



LOOKING GLASS PLAYHOUSE

DIRECTOR'S HANDBOOK

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HISTORY & MISSION STATEMENT LOOKING GLASS PLAYHOUSE

The Looking Glass Playhouse was incorporated in 1973. Throughout the years, the Playhouse has fostered and encouraged an interest in Community Theater at its permanent performing facility at 301 W. St. Louis Street, Lebanon, IL. Over 250 productions have been staged during that time through the artistic and technical support of the people in the surrounding communities. In a typical season, over 600 volunteers will provide high quality theater experiences for over 9,500 audience members. The Looking Glass Playhouse remains dedicated to the concept of community involvement and a continuing effort to broaden the awareness of the arts in southern Illinois.

A board of directors provides management of the Playhouse. These individuals are elected by the membership for three-year overlapping terms. The board of directors assures artistic and financial responsibility and oversees the annual program of operations.

Our not-for-profit corporation is recognized by the State of Illinois, and our goals and purposes as outlined in our constitution include:

- Encouraging public appreciation for Community Theater.
- Encouraging amateur participation in theatrical productions.
- Coordinating activities among local not-for-profit performing organizations.
- Providing education in sound theater practice for participants of all ages and skill levels.
- Contributing the resources of our organization for fund-raising activities for local philanthropic and service agencies.
- Expanding opportunities for participation by persons with disabilities as audience members, technical support personnel, or performers.
- Broadening theater awareness, particularly in southern Illinois.

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- The LGP Board Vice President, as the chairperson of the production committee, shall be responsible for the review of policy and addressing potential changes at the beginning of each season. It shall also be the responsibility of the LGP Vice President to ensure the distribution of this handbook to all new directors at the start of each new season.

DIRECTOR

Purpose

The director is responsible for developing a show “concept” and providing overall artistic leadership. The director is selected by the LGP Production Committee upon approval by the LGP Board of Directors and is held accountable to the producer for the show budget and conformance with all LGP policies.

Responsibilities

- The director is responsible for making arrangements with the royalty coordinator for the LGP Board of Directors advising said coordinator as to the date scripts and music are required for audition purposes. The responsibility for negotiating royalties, securing payment for royalties and rental, and execution of appropriate contracts will be with the royalty coordinator.
- The director shall be responsible for creating a budget outlining anticipated expenses for the production. This budget shall be submitted by the producer to the LGP Board of Directors for approval prior to the commencement of the production. A sample budget has been included in the Appendices section of this handbook.
- The director shall be responsible for designating and working with all crew chiefs including (but not limited to): set design, set construction, costumes, lights, props and sound. The focus of this relationship will be to allow the director to implement his/her “show concept.”
- The director shall be charged with conducting the audition for his/her production in a manner consistent with LGP policies enumerated throughout this document. Nothing in this provision will impair the ability of a director to employ the services of an assistant director, choreographer, musical director, and the like to assist in the audition process but the final casting decision will be the responsibility of the director.
- The director shall be responsible for drafting a rehearsal schedule.

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- The director shall be responsible for providing to the advertising chairperson and "Reflections" newsletter editors a brief synopsis of the show and information regarding audition format 90 days prior to the anticipated audition date.
 - Within one week of casting the show, the director shall provide to the advertising chairperson and "Reflections" newsletter editor the names and addresses of principal performers cast in the show.
 - The director shall be responsible for all rehearsals. Nothing in this provision shall impair the right of a director to designate an assistant director, choreographer, musical director, or other responsible individual from running a particular rehearsal subject to the provisions of this document; however, the ultimate responsibility remains with the individual director to ensure the policies of the LGP are followed.
 - The director shall be responsible for blocking the show, maintaining appropriate rehearsal notes and ensuring the production is developing at an appropriate pace.
 - The director shall provide all information necessary to the LGP poster committee no later than two weeks prior to the start of rehearsals to allow the committee time to complete their task.
 - All auditions at the Looking Glass Playhouse are open to the public and shall be listed as "open." Pre-casting of any role by a director is not allowed. This is to allow everyone a fair and equal audition for any role and is required under LGP policies as well as policies associated with the Illinois Arts Council.
 - A maximum of eight complimentary tickets will be available to the director for the run of the production. What criteria that the director employs for the distribution of those tickets shall be in the director's sole discretion. The producer shall be responsible for acting as the liaison between the director and the ticket office in arranging these complimentary tickets.
 - Smoking anywhere in the confines of the Looking Glass Playhouse is strictly prohibited.
 - The prior rule prohibiting directors from scheduling rehearsals conflicting with Board Meetings of the LGP Board of Directors (except when said rehearsal night fell within 10 days of opening) has been modified. Such a limitation no longer exists and directors are free to proceed with rehearsals. However, a director should seek Board approval to be excused from the LGP Board meeting if the rehearsal is crucial to the production.

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- All members of the production and house staff strictly prohibit the possession and consumption of alcoholic beverages on or off the LGP premises during performances unless the LGP Board approves prior approval for the consumption of said beverages. This prohibition extends to all cast members and house staff associated with the general welfare and safety of the performers and audience members. Failure of a director to enforce this provision may result in a determination by the LGP Board terminating the director's credentials to direct future productions. It may also result in board action barring offenders from future participation in LGP productions.

 - The LGP Board shall lend no permanent fixtures of the LGP or its properties to any person or organization without written approval.

 - The director will be solely responsible for three sets of keys to the building and will be solely responsible for all jobs associated with maintaining the physical security and integrity of the Looking Glass Playhouse. Included in this list of responsibilities is as follows:
 - ▶ Making sure that the building (i.e., all doors) is locked at the end of any rehearsal or session.
 - ▶ Making sure that the air conditioner and furnace are at an appropriate setting at the end of any rehearsal or session.
 - ▶ Making sure that all lights are off at the end of any rehearsal or session.
 - ▶ Maintaining order and discipline at all times and enforcing any and all provisions of the LGP by-laws.
 - ▶ Making sure that no item is left in a condition that could pose a hazard (e.g., curling iron left on or stepladder leaning in a dangerous manner of the piano).
 - ▶ Making sure that toilets are not "running etc.
 - ▶ Nothing in the provision shall prevent any director from designating a responsible adult to act in his/her capacity at the close of any rehearsal or session to complete the tasks set forth above but the responsibility of these actions remains with the director for the individual production.
 - ▶ Ensuring, prior to the run of the rehearsals and performances, that the lobby, concession area, and public rest rooms are kept orderly and clean. Also, that items such as trash containers, toilet paper, and paper towels are kept supplied from LGP stocks (see Concession page for information on supplies).

- ▶▶ Making sure all trash is removed from the auditorium, concession area, and rest rooms on a regular basis.
 - ▶▶ Making sure that the piano and any other valuable items/props are appropriately covered when not in use or at the close of rehearsal.
 - ▶▶ Maintaining order and discipline at all times.
 - ▶▶ Limiting and prohibiting access to individuals who are not members of the LGP Board of Directors to areas behind the concession room counter.
 - ▶▶ Preventing use of any unauthorized user of the LGP Ticket Computer or office equipment.
- The director of any production employing children under the age of 18 years will confirm the right of said child to participate in the production with the parent or legal guardian prior to allowing the child's participation. A sample of the Looking Glass Playhouse Parental Release has been included in the Appendices section of this handbook.
- At the close of the production, the director shall be responsible for returning three sets of keys to his/her producer. The producer, as the representative of the LGP Board, shall be responsible for conveying said keys to the producer of the next show for distribution to the director of the next show. It is the policy of the LGP Board that any individual charged with possession of a set of keys (whether it be board member, worker, director, or director's designee) shall be responsible for reimbursing the Board of Directors \$25.00 for each missing set to cover the cost of replacement).
- At the close of the production, the director and producer shall be responsible for supervising "set strike" and shall remove all LGP property from the theater auditorium, stage, and basement and shall return said items to their proper location subject to the direction of the costume committee chairperson, the prop committee chairperson, etc. Said individuals are also responsible for providing a basic cleaning of the stage, theater, and dressing areas at the close of the production.
- The director or his/her designee shall be responsible for delivering a "camera ready" program to the designated LGP printer one week prior to the opening night of the production.

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- The Looking Glass Playhouse is proud to be a training ground for new directors. The director shall serve as a mentor and advisor to his/her assistant director. The director shall have the sole discretion as to the selection of an assistant director (except in those areas where a “novice” director is provided a show by the LGP Board of Directors subject to all express provisions that a “seasoned” director serve as assistant director). The duties to which the director assigns to the assistant director shall be the sole discretion of the director subject to the provisions outlined in this handbook.
 - The director is responsible for reviewing all rental materials upon receipt of the rental agency and providing an inventory of those items to the producer. If there is any discrepancy in the items received and the items referenced in the original invoice, the producer shall contact the royalty coordinator immediately.
 - The director shall be responsible for distributing all rental materials in a precise and orderly manner to those designated performers and must make every effort to insure the return of those materials from the said performers at the close of the production in a manner suitable for return. Failure of any person to return the rental material to the director in an appropriate manner could result in the LGP Board of Directors seeking reimbursement from that person. It is the responsibility of the director to notify the cast members in advance.
 - The director shall be responsible for returning all rental material to the LGP Royalty Coordinator, free of extraneous markings, within three days of the close of the production in a manner consistent with the contract (e.g., insured, certified with verification of return) and is responsible for any fees. Failure could result in the LGP Board of Directors seeking reimbursement from the director.
 - The director shall coordinate with the vice president as chairperson of the production committee a brief cutting, synopsis, or selected musical numbers for inclusion in the annual LGP Patron Show each September. One and one half rehearsals are typically scheduled at the theater in the week prior to the Saturday performance and directors operating in that time slot should coordinate rehearsal schedules of their shows accordingly. Each director will be responsible for their own musical accompanist for the Patron Show unless prior arrangements have been made with the vice president or the musical accompanist of another production.
 - There is a history in the Looking Glass Playhouse of instances in which a director has not been reimbursed for expenses that he/she incurred that were in excess of his/her board-approved budget. It is the responsibility of the director and/or producer to monitor expenses as they occur and secure board approval in advance of any expenditure that might exceed the proposed budget.

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- The director shall advise the ticket chairperson of any unusual staging in a given production that might affect the line of sight of any patron (i.e., table on SL wing making it impossible for people to see the stage who are seated in last three seats of front row). This information must be communicated to the ticket chairperson at least three weeks prior to opening night.
 - All of the resources of the Looking Glass Playhouse shall be at the disposal of the director in the preparation and production of the show.
 - While recognizing the importance of working with neighboring artistic organizations, the LGP Board of Directors shall not loan or rent any item from the theater without first contacting the director for the applicable time slot and assuring that no conflict will arise by the transaction.
 - The director coordinates all publicity with the LGP publicity chairperson and ensures that all audition notices and production advertising contains the requisite information.
 - In the event that special publicity is desired and has been referenced in the proposed budget, the director shall be responsible for assisting the publicity chairperson in generating the additional publicity.
 - No chair or other object may be placed behind the back row in the theatre blocking the fire exit. Anyone placing a chair behind the back row will be asked to remove the chair. If they do not remove the chair, they will be asked to leave.
 - It was previously the policy of the LGP Board that no food or drink was permitted within the auditorium at any time unless approved in advance by the LGP Board. This rule has been relaxed and it is at the discretion of the director to what degree he/she shall allow food or drink into the auditorium for rehearsal. The director, however, shall remain responsible for keeping the auditorium free of trash and debris.
 - A cleaning service is employed by the Looking Glass Playhouse to clean the theater and auditorium within (approximately two days) of the opening of every production. The date of the cleaning will be communicated to the director and it shall be the responsibility of the director to ensure that all items associated with the production (i.e., extra costumes, props, music, etc.) have been removed prior to that time to ensure thorough cleaning of the theater.

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- The director is often acting as a mentor and a teacher for assistant directors seeking credentials to allow them to be selected as an LGP director. The director of any production may be called before the production committee to render an opinion on the tasks performed by his/her assistant director and to render an opinion as to the fitness of said assistant director to receive future directing considerations.

 - It is the policy of the LGP that existence of a cast party in conjunction with a particular show shall be at the discretion of each director. No LGP funds, however, shall be used from any source (i.e., unused budget expenditures, etc.) to defray the cost of any cast party, cast present or similar item.

 - The director, acting in concert with the producer, shall be responsible for complying with the cost expenditures outlined in the budget that was submitted prior to rehearsal. The director shall be free during the actual rehearsal to shift expenditures of up to \$500.00 within his/her existing budget without additional approval from the LGP Board. *Example: A budget is implemented allowing \$1,000 for set construction and \$500 for costumes. The director is free, during the course of his/her rehearsal, to make a shift by increasing costumes to \$1,000 and decreasing set construction to \$500 without additional board action) so long as the overall budget remains the same).* Any modification of any like item greater than \$500 requires additional authorization from the LGP Board.

 - The director of each show (or the designee) shall make every effort to turn in all requests for reimbursement to the LGP treasurer by the first Sunday performance. Requests for reimbursement will include:
 - ▶ Receipts for expenditures made on behalf of the production; or, in the event that a receipt has been lost or misplaced a written statement of the items and amounts reimbursed.
 - ▶ All receipts or statements should clearly identify to whom reimbursement should be made and the line item in the show's budget that should be debited.
 - ▶ Requests for reimbursement that total more than the board-approved budget will be considered by the board on a case-by-case basis.
 - ▶ Failure to comply with board approved financial procedures may be a consideration in making future directorial assignments.

PRODUCER

Purpose

The producer is responsible for providing single source coordination for the production between the Looking Glass Playhouse Board of Directors and the director. The producer is selected by the director and is subject to approval by the LGP Board of Directors. The producer is accountable to the LGP Board of Directors and not the director and is charged with ensuring that the financial needs of the show are handled in an appropriate manner and that the rules and regulations promulgated by the Looking Glass Playhouse are followed.

Responsibilities

- The producer oversees the distribution of the scripts to the cast and crew and assists the director in ensuring their prompt return to the rental agency at the close of the production.
- All shows must have a producer.
- Producers will be one of those individuals serving on the LGP Board of Directors and must be a member of the board during the actual run of the production he/she is producing. The LGP Board, however and in its sole discretion, may select an individual who is not a member of the LGP Board of Directors to serve as producer.
- The producer is responsible for monitoring the progress of the show and will address any concerns to the Board of Directors.
- The producer acts as a liaison between the production and the various LGP Board committees (e.g., play support committee) and ensures those members of the various committees and the various crew chiefs of the production are in contact with each other.
- The producer reviews the budget as created by the director and the producer and/or director submits the proposed budget to the Board of Directors for approval (see example budgets in Appendices section of this handbook).

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- The producer tracks all expenditures of the production, receives the receipts associated with the production, tenders the receipts to the LGP treasurer for payment, and ensures that reimbursements are forwarded to any individuals requiring payment.
 - The producer ensures that in the event unusual items are brought into the theater for the production (e.g., the large plant in "Little Shop of Horrors") that the LGP insurance for such an item is in effect.
 - The producer, as the liaison for the LGP Board of Directors, coordinates the set strike with the director within one day of the close of the production and ensures that all borrowed property is returned in good condition and in a timely manner. The producer also certifies that the auditorium, stage, and dressing areas are clean prior to the transfer of the theater to the next production.
 - Smoking anywhere in the confines of the Looking Glass Playhouse is strictly prohibited.
 - All members of the production and house staff strictly prohibit the possession and consumption of alcoholic beverages on or off the LGP premises during performances unless the LGP Board approves prior approval for the consumption of said beverages. This prohibition extends to all cast members and house staff associated with the general welfare and safety of the performers and audience members. Failure of a director to enforce this provision may result in a determination by the LGP Board terminating the director's credentials to direct future productions. It may also result in board action barring offenders from future participation in LGP productions.
 - The LGP Board shall lend no permanent fixtures of the LGP or its properties to any person or organization without written approval.
 - The director, acting in concert with the producer, shall be responsible for complying with the cost expenditures outlined in the budget that was submitted prior to rehearsal. The director shall be free during the actual rehearsal to shift expenditures of up to \$500.00 within his/her existing budget without additional approval from the LGP Board. *Example: A budget is implemented allowing \$1,000 for set construction and \$500 for costumes. The director is free, during the course of his/her rehearsal, to make a shift by increasing costumes to \$1,000 and decreasing set construction to \$500 without additional board action) so long as the overall budget remains the same).* Any modification of any like item greater than \$500 requires additional authorization from the LGP Board.

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- After the close of the production, the producer may tender a final report to the LGP Board of Directors prior to the next board meeting of the LGP Board of Directors. The producer shall secure information from the various committees associated with the production and shall tender the following report:
 - ▶▶ Total attendance
 - ▶▶ Gross revenues from ticket sales at the door
 - ▶▶ Gross revenues from season ticket sales attributed to the production
 - ▶▶ Total expenditures

ASSISTANT DIRECTOR

Purpose

The assistant director provides support to the director (as opposed to the duties of the producer) and carries out all appropriate responsibility as designated by the director. The assistant director also learns those skills that might someday qualify said individual to direct at the Looking Glass Playhouse. The LGP Board of Directors wishes to stress, however, that serving as an assistant director does not automatically grant any individual the right to direct a production at the Looking Glass Playhouse.

Responsibilities

- The duties of the assistant director may include (but are not limited to) the following tasks:
 - ▶ Notifying the cast of all rehearsal call changes in schedule.
 - ▶ Taking rehearsal notes and distributing them according to the director's wishes.
 - ▶ Recording any changes in blocking in the prompt script.
 - ▶ Gathering all information necessary for the preparation of the program from the cast and crew and providing this information to the director.
- The assistant director assists the director in the casting process. The degree of input that the assistant director brings to the casting decision is left to the sole discretion of the director.
- The assistant director distributes any cast lists and/or contact sheets to all production personnel.
- The assistant director performs any other duties so designated by the director for an individual production. The actions of any single director in the determination of assistant director duties are not binding upon any other director.
- If there is no assistant director for a production, the director shall assume all of the responsibilities of the assistant director listed above.
- Smoking anywhere in the confines of the Looking Glass Playhouse is strictly prohibited.

- All members of the production and house staff strictly prohibit the possession and consumption of alcoholic beverages on or off the LGP premises during performances unless the LGP Board approves prior approval for the consumption of said beverages. This prohibition extends to all cast members and house staff associated with the general welfare and safety of the performers and audience members. Failure of a director to enforce this provision may result in a determination by the LGP Board terminating the director's credentials to direct future productions. It may also result in board action barring offenders from future participation in LGP productions.

- The LGP Board shall lend no permanent fixtures of the LGP or its properties to any person or organization without written approval.

STAGE MANAGER

Purpose

The stage manager is responsible for the smooth running of the show during the technical rehearsals and for the run of the production under the director's supervision.

Responsibilities

- The stage manager is charged with running the stage crew.
- The stage manager is responsible for designing a scene change plan that is effective and safe.
- The stage manager is responsible for maintaining order and discipline at all times back stage and is responsible for ensuring the safety of all participants and all items of personal property.
- The stage manager is responsible for coordinating the use of all space back stage during a production.
- The stage manager or their designee is responsible for monitoring that all performers have arrived in a timely manner prior to the start of the production.
- The stage manager participates in set strike.

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EXHIBITS

COSTUMES

Purpose

The purpose of the costume committee is to provide directors, along with their designated costumer, access to and information about costume resources available at the Looking Glass Playhouse (LGP).

Responsibilities

The director/designated costumer shall:

- Be responsible for securing a competent individual to design and construct/execute the costumes for a given production.
- Provide at auditions information of the responsibility of a cast member to prepare their costume(s) for a given production.
- Coordinate their conceptual vision of the show to determine the needs, style, and budget for a given show.
- Make necessary costume sketches, plots, photographs, and other information available to assist cast members in obtaining their own costumes.
- Collaborate with the lighting designer, set designer, and choreographer to maintain visual, conceptual, historical, and artistic consistency in relationship to the directors vision.
- Mend, repair, or alter LGP costumes as needed during the run of a show. Permanent alterations to an LGP costume must be approved by the costume chairperson (e.g. cutting fabric, painting fabric, or any alteration that will not allow the costume to go back to it's original style).
- Restrict general cast and crewmembers from entering the costume room or removing any LGP costumes or accessories from the theatre without approval from the designated costumer. The designated costumer is responsible for keeping a formal list, with descriptions, of each LGP costume or accessory and their parts that is assigned to a cast member. The list of borrowed costumes will also be used for checking items back in after the run of a show. Not under any circumstances are cast members allowed to leave with LGP costumes at the close of a production, all

items remain the property of the LGP.

- Following a production, the director or designated costumer is responsible for securing the return of all LGP costumes and accessories, on hangers, to the marked racks located outside of the 2nd floor costume room doors.

The costume committee shall:

- Maintain and organize the costume rooms and donations.
- Assess the value to the LGP current costume room inventory.
- Designate a member to each production to assist the director/designated costumer (this does not infer that the committee person is the costumer for the show).
- Provide a resource list for the director/designated costumer for a given production, to include costume shops/resources, seamstresses/tailors, etc., that may be beneficial to cast members in securing costumes or specialty accessories.
- Give priority to the costume needs of LGP productions when considering loaning costumes to outside organizations or persons.
- Obtain a security deposit on any borrowed LGP costumes and accessories, to be returned to the recipient upon return receipt of borrowed items in original condition.
- Designate a member to accept the responsibility for organizing and maintaining a specific department of the costume room (e.g. pattern/fabric room, hats/purses, Christmas Carol closet, tuxedo closet, workroom, etc.).
- Provide charitable donations receipts.

MAKE-UP

Purpose

The purpose of the make-up committee is to encourage performers on the LGP stage to engage in hygienic and artistically sound make-up practices in complementing or exaggerating their features for a particular production or role. Because of the risk of spreading infection, the LGP Board of Directors has determined that the LGP will not maintain regular inventories of foundation, lipstick, or eye make-up, except for specialty make-up products unique to a particular performer or production.

Responsibilities

- The make-up chairperson will consult with the director regarding the type and style of make-up best suited for their particular project.
- The make-up chairperson will stock the make-up areas with incidental products typically needed during the run of a show, such as moist towelettes for cleansing and hair styling products such as gels and hair spray.
- The make-up chairperson will consult with cast members regarding economical ways of developing their personal make-up kits.

PROPS

Purpose

The purpose of the prop committee is to provide directors and cast members with realistic accessories to complement their specific production or characterization. While it is not realistic to assume that the prop committee can provide every prop for a typical show, it is a valuable resource for both rehearsals and productions.

Responsibilities

- It will be the responsibility of the prop chairperson to maintain an orderly and appropriate storage area in the theater.
- The prop chairperson will consult with the director of each show regarding the type of props necessary for the show and their availability in the LGP prop room.
- The prop chairperson or their designee will make props available for general use during both rehearsal and production periods. At no time should cast or crewmembers of a given production secure props from the prop room without the prop chairperson or their designee present.
- Following a production, the director, producer, or stage manager should coordinate the return of props to shelves outside the prop room, which are designated for that use.

ADVERTISING

Purpose

The purpose of the advertising committee is to disseminate information within the community regarding LGP activities. The primary formats for this advertising include paid advertising, news releases for local newspapers, regular "Intermission" articles in the *Lebanon Advertiser*, and the LGP "Reflections" newsletter.

Responsibilities

- For each production, the advertising chairperson will prepare a news release for all local newspapers detailing, but not limited to, the audition times and format, the production dates, show synopsis, and ticket information.
- For each production, the advertising chairperson will contract for paid advertising in local newspapers for both production notices and audition notices as directed by the LGP Board of Directors for each show.
- The advertising chairperson will submit "Intermission" articles to the *Lebanon Advertiser* featuring the current show in production and audition information for upcoming productions that will be included in the *Lebanon Advertiser* at the discretion of the editor and upon a "space available" basis.
- In the event that any local media elect to publish additional or feature articles about LGP activities or performers, the advertising chairperson will coordinate communication between the media and the director, producer, or their designee. It is specifically noted that the LGP cannot control advertising beyond the actual purchase of an advertisement. Whether any particular newspaper or medium elects to provide expanded coverage to a production or an individual associated with a production is at the sole discretion of the newspaper.
- In the event that a director wishes to engage in targeting a specific audience or geographical area, the director should submit their proposal and cost of this special advertising as part of the production budget for approval by the LGP Board of Directors. A sample budget has been included in the Appendix of this handbook.

TICKETS

Purpose

The purpose of the ticket committee is to provide the community (both external and internal) the opportunity to fairly distribute tickets to all of the LGP family (members, cast and customers). The goal is to get as many people in to see our shows, and through that goal, the ticket chair will work with the director or his/her designee to provide an opportunity for the cast and their families an easier way to purchase/sign up for tickets.

Responsibilities

- For each production, the ticket chair will talk with the director or designee to negotiate the wants/needs of the show in regards to special seating.
- The ticket chair/committee member will talk to the director to relay how the tickets are going by printing either a seating chart or list of seats still available.
- The ticket chair will work with the director to make available his director's tickets for each show and any complimentary tickets needed (limited to a maximum of eight tickets as noted on page 2 of the Director's Manual). What criteria that the director employs for the distribution of those tickets shall be in the director's sole discretion. The producer shall be responsible for acting as the liaison between the director and the ticket office in arranging these complimentary tickets.
- The ticket chair will inform the director of any large groups coming to a performance and any extraordinary wheelchair needs.
- In addition to the complimentary tickets, ten seats will be made available as follows:
 - ▶▶ 4 Tickets for ushers—2 reserved seats must be located in the front of the theater by the emergency exits, and the other 2 reserved seats must be located in the back of the theater.
 - ▶▶ 2 tickets for concession workers
 - ▶▶ 2 tickets for ticket personnel, sometimes given for other performances
 - ▶▶ 2 tickets for directing staff



Information

Call (618) 537-4962 for tickets

Individual Tickets: **\$10.00**

Special Discounts:

- **Senior Citizens (60 or Older):** **\$8.50**
- **Students (all school age or younger):** **\$8.50**
- **LGP Members:** **\$8.50**
- **Military (IDs required)** **\$8.50**

Group Rates: Discount rates are available for groups of 20 or more! Must be purchased as a block and one week in advance of performance: \$8.00 each (Contact Bonnie Netemeyer (618) 588-4574)

Cast Tickets: Call the ticket number or fill out the Ticket form for each of the individual shows (see Appendices section for example)

- Based on figures from the 2007-2008 season, these are the number of non-season ticket seats available by performance night:
 - ✓ 1st Thursday – 160 seats
 - ✓ 1st Friday – 114 seats
 - ✓ 1st Saturday – 88 seats
 - ✓ 1st Sunday – 155 seats
 - ✓ 2nd Thursday – 146 seats
 - ✓ 2nd Friday – 107 seats
 - ✓ 2nd Saturday – 99 seats
 - ✓ 2nd Sunday – 156 seats

Group Ticket Schedule (2007-2008)

SHOW	PERFORMANCE DATES/Ticket Office Open
Chicago	Sep 27, 28, 29, & 30 & Oct 4, 5, 6, 7, 2007 / Ticket office will be open every weekday evening starting Sep 18 (7:00 to 8:30 pm)
Amadeus	Nov 8, 9, 10, 11, 15, 16, 17, 18, 2007 / Ticket office will be open every weekday evening starting Oct 30 (7:00 to 8:00 pm)
Full Monty	Jan 31, Feb 1, 2, 3, 7, 8, 9, 10, 2008 / Ticket office will be open every weekday evening starting Jan 22 (7:00 to 8:30 pm)
Harvey	Mar 13, 14, 15, 16, 20, 21, 22, 23, 2008 / Ticket office will be open every weekday evening starting March 5 (7:00 to 8:00 pm)
Camelot	May 8, 9, 10, 11, 15, 16, 17, 18, 2008 / Ticket office will be open every weekday evening starting April 30 (7:00 to 8:30 pm)

LIGHTS AND LIGHTING DESIGN

PURPOSE

The purpose of lights and a lighting design is to provide general lighting of a show for the purpose of enhancing the performance and providing a safe production space for the cast, crew, and audience.

RESPONSIBILITIES

- It shall be the responsibility of the director to providing a lighting design for each show. Whether that task is conducted by the director or assigned to an individual to provide a lighting design shall be at the discretion of the director.
- The director shall be responsible for securing a competent Individual to set his/her lights for a given production and to run the lights for said production. If the individual selected by the director has no skills in this area or minimal knowledge of lights and the operation of the LGP light equipment, the director will make a request for assistance to the Board of Directors and the Board will assign an individual to assist or to set lights and run lights for the production.
- The LGP will provide all lights and lighting equipment (including basic gels) for the production. The costs associated with providing basic lighting shall be the responsibility of the LGP and shall not be charged against any individual production. In the event that the director has special lighting needs or special expenses (i.e. special gels etc), this special request should be included in the director's proposed budget.
- The director or his light person designee shall be responsible for insuring that all stage lights are turned off at the end of every rehearsal or performance.
- Every effort shall be made to keep the catwalk doors closed at all times in an effort to improve energy conservation.
- Under no circumstances shall a minor be allowed into the catwalk area above the auditorium.
- The Director and/or his light crew are responsible for leaving the light booth, work area, and catwalks clean and neat at the end of each production (including emptying all trash cans).

-
- The Director and/or Light chief for a given production are free to make full use of all of the options available on the light board. If a computerized program, however, is loaded on the board for a particular production, it shall be the responsibility of the director and/or light chief of the production to clear the board of all computerized commands at the close of the production.
 - The light crew chief shall be responsible for insuring that all lights that moved in the course of a production are installed on the light bar in a safe and secure manner.
 - Given the high price of theater light bulbs, the LGP maintains only a small quantity of replacement bulbs. Should a bulb blow out during the course of rehearsal or production, either the director or the light crew chief shall notify the head of the light committee sitting on the LGP board so that replacement bulbs can be secured.

SOUND AND SOUND EQUIPMENT

PURPOSE

The purpose of the sound designer is to give a balance to all the sounds of a production and to make sure that the audience has the ability to understand and hear the entire performance.

RESPONSIBILITIES

- For each show, the sound designer is in charge of helping relay the director's "concept" of the show to the audience.
- The director shall be responsible for securing a competent Individual to set his/her sound levels for a given production and to run the sound for said production. If the individual selected by the director has no skills in this area or minimal knowledge of sound and the operation of the LGP sound equipment, the director will make a request for assistance to the Board of Directors and the Board will assign an individual to assist or to set lights and run lights for the production.
- The LGP will provide all sound equipment for the production. It shall be the responsibility of the director and his sound crew chief to insure that all equipment is handled and maintained in a professional and satisfactory manner.

SET DESIGNER

PURPOSE

The purpose of the set designer is to create a visual performance space based on the director's concept, to assure harmony in all visual aspects of the production, and to coordinate volunteers who will complete construction, painting and dressing of the completed set. The designer usually designs all sets for a production, including, selecting furniture.

RESPONSIBILITIES

Planning the Production

- The designer will coordinate with the director to determine the conceptual vision of the show, staging needs, and budget.
- The set designer makes necessary floor plans, scale drawings, and concept sketches for the director so that the production can be blocked.
- The set designer should also coordinate with the costume and lighting designers and props master to assure visual, conceptual, historical and artistic consistency in harmony with the director's vision.
- The set designer and director should determine whether set pieces from the previous production can be used prior to strike of that set and coordinate usage with the previous director.

Construction

- The designer will coordinate with the director to determine the conceptual vision of the show, staging needs, and budget.
- The set designer will coordinate construction needs with the head carpenter and guides the construction process by either
 - ▶▶ Providing detailed drawings or blueprints to the carpenters, or...
 - ▶▶ Providing "working" drawings and direct supervision of builders during construction.

- Determines a schedule for construction and painting, which will allow the set to be completed prior to dress rehearsal.
- Completes inventory of existing stock scenery available to select pieces to aid in construction.
- Stays within production budget by keeping in touch with producer.
- Assists and teaches volunteers stagecraft methods.
- Chooses scenic materials such as paint, colors, fabric, floor covering, wall covering, and furniture.
- Coordinates "borrowing" of set pieces from other theaters if necessary.
- Returns items to stock at strike and restores stage to former condition.

STAGE SPECIFICATIONS AT LGP

The stage floor playing area is approximately 29.5' wide (width at proscenium) and 30' deep (down center stage apron to center of hanging cyclorama). The proscenium opening is 29.5'w by 15.5' h. There is little wing space, about 5.5' on each side of the stage. 30' back from center is hung a light reflective 30'w by 16'h cyclorama. There are two travelers-I behind the proscenium at about 10' from center stage and the other 20' tuck. There is no "fly space".

- It is important to keep the "eye" very clean and protected from paint, water, and dirt. The same goes for the stage curtains.
- Because construction is taking place in the rehearsal space, it is important to keep the stage floor clean.
- Use screws, not nails.
- If you destroy or alter a piece of "stock" scenery, it will be replaced from your show's budget.
- Because construction tools are expensive and tend to be misplaced or "walk off", we don't have many. Most carpenters supply their own. Please let the producer know if this is a problem.
- The default paint color for the stage floor and proscenium walls is flat matte black latex.
- Do not use oil-based paint for stage use. Oil based paint requires solvents for clean up instead of soap and water, and surfaces painted with oil based paint cannot be repainted with latex or theatrical acrylic paint because they will not adhere.
- Do not use permanent markers (sharpies or magic markers) on flats, platforms or other permanent scenic pieces-marker "bleeds" through latex paint almost indefinitely.

Drawings located in back of the Handbook

CONCESSIONS

PURPOSE

The purpose of the concession committee is to create a pleasant atmosphere for the show customers. The concession chairperson provides supplies for the workers and customers during intermission and materials to create a clean environment on the day-to-day basis of the theater on show nights/days.

RESPONSIBILITIES

- To see that the concession workers have change and supplies needed to sell items to the customers and clean the theater after the intermission is over.
- Make sure that toilet paper is supplied for the bathrooms and the hand towels are available for all performances.
- Make sure that the floors are swept and look presentable for the next performance and that all trash receptacles are emptied and placed in the dumpster.
- If there is a shortage of a certain item, the chairperson needs to be informed by calling them or placing a note in the Concession mailbox.

USHERS

PURPOSE

The purpose of the usher committee is to help the show customers into their seats and hand them a copy of the current program. The chairperson provides four ushers per show unless a special need arises.

RESPONSIBILITIES

- The ushers are responsible for the theater between the lobby doors and the front edge of the stage. The Board has approved water as the only drink in the theatre before and during a performance.
- Prior to “opening” the theater, the ushers will do a “walk through” of the theater to ensure the auditorium of the theater is ready for patrons.
- Ushers will normally “open” the theater (lobby doors) 30 minutes before the show. Exceptions include:
 - ▶▶ Senior citizens and special needs patrons needing special care.
 - ▶▶ During inclement weather, with Director’s concurrence, the ushers may “open” the theater to seat customers early.
 - ▶▶ Directors will occasionally need extra time to set up the show
- When the play is over and all the patrons have left the theater area, the ushers will do a “sweep” of the theater to pick up any discarded programs and any trash. The theater should be left ready for the next show.

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APPENDICES

EXAMPLE TICKET ORDERING SHEET FOR CAST

Looking Glass Playhouse Ticket Ordering / In House or On-line

Current Show _____

	<div style="border: 1px solid black; padding: 2px; display: inline-block;">Please check only one</div>	
<p>Show Dates</p> <div style="border: 1px solid black; padding: 5px; transform: rotate(-45deg); transform-origin: center; width: fit-content; margin: 10px auto;">Please only one order per date</div>	<p>First Thursday--7:30 p.m. First Friday--7:30 p.m. First Saturday--7:30 p.m. First Sunday--2:00 p.m.</p> <p>Second Thursday--7:30 p.m. Second Friday--7:30 p.m. Second Saturday--7:30 p.m. Second Sunday--2:00 p.m.</p>	<p style="text-align: center;"> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> </p> <p>Ticket Hours for this show: _____, 7:00 pm-8:30 pm (other arrangements can be made on a case-by-case basis)</p>

Number of Tickets:

Senior	_____	\$7.50 per ticket - Age 60 or greater
Student	_____	\$7.50 per ticket - Any student or younger
Regular	_____	\$9.00 per ticket
Member	_____	\$7.50 per ticket - Member of the LGP
Total tickets	_____	
Group tickets	_____	\$7.00 per ticket for a group of 20 or more (See below)

Name _____

(please print)

Phone Number _____

We will only try to call 3 times

The Looking Glass Playhouse accepts only cash and checks. This will be a will call order only. When we receive the order we will book the order and call you with the ticket numbers. If we have a problem accommodating your order, we will call you to negotiate another day.

Groups: This will be handled differently because of the number of tickets requested. We will need the payment in advance (at least one week of the performance you will be attending). You can come to the theatre and pay the ticket person or you may send it to the theatre mailbox: **Looking Glass Playhouse, P.O. Box 112, Lebanon, IL 62254**

To be filled in by member of LGP Ticket Committee

Ticket Numbers _____



EXAMPLE PARENTAL RELEASE FORM

LOOKING GLASS PLAYHOUSE
PARENTAL RELEASE

Name of Child: _____ **Age:** _____

Address of Child: _____

Parent or Legal Guardian: _____

Telephone (day) _____ **(Evening)** _____

Emergency (Name & Telephone): _____

The Looking Glass Playhouse is proud of the educational opportunity that it provides to young people of all ages in regards to participation in LGP productions. The Looking Glass Playhouse is a not-for-profit corporation that desires to provide a safe and productive atmosphere for young persons. The LGP recognizes, however, that despite the best intentions of individuals and vigilant supervision of the adult members and directing staff, that accidents can happen. By the execution of this document, the undersigned parent or legal guardian of the minor referenced above does hereby consent to the participation of his/her child/children in the current production and releases the Looking Glass Playhouse, their directors, members and directing staff from any and all manner of claims, demands, causes of action or suits that the undersigned might now have or subsequently accrue to undersigned by reason of any matter or thing, whatsoever, and particularly growing out of or in any way connected with, directly or indirectly, the production of " _____ " in November and December 2006.

Dated: _____

PARENT OR LEGAL GUARDIAN

EXAMPLE CALENDAR SCHEDULE

January 2005						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 Happy New Year
2 Music at 1:00 p.m.	3 Music at 7:30 p.m. Blocking Act 2	4 Music at 7:30 p.m. Build Set	5 Blocking Act 2 7:30 p.m.	6 All Blocked Run through 7:30 p.m.	7 TBA Leads	8 Build Set
9 Music at 1:00 p.m.	10 Run Through 7:30 p.m.	11 Music at 7:30 p.m. Build Set	12 Run Through 7:30 p.m. OFF BOOK	13 Run Through 7:30 p.m.	14 TBA Leads	15 Build Set
16 Costume Parade Music at 1:00 p.m.	17 Complete Act I at 7:30 p.m.	18 Complete Act II at 7:30 p.m.	19 Full Run at 7:30 p.m.	20 Full Run at 7:30 p.m.	21 TBA Leads	22 Build Set
23 Dress Rehearsal at 1:00 p.m. (Pictures) Prepare to stay late	24 Dress Rehearsal at 7:30 p.m. (Pictures) Prepare to stay late	25 Dress Rehearsal at 7:30 p.m. Prepare to stay late	26 Dress Rehearsal at 7:30 p.m. Prepare to stay late	27 Show Night arrive by 6:30 p.m.	28 Show Night arrive by 6:30 p.m.	29 Show Night arrive by 6:30 p.m.
30 Show Day arrive by 1:00 p.m.	31					

BUDGET FOR STRAIGHT SHOW — EXAMPLE

Royalty for nine performances	\$1,720.00	Or –O- for classic or Shakespeare
Security deposit	400.00	
Rehearsal material (two months prior)		Non-musical
Orchestration (two months prior)		Non-musical
Sub-total		\$2,120.00
Set design and construction	\$100.00	
Costumes	50.00	On your own or craft items
Miscellaneous (props, etc.)	200.00	
Sub-total		\$350.00
TOTAL		\$2,470.00
Security Refund	Not on straight show	
GRAND TOTAL		\$2,470.00

BUDGET FOR MUSICAL — EXAMPLE

Royalty for nine performances	\$1,720.00	
Security deposit	400.00	
Rehearsal material (two months prior)	250.00	
Orchestration (two months prior)	210.00	
Sub-total		\$2,580.00
Set design and construction	\$750.00	
Costumes	250.00	
Miscellaneous (props, etc.)	200.00	
Sub-total		\$1,200.00
TOTAL		\$3,780.00
Security Refund		(400.00)
GRAND TOTAL		\$3,380.00



EXAMPLE AUDITION SHEET

Name: _____ Age: _____

Address: _____ Audition Song: _____

_____ Height: _____

Telephone: Day: _____ Evening: _____

E-Mail: _____

Part for which you are auditioning: _____

Will you take another role if offered: yes () No ()

I want only chorus or a small part and I do not care
about auditioning for one of the major roles Yes () No ()

Vocal Range: _____ Soprano () Alto () Tenor () Bass ()

Conflicts (be honest) _____

Past Theatrical Experience: _____

(Fine print inserted by a lawyer)

By turning in this application, I agree to the following terms and conditions:

1. I will be in attendance for all dress rehearsals and performances (including patron show).
2. I will furnish most of my own costume(s), including socks and underwear, subject to advice from the designated costumer. I will not complain if my part calls for multiple costume changes.
3. I will be present at least for some aspect of set construction and mandatory set strike.
4. I will return my book fully erased.

EXAMPLE INFORMATION SHEET FOR CAST

Production Dates: Aug. 23, 24, 25 and 26 and Aug 30, Sept. 1, 2, 3, 2006

Times: Thursday through Saturday at 7:30 PM Sundays at 2:00 PM

Performance call — one hour prior to show time (Mandatory)

Note: Participation in Patron Show — (date)

Director: _____ Phone _____

Assistant Director: _____ Phone _____

Musical Director: _____ Phone _____

Choreographer: _____ Phone _____

Costumes: _____ Phone _____

Rehearsals: Sundays from _____ to _____ PM
Monday, Tuesday and Thursday from _____ to _____ PM
Note: Wednesday and Saturday will be off for set construction

Rehearsal attendance: Do not audition if your schedule is so hectic that you are going to miss a large percentage of the rehearsals. Sometimes life is frantic so show courtesy for your fellow performers who are attending all of the rehearsals by removing your name from consideration if you have substantial conflicts. Please list all conflicts so that the director can complete the calendar.

Rehearsal times: As listed above, every effort will be made in the early stages of the production to release all chorus and most principals by 9:00 PM. Likewise, every effort will be made in the early stages of the production to compartmentalize the various scenes and groups to minimize the attendance of the chorus. When we get to "full run-through" and "dress rehearsal" status, rehearsals will run longer (yes – I know these are school nights!)

Set Construction: Due to the complexity and magnitude of the set, there are ample "set" orientated jobs (whether it be painting or cleaning up back stage) and it is requested that cast members commit to at least one evening/day of assistance as the work schedule progresses. A sign-up sheet will be circulated for specific jobs.

Set Strike: Mandatory (after final performance)

Costumes: You are responsible for all of your own costumes, with guidance provided by the shows designated costumer. Volunteers are always appreciated in this instance. If you can sew, or craft, or can cut with a pair of scissors, please let the director/designated costumer know of your willingness to help, and what you are able to assist with.

Rental material: You are being given rental material. At the close of the production, please return the material in the same condition you received it or your check for \$25.00 to cover the costs associated with the material.

Musical numbers: Musical numbers may be modified and divided in an effort to fully utilize the talents of many people. If you are cast in a role, do automatically assume that you will be singing individually the songs associated with that role. Some songs may be given to other performers, some songs may be transformed into group numbers, and some songs may be done behind the curtain.

Auditions: Auditions are often quite time-consuming. Every effort is made to read every person for the individual role for which he or she is auditioning. Just because you read a specific character, however, does not mean that you are not being considered for other roles. In a typical show where 40 people audition for 10 leading roles it would be impossible to ensure that each person read for each role. If, at the end of the audition, there is a specific role that you are "wild" to read, we will accommodate your request at that time.

Role Selection: The LGP prides itself on providing fair and open auditions. Our productions demonstrate a wonderful mix of individuals ranging from seasoned veterans to persons making their first appearance on the LGP stage. Factors that the directing staff examine in making their selection include (but are not limited to): talent demonstrated at audition, adaptability, credits, schedule conflicts, height, age, cast structure, etc.

EXAMPLE TRYOUT AUDITION SHEET

Ratings									
Num-ber	Name	Tryout Part	Song	Singing	Range	Reading	Dance	Overall	NOTES
1				1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	
2				1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	
3				1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	
4				1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	
5				1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	
6				1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	
7				1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	



EXAMPLE T-SHIRT INFORMATION SHEET

First Name	Last Name	Size	Number	Total	Wording on Pocket Area	Return Shirt	Still Owe
		M	1			<input type="checkbox"/>	
		M	1			<input type="checkbox"/>	
		M	1			<input type="checkbox"/>	
		M	1			<input type="checkbox"/>	
		M	1			<input type="checkbox"/>	
		M	2		No Wording--EXTRA SHIRTS		
		L	1			<input type="checkbox"/>	
		L	1			<input type="checkbox"/>	
		L	1			<input type="checkbox"/>	
		L	1			<input type="checkbox"/>	
		L	1			<input type="checkbox"/>	
		L	1		No Wording--EXTRA SHIRT		
		XL	1			<input type="checkbox"/>	
		XL	1			<input type="checkbox"/>	OWE
		XL	1			<input type="checkbox"/>	
		XL	1			<input type="checkbox"/>	
		XL	1			<input type="checkbox"/>	OWE
		2X	1			<input type="checkbox"/>	
		2X	1			<input type="checkbox"/>	
		2X	1		No Wording--EXTRA SHIRT		
		3X	1	\$ 13.00		<input type="checkbox"/>	
		3X	1	\$ 13.00		<input type="checkbox"/>	
		3X	1	\$ 13.00	No Wording--EXTRA SHIRTS		



EXAMPLE T-SHIRT HANDOUT / ORDER FORM

"show "

Playhouse

Hanes Shirt Order Form

Hanes shirts will be _____ in color. Lettering -Two colors (black and gray)...The design will be on the back— (mention the design) the Show's wording and _____ on the right with "_____" in the center of the two. It also has _____ picture. The LGP logo is on the sleeve in black. We'll have a copy of the design on _____.

There are 2 choices of shirts:

- 100% cotton jersey short sleeve "T" shirt and/or
- 100% cotton jersey short sleeve "T" shirt with pocket.

NOTE: Your name (or a name you choose) will be embroidered on the front—on the pocket or where the pocket would be. The deadline for shirt orders is _____, with shirts delivery date around the end of _____.

You may also make a voluntary contribution for the director's gift on this form. (see below)
Please pay for your shirt order with a check made payable to _____. Your check must accompany your order form. No cash, please.

T-SHIRT ORDER FORM

Name on pocket (pocket area) if desired: _____

PLEASE PRINT (IF IT IS NOT LEGIBLE YOU ARE RESPONSIBLE FOR THE MISPRINT)

Adult Short Sleeved "T" Shirt W/O Pocket	Med	\$10.00	No. _____	Total _____
Adult Short Sleeved "T" Shirt W/O Pocket	L	\$10.00	No. _____	Total _____
Adult Short Sleeved "T" Shirt W/O Pocket	XL	\$10.00	No. _____	Total _____
Adult Short Sleeved "T" Shirt W/O Pocket	2X	\$12.00	No. _____	Total _____
Adult Short Sleeved "T" Shirt W/O Pocket	3X	\$13.00	No. _____	Total _____

Adult Short Sleeved "T" Shirt with Pocket	Med	\$12.00	No. _____	Total _____
Adult Short Sleeved "T" Shirt with Pocket	L	\$12.00	No. _____	Total _____
Adult Short Sleeved "T" Shirt with Pocket	XL	\$12.00	No. _____	Total _____
Adult Short Sleeved "T" Shirt with Pocket	2X	\$14.00	No. _____	Total _____
Adult Short Sleeved "T" Shirt with Pocket	3X	\$15.00	No. _____	Total _____

Director's Gift (opt.) \$ _____ Total Cost \$ _____

NAME _____ PHONE # _____



EXAMPLE LETTER TO CHOSEN DIRECTORS FOR A SEASON

August _____, 2006

Dear _____

This past spring you were advised that you had been selected by the Looking Glass Playhouse to direct _____ during _____. The LGP is proud of its mix of directors featuring veterans with countless productions to their credit as well as fledgling directors making their first appearance at the LGP.

In an effort to assist all directors, the LGP has established a "Director's Handbook." There has been some confusion involving the "Director's Handbook" over the years. Some have viewed it as the "official rules and regulations of the LGP" while other's have totally ignored it. The "Director's Handbook," however, was designed to assist directors and their staff in securing a basic understanding of what is expected of them when we hand the keys (and the good name) of the Looking Glass Playhouse to them for eight weeks out of the year.

Some rules are basic (i.e., the director shall turn out the lights and lock the door at the end of rehearsal). Some rules help bring the production together (i.e., provide the advertising chairperson with the names of your cast and crew so that advertising can be printed). Some rules assist the LGP in maintaining financial control over the production (i.e., a producer overseeing the budget).

The "Director's Handbook" is not meant, however, to be the only rules and regulations governing a director. In the past, some director's have argued that if a provision was not in the "handbook," the provision did not apply to them. We have no rule in the handbook prohibiting "murder" but it goes without saying that a director should refrain from "murder" during his rehearsal (although there have been a few actors who have pushed me to the edge). In other words, we hope that our directors and their staff will bring their good common sense and values to their production. I would hope we wouldn't need to formally adopt a rule stating "the director will lock the door when he leaves" to insure the door is locked (although we apparently felt we needed to add that provision).

Each director assigned a production will be receiving a "Director's Handbook" and will be asked to sign a document acknowledging receipt of the "handbook." By signing this receipt, the director is agreeing to honor the terms and conditions set forth in the handbook and to do his/her best to act in compliance with the provisions.

While every Vice President serving as the head of the production committee is free to organize his committee in his/her own manner, the fact remains that every Spring, 16 members of the LGP Board of Directors vote to decide who will be the directors for the coming season. While no specific provision exists to punish a director who regularly violates the provisions of the "handbook," such violations will be factors examined by the LGP Board of Directors in deciding whether an individual is asked to direct at the Playhouse in the future.

Good luck with your production. Every member of the LGP Board of Directors is committed to assisting you in bringing a successful production to our stage.

Sincerely,

Donald W. Urban
Vice President



EXAMPLE — ACKNOWLEDGEMENT OF RECEIPT OF DIRECTOR'S HANDBOOK

RECEIPT

I, _____, hereby acknowledge receipt of the 2006-07 Director's Handbook. I agree to read and review the provisions contained in the "handbook" and to abide by the basic rules that have been promulgated by the Board of Directors of the Looking Glass Playhouse. I further acknowledge that my failure to abide by these provisions could have an effect on my ability to direct at the Looking Glass Playhouse in the future. I understand that if I have questions or specific needs, I should contact my producer who serves as Liaison of the LGP Board of Directors.

Dated: _____
_____ DIRECTOR



EXAMPLE — THEATRE SEATING

Looking Glass Playhouse Seating



