Table of Contents

Introduction and Purpose	3
Mission Statement	3
Communication Between the Board and Your Show	4
MF's Relationship with PW	6
Everything You Need to Know About the Space	8
What It Means to Have the Downstairs Space	8
General Space Regulations	8
Doors, Keys, and Closing the Building	9
Notes on TF Green Hall	10
Budgeting Your Show	13
Money and How to Use It	13
Additional Funding Options	14
Helpful Hints For Staying Within Budget	15
Production Guidelines	16
Getting Started	16
Typical Production Calendar	17
Late ("Midnight") Shows	18
Rights & Licensing Regulations	18
Scripts and Scores	20
Basic Job Descriptions	20
Musical Director	21
Production Manager	23
Stage Manager	24
Assistant Stage Manager	25
Choreographer	25
Set Designer	25
Technical Director	26
Lighting Designer	27
Master Electrician	27
Costume Designer	27
Sound Designer	28

Properties Master	28
Seating and Ticketing	28
Publicity and Programs	30
Production/Design Equipment: Notes & Inventory	32
Sound Equipment	32
Lighting Equipment	32
Monitor System/Headset System	33
The MF Cage	33
Appendix 1: Glossary of Useful Terms	35
Appendix 2: Contact Information	36
MF Board Members	36
PW Board Members	36
Appendix 3: Tax Exemption Forms	38
Appendix 4: Money and How to Use it Signature Form	40
Money and How to Use It	40

INTRODUCTION AND PURPOSE

Congratulations, and welcome to the Musical Forum process! You have been selected to direct a show in the Downstairs Space of PW. In order to make this experience as enjoyable and productive as possible we, the Musical Forum Board (in conjunction with the Production Workshop Board), have created The Musical Forum Show Packet. This document is intended to guide you and your staff through the process of creating a wonderful MF show. Contained within this packet are the rules and regulations governing productions within PW, as well as other guidelines for using our space and equipment. It is expected that you familiarize yourself and your staff with the information contained in the packet, as you, the director, will be held responsible for any violations of the aforementioned rules and regulations. The packet, however, is not necessarily comprehensive. The rules, regulations and guidelines contained herein are not static and are subject to revision at the discretion of the MF and PW board. General rule: if you have questions, just ask!

MISSION STATEMENT

The Musical Forum's mission is to bring exciting, entirely student produced musical theatre to the Brown University campus, while nurturing budding directors, designers, and actors. Musical Forum accomplishes this mission by producing one previously-produced full-length completed musical each semester as well as producing cabarets, theatrical revues, and other forms of musically theatrical entertainment. The board provides feedback to the director and designers throughout the production process and supports the production both in the production space and throughout the Brown community.

COMMUNICATION BETWEEN THE BOARD AND YOUR SHOW

MF will provide each show with Executive Producers (usually two) who will serve as liaisons between your production team and the MF Board. Though the entire board is excited to support and mentor your show, we ask that you approach your EPs with any questions and concerns that may arise in order to streamline the communication process. Specifically, one or more of your Executive Producers will:

- Attend auditions
- Attend a weekly meeting with the director to discuss the process, iron out problems, and share ideas
- Attend rehearsals on a weekly basis in addition to all design runs and all production meetings; you and your EPs will set a time for them to attend rehearsals at your weekly meeting
- Answer any questions you may have about your show's budget [your EPs should be CC'ed on all purchase order requests (see "Budgeting Your Show" section)]
- Facilitate cast/crew relations by being a point person between collaborating members of the production team, between members of the cast, and between the cast and production team
- Facilitate communication between the PM and the MF Publicity Team and between the PM and the MF Financial Signatories
- Facilitate communication between the show and PW representatives, and will answer any questions you may have about use of the PW space
- Be allowed artistic/creative input in the production process, to be implemented at your discretion, in an attempt to create a smoother process and a finer product
- Relay notes and feedback from the board after design runs
- Meet with the PM as needed to address any production concerns

Halfway through your production process, your EPs will schedule a meeting between you and the MF board. This provides an opportunity to meet in person with the entire board to discuss the challenges and successes of your show's process thus far, and to brainstorm ideas to ensure a smooth transition into your final weeks of rehearsal. Then, at the end of your show, the MF board asks that you give us some feedback on how we could have improved the process. Specifically, we're interested in ideas and suggestions you have about how the board could be more involved, make things easier for our shows, communicate better with our shows, or use our resources more efficiently. Your EPs will remind you about this near the end of the process and will invite you to a debriefing meeting where you will have the opportunity to feedback directly to the MF board. After this meeting, the board will also give you personal feedback on your process and production, including suggestions for the future. This

information will be relayed to you by your EPs. Other members of the show's production team are welcome to give their feedback to the show's EPs via email. In fact, we encourage it!

MF'S RELATIONSHIP WITH PW

We are very fortunate to have an excellent working relationship with the Production Workshop Board. Every semester they allow us to use their facilities, and it is our responsibility to keep their space looking sharp during that time. Guidelines for using the space are included throughout this packet. Please make every effort to adhere to them.

Here are some specifics about the MF/PW relationship:

- **PW and Safety** – PW is committed to providing a safe working environment for all shows in its space. If you notice anything that is not safe or could be made safer, please notify your Executive Producers.
- **Weekly PW Meetings** – The PM on the current MF show is required to attend PW's weekly meeting from the time the MF show moves into the space until the show's closing (usually 2 meetings)
- **Storage** – MF is generally allowed to store some of their materials in the shop before load-in. Please ask your EPs to confirm this arrangement with PW.
- The **space, supplies, and equipment** available to MF include:
 - Exclusive use of the downstairs space for the allotted time
 - Use of the upstairs space from the Sunday before opening until MF strike
 - Use of all of PW's rooms (scene shop, furniture room, electrics room, prop room, paint room, hot room, costume room, green room, the booths, and the dressing room)
 - The lighting dimmers in the downstairs space
 - PW's sound equipment (sound board, com boxes, cable, and speakers)
 - Stock metal pipe in the downstairs space
 - Duvetyne
 - PW's ladders
 - The lights and cable in the electrics room
 - Tools in the scene shop
 - Stock platforms in the scene shop
 - Re-usable hardware (e.g. hinges, lags, bolts, etc.)
 - Scrap lumber (anything less than 3 ft)
 - Scrap cloth
 - Stock furniture
 - Stock props
 - Stock costumes
 - Seating platforms, the associated hardware, and chairs (Note: chairs will not be set up until the Thursday before opening (dress rehearsal) or after)
 - Previously used paintbrushes and rollers
 - Advertisement in PW's weekly email

- The MF show is responsible for purchasing all non-stock materials for their set. This includes but is not limited to lumber, paint, rollers, expendable hardware, and metal. The MF show is also responsible for purchasing any non-stock props.
- Regarding painting – MF shows are welcome to use any of PW's *used* paintbrushes and rollers, but if any are unusable afterwards due to MF's production, they must be replaced. Please check with a PW representative before using any unopened or unused paintbrushes or rollers.

A note on this show packet: our usage of the same space as PW means that certain information in this packet has been lovingly borrowed from PWiki and will be noted as such. Pwiki is a wonderful resource for anyone interested in student-run theatre at Brown. Check it out here: <http://pw.brown.edu/start>

EVERYTHING YOU NEED TO KNOW ABOUT THE SPACE

WHAT IT MEANS TO HAVE THE DOWNSTAIRS SPACE

The Musical Forum Board functions as the producing body of one full-scale, previously-produced musical per semester. To that effect, MF supplies you, the director, with the following materials and services to produce your show:

- Access to the “PW Downstairs Space”—located on the first floor of the T.F. Green Building, 7 Young Orchard Avenue, Providence RI, 02906—for a pre-determined length of time (generally two weeks) culminating in a 5 performance engagement on a pre-arranged weekend (Friday-Monday).
- A fully functional scene shop with woodworking tools, some hardware, and an assortment of used stage platforms, theatrical flats, and other accoutrements typically used in the creation of theatrical scenery.
- A full complement of theatrical lighting instruments and the accompanying dimming and circuiting equipment, as well as other illumination-related theatrical supplies.
- A functional theatrical sound system.
- A budget of pre-determined amount (currently \$750.00), plus a separate publicity and program budget of \$100.00
- Exclusive use of and access to the “PW Upstairs Space” for the six days prior to opening night.
- Use of audience seating platforms and chairs.
- Front of House operations for performances, including tickets, house management and ushering, provided by the MF Board.

In order to continue providing opportunities for theater makers and goers, MF reserves the right to collect and keep donations at the conclusion of each performance to be used at the discretion of the board.

GENERAL SPACE REGULATIONS

There are a few regulations governing use of the Downstairs Space. They have been created to ensure fair use of the space, and to guarantee the condition of the space for future users.

- There are to be no permanent alterations made to the space without the expressed consent of the MF and PW boards. If temporary alterations are made, the space must be returned to its original condition at the conclusion of your show’s strike. The walls and floor of the space must also be returned to their “ordinary” condition with a coat of flat black paint, unless arrangements have been made with the incoming show. **If a show decides to paint any of the floor or wall, that show must also budget for and purchase an appropriate amount of “flat black latex paint” with which to restore the space.** The black paint must come out of

the show budget, and must be available by strike (typically Monday night immediately after the show ends). The paint must be “flat black latex paint.” You can budget approximately \$15 a can for this paint, and each can covers about 250 square feet. The platforms and stock scenery need not be repainted.

- With the exception of paint, there are to be no permanent alterations made to the stock stage platforms, or stock flats without the expressed consent of the PW board.
- All fabric (or paper – really anything that isn’t wood, metal, or concrete) within a set must be fireproofed. Please make every possible effort to order **pre-fireproofed materials!** If you anticipate this being a problem, please talk to your EPs as soon as possible!
- Nothing may be affixed to the velveteen surface of the duvetyn curtains with tape, glue or other sticky adhesive substance. Items may be affixed by means of duv tape or clamps.
- **PW’s spaces must be kept clean and uncluttered.**
- No PW equipment (e.g. lighting instruments, sound equipment, tools, etc.) may be removed from the building without expressed consent of the MF and PW boards.
- Nothing may be attached to the vertical supports of the lighting grid (the supports *above* the grid) by any means.
- No stock furniture may be altered from its “good” condition without the consent of the MF and PW boards. Unpainted, wood-finished doors, finished tables and other furniture need to remain that way. Similarly, if you want to deconstruct some stock item that you don’t think you’ll be able to restore, please check with your EPs.
- The space must have two visible and accessible doorways at all times; your set may not obstruct these exits or exit signs

DOORS, KEYS, AND CLOSING THE BUILDING

PW is given keys by Brown’s administration, and they only get a few. Because of this, we are only able to give a limited amount of keys to each show. At the present moment, each show can only be given three keys. Traditionally one set of keys is distributed to the stage manager, another to the technical director, and the last to the production manager. However, this distribution scheme is not mandatory. Keys are given out at MF’s load-in.

The keys unlock:

- Downstairs space
- Upstairs space
- Shop
- Furniture room

- Costume room
- Electrics room
- Props room
- Paint room
- Green room
- Downstairs space booth
- Upstairs space booth

Please note that your set of keys will NOT unlock the Hot Room, which contains chairs, duv, and seating platform equipment. If you need to get into that room for any reason, please contact your EPs who will communicate this request to PW.

IMPORTANT: It is mandatory that **ALL** the doors of the PW facility be locked at the end of each day. Do not assume that a door is locked just because it is closed; the downstairs space doors, the upstairs space doors and the green room *stay unlocked until you lock them with the key*. All the doors that must be locked are listed above. If you unlatch one of the double doors to the shop or the furniture room, it is also important that you re-latch it before you close the lockable door. Otherwise, the doors can simply be pushed open even if they are locked. Furthermore, when closing the building for the day, all lights must be turned off, and all equipment must be stored in a secure space.

We cannot over-stress the importance of locking the spaces up. Even if you are in the building, do not leave doors unlocked and unattended. Check every door before you leave. The entire Brown community has access to the building, and we have experienced serious theft and vandalism before. PW has a lot of very valuable equipment, and we want to keep it nice and safe so we can continue using it.

Once the keys are given to a staff member, they may not be lent or given to anyone else, even to another member of the staff. If someone on staff who does not have keys needs to be let in, they should either call one of the staff members with keys, or call an EP who will contact a PW board member.

If a set of keys is lost, Brown's administration may require us to re-key the entire building. The person to whom the keys were signed out will be required to pay the cost, which may be as high as \$75 per door. **Do NOT lose your keys.**

This is really important, so we will say it again with bigger letters:

DO NOT LOSE YOUR KEYS!

NOTES ON TF GREEN HALL

If you have additional questions on anything covered below, please contact your EPs. They will get in touch with the appropriate PW personnel and get your questions answered promptly!

The Upstairs Space- Your friendly neighbor to the North is the Upstairs Space, which is managed by PW. During the week of your show, you have access to this space. If you want to let someone else use it, it is entirely within your discretion, but **all permissions must be granted through PW**. The

space has been reserved for the Downstairs Space show on the day of the Saturday before your opening (typically “dry” tech), but that evening (beginning at 6:00pm) the space *may* be reserved by another show. Consult with the Upstairs Space coordinator (via your EPs) to find out. After that time, the space will be reserved for your show (through strike), and no other shows will perform in the space without permission of the PW Upstairs Space coordinator and your production manager.

During the rest of your rehearsal process, the space may be booked. If you would like to use it for rehearsals, you must book it through PW’s Upstairs Space coordinator. The sound-proofing between the two spaces is not ideal. We apologize. It is likely that you will hear bits and pieces of performances and rehearsals from upstairs. This is unfortunate. That’s why the space is reserved for you during the week of your show. Try to remember that the group performing upstairs has nowhere else to perform, and that they are probably frustrated that they can hear you as well.

Other groups in TF Green- There are many other performance groups that use TF Green as a home. Next to the upstairs space (and more or less adequately sound-proofed) is a dance space, and on the first floor there are several sound-proofed musical practice rooms. If their noise level is disruptive on a performance night, the stage manager may ask them to be quiet. Please be civil and helpful, and remember that they are just there to make art as well. If you have problems, contact your EPs.

Thermostats- The thermostat for the Downstairs Space is located on the wall on your left as you come in the double doors. Prior to the start of a show, the stage manager should lower the temperature if the space is overly heated and has the potential to create an unpleasant viewing situation for the audience.

The Shop- The shop and all the tools contained within are available to the shows to use. Please keep the shop clean, and when you are all done, it should be as clean as, or preferably cleaner than before you got there. This means: clean as you go. Don’t wait until the very end when you have accumulated several inches of sawdust. A messy shop is an unsafe shop. The tools are not to leave the building. We are giving you the keys to the shop. We expect you to be responsible adults. There is absolutely no smoking in the shop.

It is the responsibility of everyone who uses the shop to use it safely. Do NOT use a power tool unless you understand how it works and are perfectly comfortable with using it safely. Ask questions if you are concerned, your TD is there to help and supervise you, as are MF or PW board members.

Nothing may be screwed in to the large run-off table (for the table saw) in the center of the room. We understand that there are times when screwing in a jig would be really helpful, but screw-holes would reduce the table’s function as a run-off table. So don’t screw it up.

Please keep lumber stored in the lumber racks provided. The stick lumber rack (on the door-side of the wall) is organized with short pieces on the top, medium length in the middle, and long pieces along the bottom. If you have scrap that you want to return to the rack, please keep it organized. The flat lumber racks directly adjacent are for any flat goods, including flats themselves. Use them wisely. MF may not use this lumber without the permission of the PW board.

The Costume Shop- We have an extensive costume stock. In addition to this stock, located around the dressing room are additional fabrics and costume pieces. We also have a sewing machine, a dress form and sewing supplies. If there is a problem with any of these things, please contact your EPs who will discuss it with PW. Costume designers should try to pull their materials and costumes as early in the process as possible. PW is the one of the only places that lends out costumes on campus, and they often have requests to borrow costumes from outside organizations. If we do not know a certain piece is being used, we may tell PW they can lend it out. The costume designer has permission to build on, or take apart existing costumes in stock, but when dealing with hard to find period costumes, he or she should try to do it in a manner that it can be returned to its original shape.

The Paint Room- The paint room is where we keep all the paint and the brushes. Please wash out your brushes and rollers when you're done with them, so they stay happy and useable for the rest of the people working in PW. We know it's gross and takes a long time, but we don't have the money to replace brushes and rollers after a single use. Please only wash out brushes in the slop sink in the paint room and not in the bathroom sinks. When you are done with the paints, please close them up and return them to the racks on the walls. Do not leave paint cans scattered all around the room. There is an air vent in the room (which is controlled by a switch to the right of the door). If you have open cans of paint, turn on the air vent.

The staff of every show has the option of painting a show mural on the wall of the paint room, with the suggested size of one square foot. Usually the director paints it, but they can assign another member of the show staff to do it if they're uncomfortable with paint. Show murals are generally painted during the strike of the show.

The Props Room- The props are stored in room 116 on the first floor. This room contains all of PW's props, all fairly well sorted. The same rules apply to the props as with anything else you get from PW. If you see it and you want to use it, go ahead. If you want to modify it beyond repair, then please check with your EPs first. Once the production is over, all the props are to be returned to the props room. Please note that the props room will probably be used while you are in the space, so please keep it neat so others can use it easily as well.

BUDGETING YOUR SHOW

MONEY AND HOW TO USE IT

MF provides each show with a \$750.00 production budget. **MF is not responsible for anything spent beyond \$750.** If you so choose, you are welcome to contribute money to the budget, though you are by no means required or expected to do so. However, given the restraints on time and resources that are necessarily part of the MF production process, we believe \$750 is an appropriate budget for a production in the PW Downspace.

The production manager is responsible for keeping the show within budget. **Going over budget is not an option.** All purchases must be cleared with the production manager prior to being made, and must subsequently be made according to the procedures outlined below. **Any purchases not cleared with the production manager will come out of your own pocket.** We will kindly thank you for the donation. ☺

Everything from photocopies to lumber to paint comes out of the production budget. There is a separate \$100 publicity and program budget to be spent at the discretion of the MF board, in consultation with the director.

The Student Activities Office (SAO) administers MF's money. The primary way to use your budget is through purchase orders (POs).

Procedure for requesting and using a purchase order:

- Determine the exact amount (or as close as possible) needed (the exact amount is necessary because of the billing procedures and the time delay before the numbers change in our SAO account)
- Email the production manager, your EPs, and the MF Financial Signatories; the subject line of the email should read: "[Title or abbreviated title of show] - [Designer or Manager] PO"
- Allow one full business day (the SAO is closed on weekends and holidays)
- Arrange to pick up the PO from one of the MF Financial Signatories
- Spend the purchase order
- Return your copy of the purchase order to the production manager
- Do not forget that Brown is a tax-exempt institution; take that into consideration when calculating prices, and take the tax-exempt form with you when purchasing (see Appendix 3)

POs are like cash. **If a PO disappears, the money is gone.** If you change your plans and do not use a PO, return it to the production manager. This is the only way to regain the money.

Procedure for reimbursements:

If necessary, designers can spend cash and will be reimbursed at the end of the production by check through the SAO (that being said, we encourage you to use purchase orders whenever possible). Here's how to go about being reimbursed:

- Before each purchase, email both the production manager and the MF Financial Signatories with the exact amount you are intending on spending (or a close estimate); the subject line of the email should read: "[Title or abbreviated title of show] - [Props/Costumes/Etc.] Expenses"
- All receipts must be kept and given to the production manager at the end of the production; **you will not be reimbursed without receipts**, regardless of previous emails. **It is extremely important that your receipts show proof of purchase** (that is, they must indicate your method of payment so that Brown can verify you actually purchased the item at hand). Some invoices from websites do not show valid proof of purchase. The PM should contact the EPs in this situation.
- Do not forget that Brown is a tax-exempt institution; take the tax-exempt form with you when purchasing props, costumes, or other show materials.

Alternative means of utilizing your budget:

Checks- It is possible to get a check made out to places that do not accept purchase orders; however, it takes 6-10 business days to procure a check from the University. To procure a check, give the MF Financial Signatories an invoice or price quote from the store.

SAO credit card- The SAO has a credit card that can be used to make online purchases. To do so, please email the PM the product information and the exact URL; the PM should then transmit this information to the MF Financial Signatories. Remember to take shipping into account in terms of time and money.

ADDITIONAL FUNDING OPTIONS

While it is certainly possible to put up a great show on a limited budget, often we find that directors and designers desire additional funds. Though MF can only provide \$750, Brown boasts several great resources for obtaining supplemental funding. We've had good luck with the following grants in the past (for specific information, see http://brown.edu/Administration/Student_Activities/funding):

- **Late Night Fund**
- **Creative Arts Council (CAC) Grants**
- **Dean's Discretionary Grants**
- **Departmental Funds**

If you decide you would like to apply for additional funding, please inform the board of your decision. Then, the director and the PM should meet to work on the grant applications. If you need help, ask your EPs. They'd love to give you advice!

HELPFUL HINTS FOR STAYING WITHIN BUDGET

- 1. Borrow stuff-** Before you buy things (especially expensive things), consider whether it would make more sense to borrow them. In addition to PW's extensive resources, other student theatre groups and the TAPS department are often willing to loan out their costumes/props/equipment to Musical Forum shows. As long as you take care of these borrowed items and return them in their original condition, borrowing is a great way to cut costs.
- 2. Buy things early-** The earlier you can order stuff, the better. Last minute rush shipping charges can add up very quickly; planning ahead will allow you to avoid these unnecessary costs. Not only does ordering early allow you the time to make sure your items have arrived intact and exactly as you specified, it also means that in the event the ordered item is not what you expected, you'll likely have enough time return it and purchase something different. Please remember that you will not move into the space until the last two weeks of your process. If you accumulate items, you must arrange to store them.
- 3. Shop around-** Producing a show on a limited budget means you need to be meticulous about your spending, especially when it comes to finding the most cost-effective options. Do your research! Avoid buying new items if used options will suffice, especially when it comes to props and costumes. Places like the Salvation Army Store are a great resource. This goes hand-in-hand with buying things early, as the sooner you start, the more time you'll have to find the best prices.
- 4. Plan for emergencies-** Theatre wouldn't be theatre without last-minute crises! Set pieces break, costumes rip, and you may make changes during tech week that involve buying things you hadn't planned on buying. We recommend that you anticipate this type of spending by setting aside a small portion of your budget as an "emergency fund."
- 5. Remember that we're tax exempt-** Brown University is a tax exempt institution. Usually, companies that accept our purchase orders are already aware of this. However, for other companies, it may be useful to take a tax exemption form with you when you shop. There are separate forms for use in Rhode Island and Massachusetts; both are included in Appendix 3 of this packet.

PRODUCTION GUIDELINES

GETTING STARTED

So your proposal was passed last semester, and now you're back from your relaxing and/or productive winter/summer break! Guess what? It's time to start preparing for your show! Yay! We can't wait! Here are some of the first things you need to think about:

Auditions- As soon as possible, the director, PM, and MD should meet to construct a production calendar (more on this in the next section). At this meeting, it is especially important that you decide on audition dates and times. This meeting would also be a good time to decide on your plan of action for auditions. What will you ask people to prepare? Do you need to print sides? Will there be a sign-up sheet in advance? If your MD is not comfortable sight-reading, he/she will need to find an accompanist (see the Musical Director section in "Basic Job Descriptions"). Also, please determine who will be in the room during the audition process. Normally, the director, MD, SM, choreographer, and at least one EP are present. Please note that any board member also reserves the right to check/sit in on auditions. Once you've determined this information, notify your Executive Producers for approval. The board can then book audition spaces based on the times you have chosen. The board will also help advertise your auditions, so the earlier we receive the aforementioned logistical information, the sooner we can start publicizing!

Rehearsal Space- The board will let you know when your first day of rehearsal should be held based on a 6 week slot, and will be responsible for booking your rehearsal spaces beginning on the specified day and ending the last day before you move into the space. Unless you tell us otherwise, your rehearsal spaces will be booked for the usual 7pm-11pm rehearsal slot. If you would like to rehearse on a different schedule, please bring this up to your EPs as soon as possible so the board can discuss the feasibility of your proposed schedule. Note that we reserve the right to deny such requests. If you wish to rehearse in multiple locations at once (let's say you want to hold a music rehearsal in one location and a dance rehearsal in another), **you and your SM or PM are responsible for finding and booking these extra spaces.** Rehearsal spaces usually do not have a piano; this your MD is responsible for safely transporting and storing MF's keyboard (see the Musical Director section in "Basic Job Descriptions").

First Production Meeting- As soon as you have a somewhat definitive show calendar, the PM should schedule the first production meeting. This provides an opportunity for the members of the creative team to meet in person. Usually, this meeting includes introductions, an overview of the show calendar led by the PM (the PM will probably want to email this out in advance), and a brief discussion of the show's vision/process led by the director. Please use this time to compile any contact information you have not already collected and to ask production team members to consider any conflicts they may have with the production calendar. Even if you discuss this in person, production team conflicts should always be submitted to the PM in writing! A silly, but very legitimate, note: people will LOVE YOU if you bring food to this meeting.

TYPICAL PRODUCTION CALENDAR

The ensuing calendar will assume you have a 6 week slot and will number the total amount of days over the course of these 6 weeks starting at day 1 of the rehearsal process (despite the actual calendar date you are allotted). The schedule will begin at the end and go backward. While this may seem intellectually unconventional, it is theatrically sound. **This calendar is an approximation based on past processes** and is intended to give an overview of the production timeline, not to set your schedule in stone. **Design run dates are especially flexible**, although we do require that you hold at least three design runs in total. If you decide to change the date of any event on the calendar, please inform the board at least a week in advance. This is especially important for design runs! As stated earlier, the production manager, director, and musical director should hold a meeting prior to auditions to set a more definitive schedule. Though your performance dates (“slot”) are set by MF/PW in advance, make sure you decide your show *times* as early as possible (please see section on “Late (‘Midnight’) Shows”).

NOTE: Tasks such as installing seating platforms, hanging duv, and setting up chairs will be completed by the MF board during tech week; plats and duv are usually done on Monday after the dress rehearsal and chairs are done on Thursday after the dress rehearsal. It is very helpful to have the Technical Director present on these nights to ensure that everything has been set up according to plan. Therefore, the specific date and time of these installations should be coordinated with the TD. Before this date, it is very important that the set designer tape out the locations of the seating platforms. In addition, the MF board is happy to help with other aspects of set building as long as we are contacted in advance!

Day 42: Closing Night - All cast and crew must arrive and remain for strike.

Day 39: Opening Night – Celebrate; you deserve it!

Day 38: Invited Dress (optional)

Day 35: First Dress Rehearsal

Day 34: Wet Tech Followed by a Design Run (Also, cast/crew reserves due to PM!)

Day 33: Dry Tech – All production staff should be present except Costume Designer unless he/she desires to be there.

Day 32: Paper Tech

Day 30: 3rd Design Run (in the space)

Day 28: Strike/Build

Day 27: Sitzprobe (if you anticipate that your rehearsal space cannot accommodate the entire pit, your PM may want to book a different space)

Day 22: 2nd Design Run

Day 14: 1st Design Run

Day 1: Read-through and introductions (MF Board will be in attendance!)

IMPORTANT: The Production Manager should schedule weekly production and design meetings. Production meetings usually work best after a design run.

LATE (“MIDNIGHT”) SHOWS

It is entirely within the discretion of the director, stage manager and production manager whether or not to have a “late show.” The idea behind the late show is that a production could add an extra performance by doing a late night show after either the Friday or (more typically) the Saturday evening show. Not all productions choose to do late shows, and MF neither encourages nor discourages the practice. Some guidelines:

- A “midnight show” need not begin at midnight. In fact, they usually don’t.
- It is advisable to consult with actors, stage crew and stage management staff before deciding whether/when to do a midnight show. Some shows are ideally suited to it, but your actors may not be interested in performing a 3-hour “Les Miserables” twice in one night.
- If there is to be late show, the performance time should be selected and cleared with the MF board at the beginning of the production process.
- **Under no condition are late shows to be “drunken shows.”** Actors and alcohol do not mix, and an inebriated actor or crew member can be dangerous for audiences and performers. If the MF house manager feels any members of the cast/crew are under the influence, it is entirely within his/her authority to decide to CANCEL the show (prior to or during the performance). It is the director’s responsibility to make sure that if a late show will be occurring, the actors and crew members are all aware of this policy.

RIGHTS & LICENSING REGULATIONS

Most previously-produced musicals are protected under the US Copyright Act. Before you can begin developing your show, MF must obtain a performance license (usually from Music Theatre International, Samuel French, or Tams-Witmark). One of MF’s jobs is make sure everything in your show complies with a given company’s rights and licensing rules, but it will help us out immensely if you are familiar with what you can and cannot do with regard to show material. Below is an excerpt from a standard MTI contract that details the most common rights and licensing regulations. The contract for your show may be different (or come from a different company), so **please ask** if you have any questions!

Changing the Play

Under federal law, you may not make any changes included by not limited to the following:

- You may not add new music, dialogue, lyrics or anything to the text included with the rental material
- You may not delete, in whole or in part, any material in the existing play
- You may not make changes of any kind, included but not limited to changes of music, lyrics or dialogue, or changes in the period, characters, or characterizations in the existing play
- You agree that any proposed change, addition, omission, interpolation or alteration of the book, music, or lyrics first be submitted in writing to MTI so that the written consent of the authors, if granted, may be obtained by MTI
- You may not make any copies of the materials provided or physically alter, amend, or change them without MTI's prior written permission. Should permission be granted, any and all materials created or amended remain the property of the copyright owners and must be returned to MTI
- MTI and the copyright owners shall not be obliged at any time to offer royalty participation or make any payment to any person whom you may hire to direct, choreograph, stage design or otherwise actualize your production unless that person has entered into a bona fide collaboration agreement directly with the copyright owners
- By signing the performance license, you agree to review the terms of this performance license with the entire creative team of the production and represent they are aware no changes may be made to the play without written consent of the authors

Recording/Reproduction

- Recording: this license does not grant you the right to make and/or distribute a mechanical recording (rehearsal, performance, or otherwise) of the play or any portion of it by any means whatsoever including, but not limited to, audiocassette, videotape, film, CD, DVD or other digital sequencing
- Broadcast: except for the usual right to advertise and publicize the play by means of print, radio, and television (in which no radio or television commercial shall contain excerpts of more than 30 seconds) this license does not allow to broadcast, televise and/or electronically post on the internet any part of the play either audio or video or both including, without limitation, musical selections

Program/Poster/Advertising Credits

- Author/creator: you must give the authors/creators billing credits as specified in the production contract in a conspicuous manner on the first page of credits in all programs and on houseboards, displays, and in all other advertising announcements of any kind
- MTI: you must give appropriate credit to MUSIC THEATRE INTERNATIONAL on all posters, fliers, advertisements and on the title page of your programs in the following manner:
**"[Name of Play] is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supported by MTI, 421 west 54th Street, New York, NY 10019
Tel: (212) 541-4684 Fax: (212) 397-4684 www.MTIShows.com**

- If your programs include cast and/or creative team bios, MTI encourages you to include bios for the author as well the MTI bio. Bios can be found on MTI's website at www.MTIShows.com/programbios or obtained by request from MTI.
- You must include the following warning in your program: **"The videotaping or other video or audio recording of this production is strictly prohibited"**
- Logos: you may not use the copyrighted logo of the play unless MTI grants you a specific license to do so in the performance contract and you pay MTI the applicable fee
- Merchandise: you may not create merchandise based on the play, whether for sale or distribution without written permission from MTI acting on behalf of the copyright owners or their duly appointed representatives

SCRIPTS AND SCORES

Once we're approved to obtain a license from a rights agency, we pay the company a royalty fee for the permission to perform the show in front of an audience, and a rental fee for scripts, scores, and any other necessary show materials. **THESE MATERIALS ARE BORROWED FROM THE LICENSING COMPANY.** Here are some requirements in regard to using scripts & scores:

1. *NO WRITING IMPLEMENT BUT PENCIL MAY BE USED TO MARK YOUR SCRIPTS AND SCORES.* Use of pen/other non-pencil writing implement will result in a payment of approximately \$25 (or higher if a score) to Musical Forum at production's end.
2. Scripts and scores are to be *RETURNED, FULLY ERASED at STRIKE.* We will return any un-erased script or score and you will have 1 day to erase your materials and give them back to us. Any script or score not returned on time will result in its user's payment of approximately \$25 (or higher if a score) to Musical Forum.
3. *Do not duplicate any part of your script/score for any reason* (e.g.: photocopying, scanning, etc.) If you feel you need to duplicate a part of your script, you must contact alexandra_keegan@brown.edu before doing so to assess the reason, as most duplications qualify as copyright infringement.
4. *If you lose your script:* we are sorry, but nothing can be done. Losing scripts will result in your payment of \$35 (or higher if a score) to Musical Forum at production's end.

These requirements are non-negotiable. Basically: don't lose your script, write in your script in pencil, then erase and return it and all will be joyous!

BASIC JOB DESCRIPTIONS

Found below are some of the basic requirements/duties fulfilled by the following staff positions in a show. Though these lists are not comprehensive, they do provide some basic guidelines to help one orient oneself. **Assistant positions are also available for most of the listed jobs (at the PM's and the main jobholder's discretion).** Being an assistant is a great way to immerse oneself in the MF process, so we encourage production team members to take on assistants whenever possible! Keep in

mind that your show may have other specific needs (past examples include positions such as Puppet Designer or Projection/Video Designer). For these positions, the director should write up a description detailing exactly what he/she expects from the individual filling the role.

MUSICAL DIRECTOR

Role Overview:

The Musical Director (MD) is essentially responsible for all musical aspects of a show. You will be responsible for helping to cast the show, teaching music to the cast, musically working with the show during the actual rehearsals, assembling and preparing a pit, and any other musical aspects that your director expects from you.

The Audition Processes:

The MD must be present at all audition times. In the initial audition you will need to determine the range of all those who audition. You will also be responsible for running the singing portion of callbacks. Make sure to communicate with your director to determine how you want to run this musical portion of callbacks.

Things to consider:

- Will the music be sent out to students before callbacks?
- What portions of which songs should be sung for each role?
- Should those called back be encouraged to listen to Broadway cast soundtracks?
- Remember that not everyone you call back will be able to read music or have the time to become entirely familiar with whatever music you send them. As such, make sure to teach the music AT callbacks.

Teaching Music:

It is the MD's responsibility to teach all music to the cast. Make sure to work with the director to determine a schedule for teaching music. Additionally, be sure to communicate with your director to determine what part the director (or any other member of the production team) has in helping to teach or making stylistic choices with the music.

Things to consider:

- Splitting up voice parts: if there are multiple lines in a song, try to determine who will sing which part BEFORE the rehearsal in order to maintain clarity with the cast. Also, try to be consistent when assigning vocal lines.
- Should cast members be encouraged to bring some sort of voice recorders to music rehearsals?
- Should cast members be encouraged to practice harmonies with a Broadway cast recording?
- Remember that not all cast members will be able to read music. It may be helpful to offer extra rehearsals or encourage cast members to practice harmonies together on their own time.
- How soon should the cast be off book for music?
- Make sure that the cast members know if you want them to be familiar with their music before coming to rehearsal to learn the music with you.

Working with a Rehearsal Pianist:

There are several circumstances under which a rehearsal pianist would be useful.

1) Although it is incredibly helpful, it is not necessary that a musical director be a pianist. In such cases, finding a rehearsal pianist is absolutely necessary.

2) If an MD feels it would be better for the process to have someone else play piano while they coach singers, a rehearsal pianist would be helpful.

Being a rehearsal pianist is a large time commitment, so it may not be possible to find someone who can work with you for the entire process. It is entirely reasonable to have multiple rehearsal pianists to help you, but remember that it is your responsibility to be in contact with your rehearsal pianists and make sure that they show up to rehearsal when they are called. You must find a rehearsal pianist before the first day of rehearsal, but ideally the name(s) of your rehearsal pianist(s) will be listed on the initial proposal. If there is a problem with finding a rehearsal pianist (your pianist drops out, etc.), then the MF board will step in and help. A great resource for rehearsal pianists is the Applied Music Program (AMP). Please contact the director of the keyboard program (arlene_cole@brown.edu) for more information.

Things to consider:

- Will the pianist only PLAY the piano, or can they submit their own input about how the music should sound?
- Will the rehearsal pianist also warm up the singers before rehearsals?
- Make sure that you and your rehearsal pianist are clear about what your roles are in the process!

Working with the Pit:

The MD is solely responsible for putting together and rehearsing the pit for a show. Work together with the director to determine what instruments/type of orchestration you want for the pit. The board will be able to help you find instrumentalists, but you must be the one that actually interacts with the pit. It is also your responsibility to set up a rehearsal schedule and make sure that the pit is prepared in time to rehearse with the cast. Please confer with the director/stage manager/production manager to schedule this sitz (as they will be the ones in charge of the production calendar) and be sure to have regular pit rehearsals leading up to the sitzprobe.

Things to consider:

- Will you conduct while playing as a member of the pit?
- How large will the pit be? Be sure to tell the technical director/set director as soon as possible so that there will be enough space for those bodies and instruments!
- Make sure you know where the pit will be located in the space! The cast members may not be able to see you during the show, so it may be necessary to prepare the pit and the cast thusly.

Working with your Director:

How much of a say the director has over the musical direction is often unclear. As such, it is helpful to determine your relationship with the director. Please meet up with your director shortly after your proposal has been passed in order to clarify your relationship as soon as possible. Remember that a lack of communication can be a main cause of conflict, so try to be as open with your director, cast, and production team throughout the entire process!

NOTE: You are solely responsible for the keyboard used in rehearsal. You will be using the MF keyboard, and as such it must be stored in either the MF cage or the locked room of someone involved with the show. If you wish, you can have another member of the cast or production team keep and/or

transport the keyboard, but in the end you are responsible for anything that may happen to the keyboard (in the unlikely that it is stolen, broken, etc.).

PRODUCTION MANAGER

Role overview: While the stage manager is in charge of overseeing the show's cast and everything that happens on stage, you are in charge overseeing the show's production team and everything that leads up to what happens on stage. Put very generally, you are responsible for making sure all elements of design and production happen in a safe, timely, and budget-conscious manner. Don't hesitate to ask the MF board (especially your Executive Producers) for clarification! Some specific responsibilities include:

- Constructing a production calendar in collaboration with the director/musical director (e.g. scheduling tech, paint days, design runs, sitzprobe, production meetings)
- Putting together a contact sheet for the production staff (this should happen as early as possible!)
- Running production meetings
- Sending out reminder emails to the production team about upcoming design runs, production meetings, strikes, builds, and any other important events and monitoring attendance at these events (do not hesitate to CALL PEOPLE and PESTER THEM if they are absent and have not cleared it with you beforehand!)
- MANAGING THE BUDGET! Specifically:
 - Making sure designers read and sign MF's "Money and How to Use It" sheet at the first production meeting (see Appendix 4). You will want to go over this in detail with the designers.
 - Overseeing spending by designers, including making sure anyone who plans on spending money is aware of his/her individual budget as specified by the director and that he/she does not exceed this budget
 - Collecting receipts and submitting them to the MF financial team for reimbursement.
 - Ask for receipts at every production meeting, and remind designers that if they lose or do not turn in their receipts, they cannot be reimbursed. Make copies of receipts when you receive them from designers (so you always have a backup) and hold onto all of them until the end of the process. Then, separate the receipts by person, total them, and place them in individual envelopes to give to one of the MF Financial Signatories at the show's strike. Please also include a final budget breakdown that shows what was spent by whom in addition to the total amount spent by the production.
 - Requesting POs and use of SAO credit card on behalf of designers (talk to the MF Financial Signatories about this and they will facilitate the actual transaction with the SAO)
- Booking additional spaces (outside of 7-11 rehearsal slot) if necessary; booking new spaces if any need to be changed (all must be booked through the Scheduling Office)
- Handing out/collecting scripts and show materials, and making sure that actors and designers understand that they must pay to replace lost or severely damaged scripts

- Coordinating and compiling information for show program and poster, and submitting orders to Metcalf (please verify that the poster/program designer has accurate information regarding show times, spellings of names, class years, required MTI statements, and the director's note, if there is one. Also make sure both the program and poster are approved by MF!)
- Compiling cast/crew ticket reserves (see "Ticketing and Seating" section for number of reserves allowed per show and other specific protocol; the list should be finalized by wet tech)
- Attending PW meetings on Sunday mornings in the TF Green Upspace while the show is in the space
- Attending every other MF meeting while the show is in production. Note that we may ask to attend meeting more often. Your EPs will inform you if this is the case.
- Helping to assemble assistant designers/run crew/any additional staff as needed in collaboration with the MF board
- Discussing the schedule for tech/dress rehearsals with director and SM beforehand and helping out as needed on those days
- Making sure all items borrowed from PW, the TAPS department, and any other places on campus are kept in good condition and are returned on time
- Collaborating with the director on grant applications (e.g. Late Night Fund, CAC)
- Helping the MF Publicity team advertise the show on and off-campus (potential duties may include setting up Morning Mail, writing a press release, submitting slides to the LCD screens, asking professors/student groups/academic departments to send out blurbs to their listservs, and making Facebook events)
- Assisting with any other administrative/managerial functions that do not fall under the Stage Manager's domain (for example, you may be asked to make audition sides, research the cost of buying materials, and handle any other production concerns that arise during the process)

STAGE MANAGER

- Attends all rehearsals
- Sends out a daily call to the cast stating rehearsal times and locations; this call should be sent out as far in advance as possible
- Enforces breaks for the cast (5 minutes out of every 60 minutes, or 10 minutes out of every 90 minutes)
- MAKES SURE THAT ALL EXTERIOR DOORS TO PW AS WELL AS INTERIOR DOORS ARE LOCKED (In addition, even if you were not using the upstairs space, please check to see whether it was left unlocked or propped on your way out)
- Has the keys to PW and should be in charge of opening and locking PW before and after each rehearsal
- Keeps SM's book with blocking notes and diagrams (note that the SM is responsible for recording the show's block in its entirety!), sound and electrics cues, etc
- Should make up rehearsal schedule with director, reminding him/her of cast conflicts
- Serves as the director - cast liaison for scheduling and other day-to-day business
- Responsible for calling actors, making copies, keeping the director on schedule, and ensuring that rehearsals and runs end on time
- Should write up daily "Rehearsal Reports."

- A rehearsal report contains the following: what happened in rehearsal today, prop notes, set notes, costume notes, lighting notes, sound notes, what else is needed and the plan for the next day's rehearsal (including times and location, if not the Downstairs Space)
- Responsible for the condition (i.e., cleaning up) of the rehearsal space. One can always have the ASMs or actors pitch in.
- Responsible for running the cue-to-cue tech rehearsals (dry and wet) and dress rehearsals as well as calling the show each night
- Makes or delegates a pre-show check of props, costumes, moving scenic elements, etc.
- Ensures that props table complies with pw regulations (size, location, etc.)
- Should have knowledge of where the first aid kit is (in the box office and in the shop)
- Should be on book to give lines and blocking to actors who are off book (the former can be delegated to an ASM)
- Gives actors pre-show calls including "one-hour," "half-hour," "fifteen," "ten," "five," and "places." (The proper response to any call or announcement is "Thank You, [number of minutes]" This lets the SM know that they've been heard!)
- Responsible, in conjunction with the MF House Manager for any given night, for the condition of the house. Each night, the space should be swept and discarded programs should be picked up.

At tech, the production becomes the SM's show!

ASSISTANT STAGE MANAGER

- Attends rehearsals
- Fills in for SM if SM is absent
- On book for actors
- Gives line notes (dropped or mis-memorized lines)
- Responsible for the backstage running of the show (crucial during tech and performances when the SM is in the booth); examples include managing microphone or costume changes, ensuring props are set, etc.
- Any other tasks delegated by the stage manager

CHOREOGRAPHER

- Will choreograph all dance and movement for show after collaboration and consultation with director and musical director
- Will attend all design runs and production meetings
- Will assign a cast member the role of dance captain, if necessary

SET DESIGNER

- Designs all scenic elements for a given production through collaboration with the director and other designers
- Acquires a build crew (in collaboration with the TD and PM) to ensure set is constructed in a timely and efficient manner

- Will present scenic plans to the MF board and technical director at the beginning of the rehearsal process; please send these plans to your EPs by two weeks into the rehearsal process OR before you purchase/build anything
- Ensures the set design includes a backstage area and room for a pit orchestra
- Must allow for 100 available and safe seats
- Will attend all design runs

TECHNICAL DIRECTOR

Role overview: The Technical Director (TD) is in charge of building the set, with the help of the set designer and a build crew. Before a show moves into the space, the TD should meet with the set designer and figure out what materials will be needed to build the set—wood, fabric, paint, etc.

The TD sets his or her own schedule. While the middle of the night is a viable time for building, it is important to pick times that build crews will be able to come and help. The deadline for the completion of the set is usually the day the LD has to focus lights, though if necessary some small projects and details can be completed afterwards. It is common practice to ask in an early production meeting for a paint day, during which the TD will be able to paint and have time for the paint to dry without others being in the space. If the TD is having trouble pulling together a build crew, the following should be contacted:

- The Production Manager should help contact people
- The cast and crew are often extremely helpful
- The PW tech listserv
- The MF board is happy to help as long as we are contacted with sufficient notice

The TD primarily pays for purchases with purchase orders, which he or she can obtain through the production manager, who will explain all monetary issues in an early production meeting. Purchase Orders take a day or two to get from the SAO, so plan ahead to figure out what you'll need and how much it will cost. Be sure to give all receipts for purchases that cannot be bought with purchase orders to the production manager.

The TD is also responsible for the safety of the set. This means keeping the space clean and hazard free, as well as testing the stability of platforms and other structures and making sure they are safe before being used by actors. Safety must always come first. The TD is also responsible for keeping the shop clean and hazard-free.

Other responsibilities include:

- Making set budget with the designer
- Coordinating strike with previous/following TD and making sure a build plan has been crafted for load-in/tech week
- Being responsible for condition of tools, shop and tool room
- Attending tech/dress rehearsals
- Setting up seating platforms/chairs for the audience for the performance (with the assistance of the MF board); this usually occurs on the Monday of tech week
- Making sure the shop is clean before opening night (and preferably before the first dress)

- Making sure borrowed set items are properly returned

TD Resources:

- **JT's Lumber (1-800-688-2840)**- They deliver and take purchase orders, a wonderful combination.
- **Adler's Hardware (401-421-5157)**- Located at 173 Wickenden Street, this hardware store is a quick walk down the hill and a great resource for paint and paint supplies. They also have a supply of reject paint that was not bought for one reason or another. Despite the name, it can be mixed with other colors to produce exactly what you want for significantly cheaper prices. They take purchase orders.
- **Utrect (401-331-3780)**- Located at 200 Wickenden Street (directly across the street from Adlers), Utrect offers mostly art supplies, but if you're looking for canvas this is a good place to go.
- **Home Depot**- should be used as a last resort. They are generally more expensive than other places, but they have a very large stock. Home Depot does not take purchase orders.

(From Pwiki)

LIGHTING DESIGNER

Role overview: For the first several weeks a show is in rehearsal the LD attends design runs and works with the director to determine the nature of the design. The LD then usually makes a light plot, which with a program such as Vectorworks can greatly help (some LDs prefer a less organized method of hanging lights on the fly without a light plot, which is not recommended). Then, starting the Monday before tech, the LD comes into the space when the cast is not rehearsing (11pm-2am is a prime time for light hangs) with an electricians crew to achieve the following before tech:

- Hang the lights
- Cable the lights to dimmers in the space
- Focus the lights (also involves dropping colored gels into the lights)

The LD should be present at paper tech to discuss cues with the director, stage management team, and sound designer. Then, during dry tech, the light designer works with the director to program cues into the light board. Wet tech the next day involves adjusting and fine tuning the cues to the presence of the actors. The LD should be present at every run during tech week to take notes and further adjust cues.

MASTER ELECTRICIAN

- Arranges schedule for hanging/cabling/focusing lights with the TD and the Director/SM (i.e., who's working when, who gets the space when, when dark day will be, etc.)
- Responsible for hanging, cabling, patching, focusing, and troubleshooting
- Responsible for doing a dimmer check (at a time agreed on with SM) before each show to ensure all instruments are still working properly – alternatively, responsible for training the SM to do a dimmer check and providing a “dimmer sheet” and a phone number to call if a lamp is out.

COSTUME DESIGNER

- Will schedule measurements and fittings with all cast members
- Will design costumes for all cast members after collaboration with director and other designers
- Will do any necessary shopping or building to procure needed costumes
- Will have costumes available and ready to be worn by wet tech
- Will make any necessary repairs or changes to costumes after moving into tech
- Will be available during show week to make any necessary repairs
- Will help to orchestrate wash schedule if desired
- Will attend all design runs

Costume Designer Resources:

- ***PW Costume Shop***
- ***TAPS Department Costume Shop***
- ***Thrift stores such as the Salvation Army Store (located at 201 Pitman Street)***

SOUND DESIGNER

- Will design any necessary sound effects after collaboration with director and other designers
- If microphones are used, will place microphones and mix sound
- Will hang speakers in show appropriate locations
- Will attend all design runs
- Will attend dry and wet tech
- Will run sound check at the beginning of every dress rehearsal and performance

PROPERTIES MASTER

- Will design all properties for a production after receiving a properties list from either the stage manager or the director
- Will be responsible for replenishing perishable props (such as food) or destroyed props
- Will be available during tech week and show weekend to make any prop repairs or replacements

Properties Master Resources:

- ***PW Props Room***
- ***TAPS Department Props Room***
- ***MF Cage***
- ***Thrift stores such as the Salvation Army Store (located at 201 Pitman Street)***

SEATING AND TICKETING

1. Seating Capacity

People like to see our shows! This is great! In order to meet the typically high demand for seats, all MF shows **must** have a seating capacity of at least 100 (this number may include floor or “butt seats”). If you require assistance in meeting this requirement, please speak to your EPs. Please note that due to fire safety codes, there may no more than 7 seats in a row without an aisle. Though the MF board will

put in chairs and make sure they are up to code (this typically occurs on Thursday after the final dress rehearsal), the director and the TD should take the aisle regulation into account when deciding on the orientation of the seating area.

2. Cast/Crew Reserves

The cast and crew are allowed to reserve up to 30% of total house seats in advance. This typically means they get 150 tickets (out of 500 total) to divide up equally between everyone who worked on the show. The PM should calculate this. The MF board is counted as cast/crew in this calculation of number of reserves per person (unless the person is also a cast/crew member, in which case he/she is only counted once). Members of the PW board also get one reserve each (this does not come out of the 150; it is a separate list). The PM should ask the PW board for their reserve list when he or she attends the PW meetings once the show moves into the space. The MF board will email the PM directly with both their personal reserves and the night they are house managing, for which they will also need reserved seats. The PM is expected to enter all reserves into MF's online ticketing system. The EPs will contact the PM with log-in information and instructions prior to tech week.

Two important notes:

- First, if designers/production team members want to watch any or all of the performances, they must reserve a ticket under their own name for every show they want to see. This DOES count towards their reserve total!
- Second, **RESERVES ARE FOR NON-BROWN STUDENTS ONLY (except when a designer is reserving a ticket for himself/herself).**

In addition:

- The cast/crew may redistribute their reserves among each other if, for example, someone needs more reserves than the amount he/she has been allotted and happens to know someone else who is not using all of his/her reserves.
- The cast/crew should email the PM their requests with the names of the people for which they're reserving (so the PM can verify they are not Brown students) by the Sunday of tech weekend (Wet Tech).
- Reserves cannot exceed 25% of the total house count on 4 out of 5 shows; for one show, the reserve percentage can be as high as necessary (at the PM's discretion).
- Brown employees (of any kind) can get tickets whenever they want (**check with the MF Board if this situation comes up!**)
- Former board members/alumni can get tickets whenever they want, within reason (**check with the MF Board if this situation comes up!**)

3. Front of house

The MF board is responsible for the front-of-house operations. Each night of performance, the MF board will provide a house manager. The doors to the lobby are usually opened one hour before show time, and the house is opened 20 minutes before show time. The house manager's speech ("Welcome

to Musical Forum, etc.”) will normally be given in the Downstairs Space immediately preceding the show.

IMPORTANT: None of the front of house rules are set in stone; any changes in protocol should, however, be brought to the MF board by the board meeting before opening night.

PUBLICITY AND PROGRAMS

MF provides its shows with a \$100 publicity/printing budget to be spent on posters and programs. If you anticipate spending more than \$100, it will need to come out of your show budget. It is the director's job to find a poster/program designer in order to ensure that these designs fit the aesthetic of your show. Don't wait until the last minute! Here are some notes about posters and programs:

Posters...

- Are usually 11"x17" and printed in color (this is merely the most common option; feel free to get creative as long as it's within budget)
- Cost about \$0.89 each at Metcalf Copy Center (we recommend printing 75 posters, so this works out to \$66.75)
- Must include the rights/licensing text exactly as specified in your show's contract
- Must credit any groups/departments/grants from which your show received additional funding
- Must be approved by the MF Board and finalized by Wet Tech (if not sooner!)

MF will take care of hanging the posters on campus. This normally occurs starting on the Tuesday night of tech week. Ideally, posters should be printed and ready to be handed out to board members by the end of dress rehearsal on Tuesday. This means the PM should arrange to get a PO for Metcalf and place the printing order on Monday or Tuesday of tech week.

Programs...

- Should be printed in black and white and should be no more than 1 double-sided page in length
- Cost about \$0.07 per program plus a \$4.00 machine folding fee per 500 programs at Metcalf Copy Center BUT can sometimes be printed for free if you know Engineering people! (Note: depending on your house count, you will most likely need between 500 and 600 programs for the run of your show)
- Should include the following information, to be compiled and verified by the PM:
 - Names and class years of the cast, pit, and production team
 - Names and class years of MF and PW board members
 - Rights/licensing text exactly as it appears in your show's contract
 - The names of any groups/departments/grants from which your show received additional funding
 - "Special Thanks" section
 - Director's note (optional)
- Should be ready for distribution by opening night

If you'd like an example of an old program for reference, feel free to ask your EPs. We have lots!

PRODUCTION/DESIGN EQUIPMENT: NOTES & INVENTORY

SOUND EQUIPMENT

If you are unfamiliar with the PW sound system, we recommend that you contact Leandro Zaneti, PW's sound designer extraordinaire! His contact info is located in Appendix 2 of this packet.

LIGHTING EQUIPMENT

From Pwiki:

“(Approximate) Lighting Inventory-

- 56 Source 4 Bodies
- 22 Source 4 50° (575 w)
- 19 Source 4 36° (575 w)
- 11 Source 4 26° (575 w)
- 2 Source 4 19° (575 w)
- 28 Source 4 PAR (575 w)
- 2 Un-Lensed Source 4 (575 w)
- 4ish? 8” fresnel (1000 w)
- 7ish? 6” fresnel (500 w)
- ? single-cell far cyc (1000 w)
- ? mini 10 (1000 w)
- 4 zip strip (500 w per circuit)
- Lenses (not on Source 4's) * 2 Source 4 50° (575 w)
- 11 Source 4 36° (575 w)
- 10 Source 4 26° (575 w)
- 10 Source 4 19° (575 w)

Cable

There is a lot of cable and a bunch of twofers and threefers. But the dimmers are 1.2 kW each, so they can't handle more than two 575w lights or one 1000w light each.

Dimmers

There are 96 dimmers in the downstairs space. As mentioned, the dimmers are 1.2 kW each (or 1,200 Watts). The 6” fresnels are 500 W. All the sourcefour lights are 575 W. The 8” fresnels, single-cell far cys, and mini-10s are each 1000 W. This means that only the sourcefour lights and the 6” fresnels can be twofered. The 1000 W lights cannot be twofered.

Gel

Pre-cut gel is in two milk crates on the shelf. It is fairly well organized. Please help us keep it this way. Large sheets of gel can be found on top of the large cabinet in the paint room next door. Feel free to cut up whatever you need.

Other

- There is a Gam-check device that can be used to check lights and cable. Please use it to make sure each piece of equipment works before putting the equipment to use. This will both help

save you time on troubleshooting, and help save our remaining dimmers. A short circuit in the cable can blow out a dimmer very easily. If you don't know how to use the Gam-check, just ask.

- Each light must be safety cabled to the grid. We have a lot of extra safety cables, so no excuses.
- Gaff tape is available to tape connections. Please use it only on loose connections which might come undone. Please also fold over an edge of the gaff tape to create a "flag" that is easy to grab at strike when it's time to take things apart. Similarly, with the tieline, please use ordinary bow-ties (like with your shoelaces) to tie cable to the grid.
- If you find a cable that is bad for some reason, see if you can figure out which end is bad. If you can, pull the connector off that end so that no one else tries to use the same cable before fixing it. A shorted connector on a cable can blow the dimmers, so we'd rather fix them than give them multiple chances to break the dimmers."

MONITOR SYSTEM/HEADSET SYSTEM

The Monitor System

The little black box with a bunch of small knobs and one big knob on it is a monitor amp. Turning this on will power up the speakers in the booth so people there can hear what's happening on stage. There is a volume knob on each speaker. Best not to mess with this too much.

The Headset System

We've got four headsets and a few belt packs for the clear-com. The stage manager can plug his or her headset right into the base station, and the other three can be plugged into the XLR cables. Clear-com is much more expensive than it looks. It's also far more delicate. Don't crunch the cables or sit on the headsets. Please be nice. Headset usage is something that varies from show to show, but it's also something that a lot of people don't really think about. Some good general guidelines are these:

- Remember that your volume knob controls the volume of your earpiece, not your mic.
- Everyone on headset should be speaking at more or less a whisper.
- Never say "no" on headset. It sounds like "go" and can cause an early cue. Say "negative" or "uh-uh" or something else that won't cause confusion.
- Whenever you take your headset off, announce your name and "going off headset." When you come back, say so. This keeps the stage manager informed.
- The golden rule: if you hear the word "clear", stop talking. This word means that whatever that person has to say is more important and needs to be discussed right now.

THE MF CAGE

The cage has lots of things in it! Here are some of them:

Instruments and instrumental accoutrements- Specifically, we have a **keyboard with a case, a drum set, music stands, and stand lights**. We are very lucky to have these! You are more than welcome to use them in your rehearsals and in the actual pit of your show, but please take good care of them. For more on keyboard transportation and responsibility, please see the Musical Director job description.

Wireless microphones (6) and microphone belts – We are also extremely fortunate to have these. You have full access to these during your production, but please remember to budget enough for batteries and microphone tape. The MF microphones take 9-volt batteries.

An assortment of props and costumes from previous productions – We bought them, so feel free to use them!

NOTE: *the cage is padlocked, and you will need to contact your EPs in order to gain entrance. Also note that you are responsible for anything borrowed from the cage (in the unlikely event that it is stolen, broken, etc.)*

APPENDIX 1: GLOSSARY OF USEFUL TERMS

Design Run- The actors run through the show for the benefit of the Director and Designers to get a sense of their movements, space usage and/or general arc of the show.

Dry Tech - The day/evening when the Director, Stage Manager, Light Designer, Sound Designer gather to set and test cues. In an ideal world, the Light and Sound Designer will have finished setting and recording all their cues and can show the Director and Stage Manager where and how they will go. The Director has the ability to change any cues s/he deems need changing, but should also consider the amount of work and window of time left for corrections. The Set Designer and Technical Director should also be in attendance to make sure all set pieces and elements are functioning properly. The Stage Manager should write the cues in his or her prompt script once all cues have been covered and agreed upon.

Load-in-The day a show moves into the space. This term is used interchangeably with “Strike/Build,” but *our* load-in refers specifically to the previous show’s strike and our show’s build. Similarly, our “load-out” would refer to the day we move out of the space (that is, our strike and the subsequent show’s build).

Paper Tech-Usually occurring on the Friday of tech weekend, Paper Tech is an event where the director, lighting designer, sound designer, stage manager, and ASMs (at the SM’s discretion) go through the script from beginning to end and write down all sound and light cues. Paper Tech is intended to prepare the design team for Dry Tech, although many cues will be added, deleted and changed during both Dry Tech and Wet Tech.

Paint Day- Depending on the show, this is useful to allow the entire set to be painted its final colors to aid the Lighting Designer in selecting colors for lighting the space. This should be scheduled with enough time to allow the set to dry. Often times, it is best to ask the Director to not rehearse with the actors in the space on this day, but it can also occur after a rehearsal.

PO- Stands for “purchase order.” A PO is document that can be obtained from Student Activities Office in a specified amount that allows to holder to purchase items from companies with which Brown has a purchasing account. POs are like cash. If a PO disappears, the money is gone

Sitzprobe- The first time the cast sings the music of the show with the full pit. This is typically done as a “sing-through” with no movement/blocking.

Wet Tech - Typically a cue-to-cue rehearsal during which the actors are incorporated into the previous day’s light and sound cues. This is primarily for the actors to become acquainted with where they must be during each cue. Yet, it also serves the equally important function of demonstrating to the director, light designer, and sound designer whether their choices work (i.e. regarding location, color, timing, et al). Wet tech usually ends with a run-through of the show including the newly incorporated light and sound cues.

Wonky - Theatre jargon for “not so good.”

APPENDIX 2: CONTACT INFORMATION

MF BOARD MEMBERS

David Brown '12
(650) 380-7259

Madeleine Heil '13
(408) 687-5387

Samantha Horneff '12
(347) 922-4144

Melissa Prusky '13
(914) 874-4227

Lance Jabr '12
(650) 823-2183

Brette Ragland '13
(971) 222-8521

Alexandra Keegan '12
(917) 847-3545

Blake Beaver '14
(913) 908-7315

Lauren Tucker '12
(248) 320-6402

Annie Kocher '14
(262) 501-1596

Brady Waibel '12
(507) 276-0957

Rebecca Lichtin '14
(303) 728-4382

Chantel Whittle '12
(401) 556-6204

Karin Nilo '14
(408) 401-7411

Ben Freeman '13
(925) 330-9463

Marissa Bergman '14
(860) 751- 9196

Kerry Hall '13
(540) 847-0251

PW BOARD MEMBERS

Abby Colella '12
(772) 559-4251

Serge Lobatch '12
(212) 444-8229

Megan Estes '12 (on leave)
(817) 713-2797

Sean Patrick McGowan '12
(908) 380-4963

Deepali Gupta '12
(203) 984-6811

Leandro Zaneti '12
(908) 906-5145

Justin Kuritzkes '12
(310) 498-9134

Jon Key RISD '13
(706) 527-0202

Margaret Maurer '13 (abroad)
(401) 369-3653

Becca Balton '14
(202) 409-8412

Jessie Medofer '13
(724) 366-4915

Jenny Gorelick '14
(908) 420-9858

Zack Segel '13
(630) 220-0379

Connor Kane '14
(781) 264-8060

Adam Wyron '13
(240) 274-3898

Alex Ostroff '14
(626) 622-0634

Ursula Raasted '14
(401) 965-5306

APPENDIX 3: TAX EXEMPTION FORMS



STATE OF RHODE ISLAND AND PROVIDENCE PLANTATIONS

Department of Administration
DIVISION OF TAXATION
One Capitol Hill
Providence, RI 02908-5800

FAX (401) 277-6006

CERTIFICATE OF EXEMPTION

BROWN UNIVERSITY
164 ANGELL STREET
PROVIDENCE, RI 02912

THIS IS TO CERTIFY THAT THE ABOVE-NAMED INSTITUTION HAS QUALIFIED FOR EXEMPTION PURSUANT TO THE PROVISIONS OF THE RHODE ISLAND SALES AND USE TAX ACT, CHAPTER 18, TITLE 44, OF THE GENERAL LAWS OF 1956, AS AMENDED, AND IS ACCORDINGLY EXEMPT FROM THE PAYMENT OF THE SALES TAX ON SALES MADE TO IT FROM THE USE TAX ON THE STORAGE, USE OR OTHER CONSUMPTION OF TANGIBLE PERSONAL PROPERTY BY IT.

R. GARY CLARK
TAX ADMINISTRATOR

BY:


LLOYD J. MENARD, JR.
CHIEF REVENUE AGENT
FIELD AUDIT SERVICE

CERTIFICATE NUMBER: 41

DATE ISSUED : 04/01/53



MASSACHUSETTS DEPT. OF REVENUE
PO Box 7010
Chelsea, MA 02150-7010



NAVJEET K. BAL, COMMISSIONER
TERESA O'BRIEN-HORAN, DEPUTY COMMISSIONER



BROWN UNIVERSITY
164 ANGELL ST # J
PROVIDENCE RI 02912-9002

870C

Notice	30048
Exemption Number	050 258 809
Date	12/01/08
Bureau	TSD MGT SERV
Phone	(617) 887-6367

Dear Taxpayer,

A review of our records indicates that the Massachusetts sales/use tax exemption for **BROWN UNIVERSITY**, a tax-exempt 501(c) (3) organization, will expire on **01/04/09**.

The Department of Revenue is issuing this notice in lieu of a new Form ST-2, "Certificate of Exemption". The notice verifies that the Massachusetts Department of Revenue has renewed the sales/use tax exemption for **BROWN UNIVERSITY** subject to the conditions stated in Massachusetts General Laws, Chapter 64H, sections 6(d) or (e), as applicable.

*The organization remains responsible for maintaining its exempt status and for reporting any loss or change of its status to the Department of Revenue. Absent the Department of Revenue's receipt of information from the taxpayer by the expiration date of the current certificate that the entity no longer holds exempt status under the above provisions, the taxpayer's certificate is renewed. **This renewal will expire on 01/04/19.***

The taxpayer's existing Form ST-2, in combination with this renewal notice may be presented as evidence of the entity's continuing exempt status. Provided that this requirement is met, all purchases of tangible personal property by the taxpayer are exempt from sales/use taxation under Chapter 64H or I respectively, to the extent that such property is used in the conduct of the purchaser's business.

Any abuse or misuse of this notice by any tax-exempt organization or any unauthorized use by any individual constitutes a serious violation and will lead to revocation. **Willful misuse of this notice is subject to criminal sanctions of up to one year in prison and \$10,000 in fines (\$50,000 for corporations).**

This notice may be reproduced.

Sincerely,

Navjeet K. Bal
Commissioner of Revenue

APPENDIX 4: MONEY AND HOW TO USE IT SIGNATURE FORM

MONEY AND HOW TO USE IT

MF provides each show with a \$750.00 production budget. **MF is not responsible for anything spent beyond \$750.** If you so choose, you are welcome to contribute money to the budget, though you are by no means required or expected to do so. However, given the restraints on time and resources that are necessarily part of the MF production process, we believe \$750 is an appropriate budget for a production in the PW Downspace.

The production manager is responsible for keeping the show within budget. **Going over budget is not an option.** All purchases must be cleared with the production manager prior to being made, and must subsequently be made according to the procedures outlined below. **Any purchases not cleared with the production manager will come out of your own pocket.** We will kindly thank you for the donation. 😊

Everything from photocopies to lumber to paint comes out of the production budget. There is a separate \$100 publicity and program budget to be spent at the discretion of the MF board, in consultation with the director.

The Student Activities Office (SAO) administers MF's money. The primary way to use your budget is through purchase orders (POs).

Procedure for requesting and using a purchase order:

- Determine the exact amount (or as close as possible) needed (the exact amount is necessary because of the billing procedures and the time delay before the numbers change in our SAO account)
- Email the production manager, your EPs, and the MF Financial Signatories; the subject line of the email should read: "[Title or abbreviated title of show] - [Designer or Manager] PO"
- Allow one full business day (the SAO is closed on weekends and holidays)
- Arrange to pick up the PO from one of the MF Financial Signatories
- Spend the purchase order
- Return your copy of the purchase order to the production manager
- Do not forget that Brown is a tax-exempt institution; take that into consideration when calculating prices, and take the tax-exempt form with you when purchasing

POs are like cash. **If a PO disappears, the money is gone.** If you change your plans and do not use a PO, return it to the production manager. This is the only way to regain the money.

Procedure for reimbursements:

If necessary, designers can spend cash and will be reimbursed at the end of the production by check through the SAO (that being said, we encourage you to use purchase orders whenever possible). Here's how to go about being reimbursed:

- Before each purchase, email both the production manager and the MF Financial Signatories with the exact amount you are intending on spending (or a close estimate); the subject line of the email should read: "[Title or abbreviated title of show] - [Props/Costumes/Etc.] Expenses"
- All receipts must be kept and given to the production manager at the end of the production; **you will not be reimbursed without receipts**, regardless of previous emails
- Do not forget that Brown is a tax-exempt institution; take the tax-exempt form with you when purchasing props and costumes

Alternative means of utilizing your budget:

Checks- It is possible to get a check made out to places that do not accept purchase orders; however, it takes 6-10 business days to procure a check from the University. To procure a check, give the MF Financial Signatories an invoice or price quote from the store.

SAO credit card- The SAO has a credit card that can be used to make online purchases. To do so, please email the PM the product information and the exact URL; the PM should then transmit this information to the MF Financial Signatories. Remember to take shipping into account in terms of time and money.

MF Financial Signatories:

Samantha Horneff
samantha_horneff@brown.edu
(347)922-4144

Lauren Tucker
lauren_tucker@brown.edu
(248) 320-6402

I understand Musical Forum's monetary policies, including the tax-exempt policy, and agree to abide by them fully when making purchases for this production.

Signature _____

Date _____