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GENERAL INFORMATION

The Theatre's Address: 2505 South Highway 89 - Perry, Utah

Reservations: 435-723-8392 Monday, Wednesday – Saturday, 11AM to 2PM

Website: www.HeritageTheatreUtah.com

Board Meeting: The Theatre holds Board meeting on the third Saturday of each month at 7:30 a.m. in the reception room. If you have any concerns that need to be brought up in this meeting, please contact a member of the Artistic Committee prior to the meeting. Directors are invited to attend the board meetings during their audition, rehearsal, and production months to voice concerns, needs, or thanks.

Artistic Committee Meetings: Production meetings will be held by the artistic committee for each show as needed. A producer preview will be done either Monday or Tuesday of crunch week, after which notes will be given to the director to pass on to the cast to help improve the quality of the show. At the director's discretion, additional previews

Calendaring: Production and audition dates have been calendared for you. You are welcome to change audition dates to fit your needs, as long as they work with the needs of other shows (for instance, you can't audition on the crunch week of another show) and they must fall within the publicity window. Obviously, if a change is needed, let us know as soon as possible so that the information can be adjusted everywhere it is publicized and posted.

Performances: Shows open on Friday evenings, and run for four consecutive weekends, ending on a Saturday. So, shows perform on Monday, Friday and Saturday nights during the run, with one matinee for plays (on the second weekend) and two matinees for musicals (on the second and third weekends). The exception is the December show, which only runs for three weekends. If your show is selling out by the second weekend, we can sometimes add a matinee for the final weekend. The September and March musicals will have the option of adding another week, if sales support it, so your casts will need to be informed at auditions of that possibility so they can clear their schedules.

Graphics: Some shows come with a rentable graphic. All other shows need to have a graphic created or located. Your final graphic for your publicity needs to be available prior to your audition publicity going out. Mande Shaffer is our graphic artist, and will use the show's graphic or to create one if it is not available from the publisher. She is responsible for creating the shows artwork and ensuring that it visually represents the Theatre and the styles and standards we use.

Publicity: The website will be updated frequently with current audition and performance information. Please send any information you want on the website to our

webmaster at heritagetheatre@heritagetheatreutah.com. Flyers go out in the mail a week or two prior to the opening of each show, and audition information for the next upcoming audition is included on this flyer. Quarterly newsletters are mailed out prior to the March, June, September, and December shows. Publicity photos and information can be submitted for inclusion in this newsletter by February 1, May 15, August 1 and November 15. Our publicity staff member sends information to the newspapers and to patrons on an email list prior to each audition and the opening of each show. Posters with the show's graphic are given to the cast one week prior to opening – it is their responsibility to distribute them for the widest possible publicity. Business cards can be created with all pertinent information to be handed out by cast members a few weeks prior to the show opening. A sign stands in the foyer during performances with information about the next audition. The director is responsible to get information to the reservationist as early as possible. This includes a synopsis, run-time, rating, target audience (i.e., will children enjoy it?), cast use of aisles, use of fog, strobe lighting or pyrotechnics, etc.

Scripts: Scripts for musicals are rented and will generally arrive 8 weeks prior to the first performance, and must be mailed back within one week after the final performance. Rented scripts may only be written in lightly with a soft #2 pencil, and must be returned fully erased. Please plan on having your cast members erase their own scripts before returning them. Scripts for plays may be ordered anytime and usually do not need to be returned.

Music/Minus Tracks: If you are directing a musical, you will need to decide whether you are going to use live musicians or a pre-recorded minus track for your show. The budget for a minus track is determined on a show-by-show basis, and there are several companies who are willing to rent these tracks. You will need to decide which way you will go and clear it with the Artistic Committee so that the budget can be approved. If you decide to use live musicians, you will want to move a piano into the auditorium and will need to contact Julie Coleman about having it tuned.

Rehearsal schedule: Musicals begin rehearsing 8-10 weeks prior to opening. Plays begin rehearsing 6-8 weeks prior to opening. Rehearsals are generally Tuesday and Thursday evenings and Saturday mornings. This can be flexible, however; you should not rehearse in the building during crunch week for another show, unless it is previously arranged, or during performances of another show. Crunch week is the week your show opens, usually with rehearsals every night.

Auditions: Auditions should be planned at least one week prior to the first rehearsal, giving you time to fully cast the show. The standard audition schedule is Thursday from 7-9 PM and Saturday from 9-11 AM, allowing you to do callback auditions Saturday morning at 11 AM or the following Tuesday at 7 PM. Posting your cast list can be done by email, website, telephone or letter, but should be done promptly. Casting is an

extremely important phase of directing a show, and if you would like additional casting help, please let a member of the artistic committee know.

Cast members are expected to maintain a professional atmosphere, with respectful behavior to each other as well as to the building. Cast auditioners with this in mind.

Audition Information: Please provide audition notice information, which should include the performance dates as well as the dates and times of the auditions. A brief synopsis of the show that sparks the interest of the auditioner is important. Include your name and contact information such as your email address. You should have a list of all available roles and approximate ages and character types. You will also need to list vocal requirements if you are directing a musical, and state whether you require them to sing 16 bars from an upbeat Broadway song. You should also mention whether you will provide an accompanist. You may want to state that the auditioners will be required to read from the script or whether you want them to bring a prepared monologue. It is also a good idea to list your individual requirements, such as asking them to bring a current wallet-sized photograph of themselves and a detailed list of their conflicts during the rehearsal and performance schedule. This information needs to be sent to Cara and/or Colette and we will forward it on to all of the other people who need this information. This information should be given to us as soon as possible, but must be in before the deadline on the Publicity Timeline.

Cast list: Posting your cast list is easy on the website – just let your auditioners know that you will be posting the cast list on a specific date on the Auditions page of the website, then contact Braden Howard at heritagetheatreutah@heritagetheatreutah.com and he will post it for you. Please give him at least one to two days from the time you give him the information to the time you expect it to be posted on the website. He will try to get it up same day, but it isn't always possible.

Quality of auditioner's experience: Each person who auditions deserves the respect of the director, whether or not that person is cast in the show. We want them to come back and audition again, so be courteous to all.

Performances: Shows open on Friday evenings, and run for four consecutive weekends, ending on a Saturday. So, shows perform on Monday, Friday and Saturday nights during the run, with one matinee on the second Saturday for plays and two matinees (on the second and third Saturdays) for musicals. The exception is the December show, which only runs for three weekends and has matinees the second and third Saturdays.

Consideration for cast: Be sure to be considerate of your cast and crew as you schedule rehearsals. Make efficient use of rehearsal time a priority, and realize the distances traveled by your cast. They are all volunteers, and you need to take care of them. Also be considerate of other casts who may be in the building rehearsing on the same days as you. Connect with their director to make sure there are no misunderstandings between casts.

Volunteer Hours: Please have your cast log their volunteer hours to be turned in at the end of your show's run. We often receive grants based on the number of volunteers and hours volunteered.

COSTUMING

Costuming is a very important part of your show. If your show is good but your costumes are random, it will detract from the overall show. You are presenting a complete package, and costumes are an integral part of that package. Staying true to the time-period with costume, hair, make-up, shoes and accessories can really give the show a boost.

Whitney McCormick has organized and labeled everything in the costume closet. Please make an appointment with her as soon as possible to begin selecting costumes. She lives nearby and is happy to come over and work with you, with a little notice. Please be respectful of all the work that has gone into the organization of the costume closet and follow the guidelines for using costumes. Our costume closet has many useable items in it, and should be used before renting or purchasing. However, it is often necessary to sew or rent costume pieces. We try hard to present quality productions, and costumes make a difference. If your particular show may need a larger costume budget, please contact a member of the artistic committee with your needs so they can be presented to the Board of Directors at a regular Board Meeting.

Renting vs. sewing: Sometimes renting a costume is a more cost-effective option than buying the materials to create it; so be aware of the cost in time and money involved before you decide to create new costumes. Beg, borrow – return: Many things can be borrowed and returned rather than paying a rental on the item. Make sure to contact all your leads – directors at local high schools and junior high schools often will lend items rather than renting them or their rental costs may be much lower than those at a university or costume shop. Remember, your budget is small and you need to stay within it.

Early Costuming: Fairly early on in the rehearsal process you will need minimal costumes for major characters for publicity photos. These photos are sent to the newspapers in advance of the opening of the show and may also be posted on the website. Contact Whitney McCormick within the first week of rehearsal or even before auditions, if desired, so that you can see what the theatre's costume closet has to offer for your time period. This way you can get ideas and advice on what you will need to complete your costuming needs.

Hair and Make-up: If you will need wigs or assistance with hair-styling or if you need specialized make-up, contact Jeri Brown 4 – 6 weeks prior to opening. This way, if something needs to be ordered, there will be time to get it before you need it.

SETS

Stage Layout: The stage is 30 ½ feet wide by 23 feet deep. When in use, the Grand Drape hangs 8 feet back from the front of the stage. The stairs down to the mezzanine are 4 feet wide by 6 ¼ feet, with a platform above them that can be used to store set items or props. The height of the stage to is approximately 12 feet. Black leg curtains can be hung from various pieces of lumber or pipe up in the ceiling area. Flats may be attached to the floor of the stage, and may be braced by screwing a brace into the side or back walls. Since there are no wings, leave at least three feet behind the set for a walkway. The dimmer room door is also located on the back wall of the stage and must be kept accessible at all times according to law. If you plan to use a white cyclorama, keep all blocking at least three feet downstage of it to accommodate adequate lighting.

Quality of Sets: A good set does not necessarily mean a huge expense. A set should be well thought out and meet the needs of the play being done. Our shed has many set pieces, and there are a number of flats of various sizes as well as doors and windows stacked up in the rehearsal hall. Dan Kaminski and Dee Pace are the people to ask about set pieces.

There are power tools as well as wood and hardware located on the small stage. Your set construction crew needs to remember to clean up after themselves – no one likes to slip on sawdust. Sometimes renting a set item is a more cost-effective option than buying the materials to create it, so be aware of the cost in time and money involved before you decide to build things

There is a dedicated Heritage Theatre Home Depot card that you will receive as soon as the show before yours closes. Please be aware that all expenditures on this card will be calculated against your total budget. Please keep set costs down, but if you have a specific requirement requiring additional funding, please contact a member of the artistic committee so this can be presented to the board and approval can be gained prior to making the purchase.

When building at the theatre:

- Construction for a show is always a challenge! But we must not lose sight of our building in the rush for the show. Please help us by:
 - Carrying things carefully.
 - When bringing things from downstairs DO NOT DRAG THEM! We recently put in new carpeting... we need it to look new for a long time.
 - When bringing things from the shed DO NOT DRAG THEM! (see above).
- Be careful when painting
 - Make sure to open cans on the stage or in the basement – not over the new carpet.

- Be sure to lay down drop cloths over the carpet at the edge of the stage.
- Transport brushes downstairs carefully –place them tips down inside old cans or plastic sacks so that the brushes don't drip paint onto the carpet – take everything down the back stairs and through the rehearsal hall to the green room.
- Make sure to wash all brushes out completely. Wash them until the water runs clean.
- Clean up all painting areas – including the sink.
- Volunteer labor is great and a necessity! Help them to respect the theatre.
- Be careful of tools
 - Please treat all tools with respect (especially power tools)
 - Be sure to put all tools away safely. There are often children in the theatre
 - Make sure that only those with experience and training operate the power tools
- Dispose of sawdust and other garbage on a daily basis. The dumpster is behind the theatre.

Curtains: There is a grand drape available to hang across the front of the stage. It is up to the director and their stage-designer whether you will use this or not. Please contact Dave Christensen 3 to 4 weeks prior to opening to let him know whether you will be using the Grand Drape. There are a variety of black curtains available for use as legs. These are kept in bins in the walkway behind the rehearsal hall before you go upstairs to the mezzanine. It is your set crew's responsibility to hang these when you build your set.

Spike Tape, etc.: Contact Dave Christensen about glow-in-the-dark tape to be used for spiking locations of set items.

REHEARSALS

Professional Atmosphere: Cast members are expected to maintain a professional atmosphere, with respectful behavior to each other as well as to the building. Cast auditioners with this in mind.

Consistency of performance: Although we are a community theatre, we pride ourselves on the quality of our productions. This means that each performance should be consistently good. Remind your cast that pranks on-stage during performance are not allowed, and will only ruin the performance for someone. Everyone who attends a performance deserves an equally good show. Character building and careful blocking should be a high priority of the director.

Communication with cast: It is important to know the needs of your cast so they can be addressed. Please remember to work with them and get assistance from the Board of Directors as needed.

Taking Care of our Building: The Heritage Theatre was built in 1890, and served for nearly 80 years as the Perry Ward meetinghouse for the LDS (Mormon) Church. Although the exterior still looks like a church, the interior houses rehearsal space, scene shops, a business office, and a 206-seat auditorium.

The building is very important to us! We are one of a very select group of theaters across the nation with our own building! We need to take care of it. The theater is cleaned each week, but often this is not enough. We must do our part and encourage our staff and cast to do the same.

Keeping the theatre clean:

- Limit food in the theatre, and keep it covered so mice can't get into it. (We do employ have exterminators.)
- Encourage cast to clean up after rehearsals.
- Check trash receptacles often – if full, please ask one of your staff or cast to take it out to the dumpster.

When leaving the theatre:

- Turn off all portable fans.
- See that all lights are off.
- Check to see that all doors are locked.
 - Mezzanine
 - Upper back door
 - Lower back door
 - Front door

Quality of cast's experience: The cast needs to feel that they are doing their best and that they are appreciated. Yelling is discouraged, as is talking down and other unkind words or actions. As stressful as it is to be a director, it is part of your responsibility to help your cast have a good experience.

Please plan to complete costumes two weeks prior to opening, and sets and props completed and implemented prior to 'tech-Saturday' (usually one week prior to opening) so that your cast is not handling new experiences and can have time to gel during the all-important 'crunch-week.' This also makes setting lights more effective in regard to positions, levels, and colors. The cast should be off-book 3 weeks before opening and off-prompt 2 weeks before opening.

GETTING READY TO OPEN

Tech the show: Arrangements must be made with Dave Christensen early for the technical aspects of the show. Typically, the week before crunch week will be the week to begin setting lights, with the Saturday before opening being the major technical or cue-to-cue rehearsal. The lighting designer/programmer is typically only available for five hours, so you will need to focus almost exclusively on lighting during that time.

The Theatre lighting operates in a 'rep' situation. Because of the short period between productions, a somewhat flexible lighting plot is hung for your production. Minor changes are possible, however. Any specific lighting requests should be made at least one week prior to the first technical/cue-to-cue rehearsal. Please take care while building your set to not block lighting equipment – especially with legs and side curtains. This will allow the most lighting flexibility for the show as well as prevent fire hazards. (Note that any set pieces located within 18 inches of lighting fixtures must be removed prior to tech rehearsal – no exceptions.)

No later than Wednesday of crunch week, a schedule of who is running lights/sound for each performance with accurate phone numbers will be posted on the door of the light booth. The lighting technician should open the light booth by 7:00 PM for a play, and by 6:45 for a musical. Only musicals use microphones, and arrangements can be made with Dave Christensen as to when you can begin rehearsing with them. The cast should pick up their microphones promptly at 6:45 (unless other arrangements have been made) so that microphone checks can be made before 7:00 pm. If it is a large musical, mics can be picked up as early as 6:30. Turning them on any earlier may cause the batteries to run out before the performance is finished on any given night. The lighting and sound systems are, professional, but very specific - so only those who are authorized to run the system are allowed access to it. Three keystrokes could destroy weeks of work setting cues.

Please note that the lighting board operator will have a cue sheet that is as specific or even more specific than a script. He/she will take cues themselves, though it may be necessary to have a production assistant backstage to notify them when shifts are complete during blackouts. Because of the nature of the lighting booth and its close proximity to patrons, it is not acceptable to call cues to the lighting board operator. In essence, they are your production stage manager.

Ideally, the same lighting board operator will run every performance. However, please consider that members of the lighting and sound staff are involved with every show, all season long, so they may arrange to trade off with another staff member. In such a situation, the alternate operator will either arrange to run a rehearsal prior to opening or run a performance with supervision by the primary operator.

Microphones: Musicals use microphones so that the vocalists can be heard above the music. Contact Dave Christensen at least 3 weeks prior to opening for microphone particulars for technical rehearsals and performances. There is also a stage microphone that is used for both plays and musicals. This sends the sound down to the mezzanine and the rehearsal hall so that you will be able to hear cues.

Decorating Foyer: It can be fun to decorate the foyer to go along with your show, but it is not necessary. Make sure you do not stress over this and do not go over budget in order to decorate the foyer.

Clean Auditorium: Clean the auditorium and reception room prior to your preview performance. The final dress rehearsal is considered “preview night” and is usually the Thursday night before the show opens. Our cleaning staff cleans the theatre each Friday, so it is the cast and crew of each show who needs to clean the auditorium prior to this final rehearsal, so that those who attend will have a good experience. We generally encourage cast members to invite family members who will come again as paying patrons to come and preview the show during this rehearsal. This allows the cast a chance to feel how the show changes with an audience. Occasionally, youth groups and others will volunteer to help at the theatre through yard work and other projects, and are allowed to come to a preview night as a thank you. If this happens, you will be contacted by the house manager to get your approval.

Cast Passes: Each member of your cast and crew will be issued a cast pass, usually on the final dress rehearsal night. These passes are good for 2 adult admissions to your show. The pass must be mentioned when making reservations, and must be redeemed at the box office to get the discount. The box office is not allowed to give tickets to cast members who have left their cast pass home – in that case the ticket will have to be paid for.

Cast photograph: A photographer will come in on the Tuesday of crunch week, preferably at 6:30 to take a full-cast photograph to be placed in the lobby. He will return on Thursday of crunch week to take shots of the whole show, which will be made available for purchase to the cast.

Quality of audience experience: Our patrons are the people who keep us in business. They should always be treated with respect. To help you with this, we have a reservationist, volunteers in the box office, ushers to help them as they enter the theatre, and a Board representative acting as a host during each performance. If you have questions or concerns regarding an audience member, please go to your Board host first.

PRODUCTION

Cast Parking: As a general rule, your cast may park in the theatre parking lot during rehearsals. However, during performances, those parking spaces are for our patrons. The dental office just to the south has agreed to allow cast members to park there for performances, and that is where your cast needs to park.

Backstage admittance: No one is allowed backstage during the performances other than cast and crew and theatre staff.

Videotaping, etc.: Videotaping is strictly prohibited by copyright laws and production contracts, unless a license is paid for through the publishing company. It is the Theatre's policy that no recordings are made even though MTI does license videotaping, and only

for a few select shows. Photocopying scripts and music is illegal, based on copyright laws. If, however, your scripts did not arrive in time for auditions, you may make a few select copies of sides for the audition, but they must be destroyed after auditions are over.

This policy is of the utmost importance – regardless of show-specific guidelines. Should legal action occur, it can affect not only the Theatre, but you personally as the director (regardless of whether you made the recording) as well as the other participants, some of which are theatre professionals that do this for a living, and have the option to hold the offender financially liable for their loss.

Strike: Closing night of your show, your cast and crew are expected to stay after the performance and strike the set, take care of the costumes, and clean the theatre. Please use the list to assign duties to everyone. You can encourage your cast/crew to invite friends and family to the final performance and stay and help with the strike.

Make-Up Room (Green Room)

1. Return all costumes to costumer.
2. Return all props to Prop Master.
3. Sweep & mop floor
4. Remove all trash to dumpster
5. Wipe down mirrors
6. Return paint brushes, rollers and trays to the paint cabinets
7. Clean bathroom
8. Scrub sinks

Hallway

1. Vacuum Floor
2. Remove all trash to dumpster

Rehearsal Hall

1. Return all costumes to costumer
2. Return all props to prop master
3. Remove all personal items from theatre
4. Sweep floor
5. Wipe down mirrors
6. Remove all trash to dumpster
7. Leave ready for next cast

Men's Dressing Room

1. Return all costumes to costumer
2. Return all props to prop master
3. Remove all personal items from theatre
4. Sweep & mop floor
5. Wipe down mirrors
6. Remove all trash to dumpster

Stage

1. Store away all usable wood items
2. Sweep floor
3. Remove all trash to dumpster
4. Remove any overhead lumber or pipe you added to hang scenic elements

Back Stairwell

1. Sweep and vacuum floor
2. Repair carpet as needed

Mezzanine

1. Return all costumes to costumer
2. Return all props to prop master
3. Remove all personal items from theatre

4. Sweep, Vacuum, and mop floor
5. Remove all trash to dumpsters
6. Wipe down tables/counters
7. Wipe down mirrors

Women's Dressing Room

1. Return all costumes to costumer
2. Return all props to prop master
3. Remove all personal items from theatre
4. Sweep & mop floor
5. Remove all trash to dumpster
6. Wipe down mirrors

Public Stairwell/Bathrooms

1. Sweep, vacuum & mop floors.
2. Scrub sinks & toilets
3. Remove trash to dumpsters
4. Wipe down mirrors

Fridge in kitchen

1. Remove all food items left over from your cast.
2. Wipe down fridge both inside and out

Costumes go on back row of seats in auditorium

1. Get instructions from costumer
2. Take all items that need washing or dry cleaning
3. Help costumer put away all items that don't need cleaning as well as shoes and accessories.

Props go to reception room

1. Check with Linda Visser

Set pieces and furniture go to the shed

Reimbursements: If you or your cast members need to purchase items for the production, you will need to keep your receipts and turn them in along with a reimbursement form. This form must be filled out entirely – including separating out the base price and the tax on the items you purchase. As the director, you are the authorized signatory for any of your cast or crew who need to be reimbursed. This goes for props or set items as well. If your set chief uses the theatre's Home Depot card for purchases, those receipts do not need to be reimbursed, but it is a good idea to keep them so you can be aware of how well you are keeping to the budget. The reimbursement form along with the corresponding receipts can be mailed in to the post office box, attention Julie Coleman. There is no reimbursement without receipts. You may copy the included form as often as needed.

Perks: Director's stipend: Each director will receive a \$200 stipend after the show closes as a thank you for your dedication and hard work. The cast receives their cast pass and is allowed to invite family to preview night which is the Thursday night before opening night. \$50 is allowed towards a cast party – make sure to save and turn in receipts for this. Production photos will also be taken, and cast members will have the opportunity to purchase them at a minimal cost.

Management and effectiveness of staff: Please help us manage our theatre well and let us know how we are doing. Everyone is a volunteer, and good suggestions are always appreciated. If you see a problem, please propose a solution.

THANK YOU SO VERY MUCH!

The amazing productions at the Heritage Theatre are possible because of your creativity, energy, talent, enthusiasm and time.

You are the unsung heroes that keep us going.

We couldn't exist without you.