



DIRECTOR HANDBOOK

Guidelines & Policy

EMPRESS THEATRE

Policies & Proce-

The Empress theater has been a prominent fixture in the Magna and surrounding communities since 1916. With each artistic season the reach of the venue grows, whether by gaining new patrons or welcoming new talents and abilities to the staff. We pride ourselves on providing family-oriented entertainment to the greater Salt Lake Valley.

During your time as a director for one of our shows, we want to make sure you are provided with the best support we can offer. In this book are some resources and tools you can use to help us achieve our goals for the coming months.

Our base goal is to create shows that leave people with a little bit of magic. Moments that sparkle on stage. Experiences that will stick with us forever.

We hope this information will help in creating the best production possible within the confines of this space. Please know you can always come to us for anything you may need to make your Empress experience a positive one.

TY WHITING
Artistic Director

New Guidelines 2022 Season

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Contact Information

THEATRE MANAGEMENT

Executive Director - Nathan Metcalf
Nathan@empresstheatre.com 801-574-4009

Artistic Director - Ty Whiting
ty@empresstheatre.com | Phone: 801-657-0717 | Facebook messenger

Assistant Artistic Director - Sarah Bringhurst
sarah@empresstheatre.com | Phone: 385-232-0513 | Facebook messenger

ARTISTIC STAFF

Technical Director - Zac Bringhurst
zac@empresstheatre.com Phone: 385-232-0958

Assistant Technical Director - Anthony Swanson
Email: empresstechnical@gmail.com, Phone: 801-750-8919
Texts preferred, call if needed or Facebook messenger

Set Painting - Maria Fredrickson
maria.fredrickson@vacationclub.com (801) 550-0432

Properties - Bridges Eatchel
Facebook Messenger preferred
props@empresstheatre.com

Costumes
for help with costuming a production contact
Angel Nelson
801-520-0835

for assistance with Wigs
Cheryl Cripps
cheryl_cripps@hotmail.com 801-673-2227

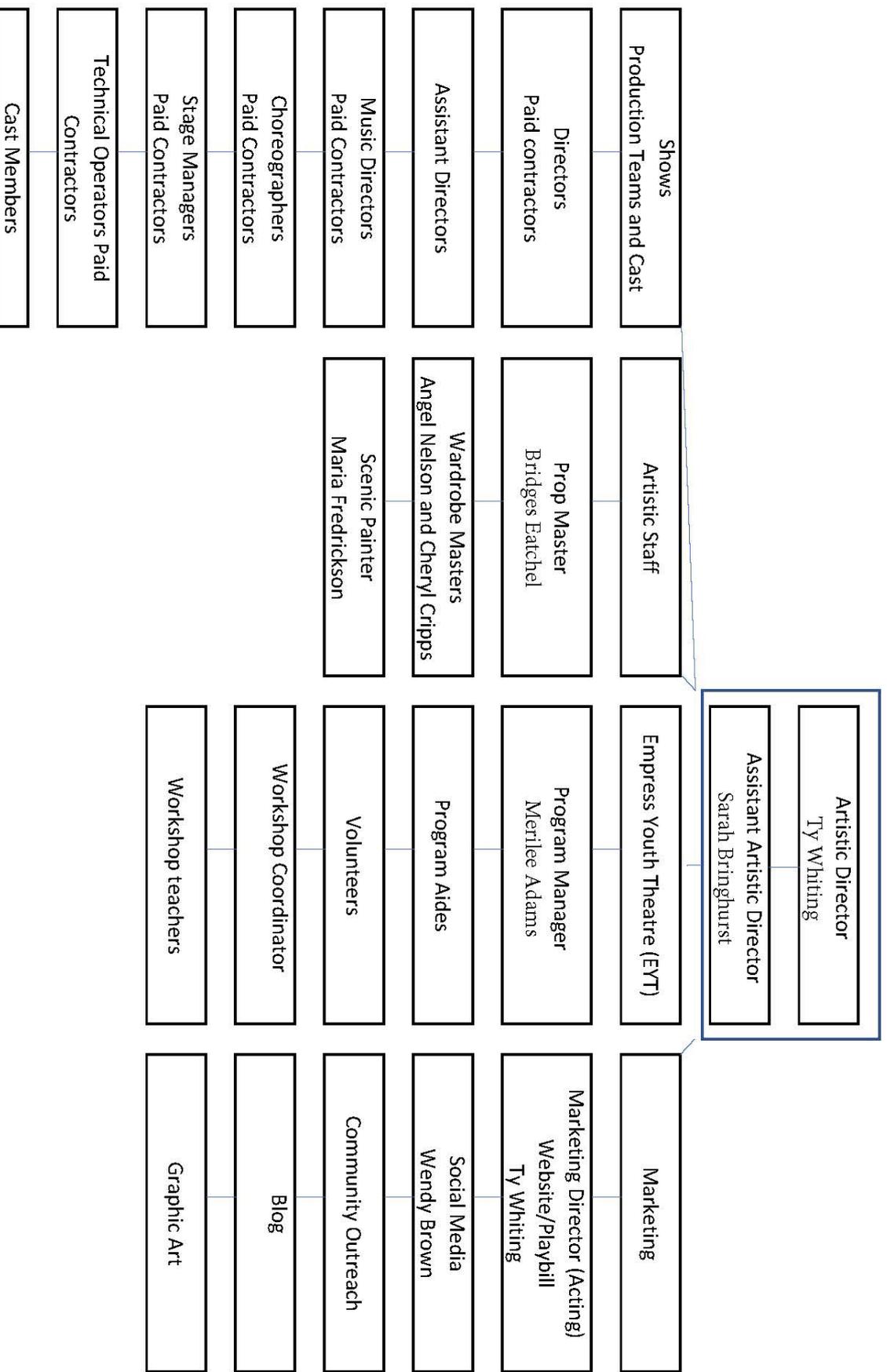
EXECUTIVE STAFF

Facilities - Erik Holgerson
Please contact Nathan if you have facilities issues.





Chain Of
Command



Policies

Director & Stage Manager

Director:

1. Production staff may not perform in their own productions without written consent of the Artistic Director.
2. Production staff may not fill more than two roles on the production team without written consent of the Artistic Director. Job descriptions are expected to be followed. If a production team decides to move a responsibility to another member of the production team, the Artistic Director should be notified and approve the change.
3. Cast lists must be approved by the Artistic Director prior to being posted.
4. It is highly suggested to get a verbal commitment from each actor prior to submitting a cast list.
5. Any family member(s) cast by a director must be approved in writing by the Artistic Director.
6. Directors may not take vacation during their production without written consent of the Artistic Director.
7. Casts will be limited to 32 people unless double casting is considered. Exceptions can be made by written consent of the Artistic Director.
8. Cast members must stay and greet the public after each performance. Request for exceptions should be made to the Artistic Director prior to opening. This policy takes effect on producer's preview.
9. Off-site rehearsals are discouraged. If they become a necessity, the cast will need to sign waivers **BEFORE** the off-site rehearsal takes place. These rehearsals should be communicated to theatre management **BEFORE** they take place.
10. Lists (prop, costume, and set) for Artistic staff should be completed prior to the preproduction meeting, held the Monday a week before auditions (8 days before auditions). The more time they have to prepare, the better and more on budget your show will be.
11. Spiral staircases are now permanent and may not be moved.
12. A microphone plot will need to be provided to the tech team no later than 7 days prior to tech day. Please let the tech team know when you start run throughs of your shows so that may attend.
13. Director's are expected to follow the production schedule.
14. Directors and their tems are expected to be available for a weekly production meeting. Held before or after each saturday rehearsal.
- 15.

Stage Manager:

1. Shoes must be worn by everyone at all times.
2. Avoid using glass on stage.
3. Master calendar must be kept up to date for each production. It will be the document of truth for scheduling questions and priorities. *(Please use the Google Calendar you are sent so everyone is on the same page.)*
4. The stage Managers are responsible for building security. Exterior doors are to be locked 30 minutes after the start of a rehearsal.
5. Each cast member using a mic must pass a one on one training with the tech team. Records of this training must be provided to the Artistic Director.
6. Stage Manager is responsible for running auditions unless other arrangements are made prior to audition night. *(If SM is not available it is the director's responsibility to provide cover for auditions.)*
7. Check with the most senior theatre manager in the building before calling places.
8. Compile list of contact information from all auditions forms and send to the Artistic Directors.
9. No Food or drinks (Other than water) are allowed in the upstairs rehearsal hall.
10. No chairs without protective covers on the legs will be allowed in the upstairs rehearsal hall.
11. Bios/Headshots must be submitted to Ty within 14 days of first rehearsal.
12. Cleaning is expected to be completed on a weekly basis and at strike. The SM may determine who in the cast/crew is responsible to carry out cleaning duties.

JOB descrip-

Director

Selected by: Artistic Director Reports to: Artistic Director

1. Responsible for all artistic decisions related to the production, except those increasing costs beyond budgets.
2. Expected to block all scenes and run blocking rehearsals. Directors are required to be in the building when the stage is being used for rehearsal.
3. Should delegate most design decisions to the design team.
4. Should delegate most Music decisions to the Music Director and should delegate most dance decisions to the Choreographer.
5. Develops draft rehearsal schedule prior to auditions; updated and submitted with the cast list for approval.
6. Sets callback requirements in conjunction with Music Director and Choreographer.
7. Responsible for casting decisions.
8. May designate Assistant Directors and delegate any portion of these responsibilities as appropriate.
9. Obtains production debit card from the treasurer and may hold on to, or give the production debit card to the Stage Manager for production purchases.
10. Gathers all production receipts & submits them to the treasurer by opening night.

Music Director

Selected by: Director Reports to: Director

1. Represents the Director on all musical matters and decisions for the production, including running vocal and orchestra rehearsals, selecting songs and running the musical portions of auditions, assisting the director with casting decisions, and working with technical crew.
2. If the production uses live instrumentation it is the Music Director's responsibility to ensure the cast and band are ready to perform together.
3. May designate Assistant Musical Directors, Vocal Coaches or Cast Music Captains and delegate any portion of these responsibilities as appropriate.

Choreographer

Selected by: Director Reports to: Director

1. Represents the Director on all choreographic matters and decisions for the production, including running choreography rehearsals, selecting numbers and running choreography portions of auditions, and assisting the director with casting decisions.
2. If the production uses specialized or highly skilled movement it is the Choreographer's responsibility to ensure those rehearsals are conducted safe and scheduled enough times to inspire confidence in the casts who will have to perform the movement or skills.
3. May designate Assistant Choreographers, Vocal Coaches or Cast Dance Captains and delegate any portion of these responsibilities as appropriate.

Stage Manager:

Selected by: Director or Artistic Director Reports to: Director

1. Responsible for running auditions and evaluating the behavior of auditioners.
2. Work side by side with Director, recording the Director's decisions about blocking and notes for the actors. Keeps track of logistical and scheduling details and communicating what goes on in rehearsals to the rest of the team. Enabling the Director to concentrate their full attention on directing and creating.
3. Scheduling and running rehearsals, communicate the Directors wishes to designers and crafts people, coordinating the work of stage crew, calling cues & during performance, and overseeing the entire show each time it is performed.
4. In conjunction with Director, determines the scheduling of all rehearsals and makes sure everyone involved is notified of rehearsal times, meetings, costume fittings and coaching sessions.
5. During rehearsal phase the stage manager also marks out dimensions of the set on the floor of the rehearsal space, make sure rehearsal props and furnishings are available for the actors, attends all rehearsals, notifies the designer and crafts people of changes made during rehearsal.
6. May designate assistant stage manager(s) and delegate any portion of these responsibilities as appropriate.
7. Records all blocking, plus light, sound and set change cues in a master copy of the script called the prompt book.
8. In conjunction with Director works out a smooth and efficient plan for the stage crew to follow during set changes.
9. When necessary, assigns actors to dressing rooms.
10. Once the show opens, the Directors work is essentially complete. Now it's the Stage Managers job to make sure that every aspect of the production runs just as the Director intended time after time, until closing.
11. May designate Assistant Stage Manager, or Cast Captain and delegate any portion of these responsibilities as appropriate.
12. Responsible for the security and safety of the building in conjunction with the other stage managers.

EMPRESS Procedures

Building Access: Each stage manager will be issued a set of keys to the building. Keys can be made available with a written request to the theatre management team.

Master Calendar: Events will be scheduled in the order they are received. Tentative calendars will be sent out one month prior to auditions. A final schedule must be submitted before the cast list is posted so that rehearsals can be added to the calendar. Any scheduling conflicts will be prioritized by whichever production was scheduled first.

Facebook group: It is highly recommended that you use the Facebook group for your production for all communications with your cast, crew and artistic staff. It clears up confusion for your cast about where to look for details about expectations during the production.

Scripts: Scripts are acquired by the Artistic Director. They should be available prior to call backs. Please contact Sarah or Ty for any questions/concerns about scripts.

Rehearsal Track access: The Artistic Director is in charge of getting tracks prior to your rehearsal period. Please see Ty for any questions/concerns with minus tracks.

Auditions: The Stage Manager should run the auditions. The Artistic Directors will provide audition forms and sign-up sheet. Auditions are scheduled in the upstairs rehearsal hall with the auditioners able to wait for their turn in the lobby. Other rehearsals/previews/meetings may be scheduled at the same time in the theater. Please be respectful. Anyone auditioning must have their audition completed by 9 PM on the final day of auditions. Video auditions are permissible.

Call Backs: Call backs are held on the stage during morning hours on Saturday. Please check availability of the stage if call backs need to run past noon. In addition to the production staff, the Empress artistic staff may be in attendance. The Director should make sure you have any sides/music copies you need for use at call backs. Cast lists should be posted ASAP after call backs. To get your cast list posted in a timely manner, please send it to Ty as soon as it is completed. Callbacks must be attended in person. No exceptions. All people called back for the same character must be read and sung together before anyone can be released. If someone leaves before their group has been seen, they remove themselves from consideration for said role/s.

First rehearsal: Normally takes place one week after the show is cast (call back day) in the upstairs rehearsal hall. There is some theater business that should be taken care of during this rehearsal. (Cast contracts, bios, pictures, etc.) Artistic requires the first 15 minutes of this rehearsal.

Set Build: You may begin set build any time after the show before has done strike. Coordination with artistic staff is highly recommended.

Previews: Your final dress rehearsal(s) is a preview performance for the Board of Directors and their guests as well as any of the Artistic staff that wishes to attend. While this is a dress rehearsal, all considerations should be taken to make sure it is as close to a performance as possible. **PREVIEWS ARE TO REMAIN CLOSED.** The preview is the current cast compensation (one pair of tickets to each show) you will have an audience, the show should be as ready as possible at this point.

Run of show: The Stage Manager should be in charge of making sure everything is taken care of during the run of the show. If a director chooses not to attend performances, it is highly suggested that moral support is given during the run via the production Facebook group.

*** Production team members may see your show for free as many times as they would like as long as there are seats available. If you want a specific seat, you must purchase that seat. Any guests will need to purchase a ticket. If we are near sold out, production staff will be asked to be seated last minute to allow for walk-ups that may bring us to sold out status.

Strike: ALL production members (cast and crew) need to be at strike. The Stage Manager will run strike with support from the Artistic And Executive Directors. Please create an expectation that all cast and production team members need to work on strike until they are excused. Normally this does not extend beyond midnight on closing, but it is possible it can go longer if there is a lot to be done. The building must be signed off by one of the Artistic Directors before the company may be dismissed.

Surveys: After your production is complete a link to a survey asking questions about cast and production team satisfaction will be sent to the facebook group. These are a source of feedback so we can make the theatre a more positive place to be. Please encourage your production staff and cast to give honest feedback so we can do better or continue to do well.

Talk to your artistic staff early in the process. The earlier they know what is expected, the easier it is for them to follow through. Budgets and lists of needed items are helpful. (See definition page for distinctions between props, costumes, and set) There is a required production team meeting held the Monday a week before auditions. (8 days prior to auditions) for this purpose.

You may make your own call time for performances, casts are not permitted to use the lobby doors for entrance to the building. Nor the lobby bathrooms once dress rehearsals start.

Please consider communicating clearly the location of your rehearsals. It is disruptive to the show on stage when the actors for the upstairs rehearsal need to come into the theater to ask where their rehearsal is.

To prevent any artistic vision changes to your production, please use PG as your guideline. PG-13 type action will likely be permitted, but if you think it might cross a line, please ask Sarah or Ty so there are no surprises late in the production preparation.

We highly recommend giving your cast their notes online. We will be requiring this method once dress and tech starts. Casts need to be well rested to have good shows and healthy bodies. Once your dress rehearsals start, casts must be released before 10PM, NO EXCEPTIONS.

The executive staff at the Empress is here to help you have a successful production. Please keep in mind that they all have full time jobs and families outside the theater. If there is something that needs attention immediately, you may need to jump in and do it yourself.

Guidelines

Suggested



Produc- Schedule

1 month before audi-

Activity	Owner	Completion Date
Assemble production team. Get approved by Artistic Director		
Assemble Artistic team. Get approved by Artistic Director		
Create prop list, set list and costume plot for the show	Director	By 8 days before auditions
Approve audition/callback announcement	Director	Immediately after prior show is cast
Arrange for Stage Manager to run auditions. If unavailable, make other arrangements and approve them with the Artistic Director	Director	Before auditions
Attend Production team/Artistic staff joint meeting	Production Team	8 days before auditions
Have prod team/artistic staff contracts signed	Artistic Directors	At joint staff meeting
Create rehearsal calendar within the confines of the theater master calendar	Director	By joint staff meeting

The Week Of Auditions

Activity	Owner	Completion Date
Assure you have tracks (if applicable) and scripts before callbacks	Director	Before auditions
Be early to auditions to set up	Stage Manager	Audition nights
Attend auditions	Production team	Audition nights
Create call back list and submit it to Ty	Director	After second audition night
Attend call backs	Production team	Saturday after auditions
Cast your show and submit the cast list to Artistic Directors for approval and posting	Director	As soon as possible after call backs. Due no later than Sunday night at 10:00pm unless approved by the Artistic Director
Get your final budget from Jonathan	Director	By auditions

Rehearsal Week 1

Activity	Owner	Completion Date
Distribute scripts	Stage Manager	First rehearsal
Gather Bios/Headshots	Amy/ Stage Manager	2 weeks after first rehearsal
Gather T-shirt orders	Amy/ Stage Manager	1 week after first rehearsal
Have cast contracts signed	Amy/ Stage Manager	First rehearsal
Have waivers signed	Amy/ Stage Manager	First rehearsal
Finalize rehearsal calendar	Stage Manager	1 week after first rehearsal
Add members to the Facebook group	Stage Manager	First rehearsal

Week 2 through Move to On

Activity	Owner	Completion Date
Stage Manager get trained by Tech Director on the sound system in theater	Stage Manager	Before rehearsals move to the stage
Manage cleaning assignments for upstairs	Stage Manager	Weekly for the duration of upstairs rehearsals
Music, Choreo and blocking rehearsals	Director	By one month before performances

First Week On Stage

Activity	Owner	Completion Date
Schedule a dance review to adjust choreography from upstairs to the stage	Director/Choreographer	1 week after moving to stage
Continue music, choreo, and blocking rehearsals until complete	Director	Continue weekly until opening
Manage Stage cleaning assignments	Stage Manager	Continue weekly until opening

1 Month Before Opening

Activity	Owner	Completion Date
Create a mic plot and submit it to the tech director over sound	Director/Music Director	1 week before tech day
Submit any changes to set, props, or costumes to the artistic staff	Director	1 week before tech day
Schedule a prod team meeting to address any changes	Director	1 week before tech day
Create a strike list for show A of what you would like to be left for your show	Director	Before last weekend of closing show
Should be mostly complete with runs/cleaning of Act 1 and Act 2 if not full runs.	Director	Before show before yours closes
Continue to manage stage cleaning assignments	Stage Manager	Until Opening
Find Lighting and sound operators	Director	1 week before tech day
Finalize any cuts/edits needed to tracks	Director/Music Director	1 week before tech day
Communicate to the tech directors when you are doing full runs.	Director	As soon as possible

3 Weeks Prior To Opening

Activity	Owner	Completion Date
Start set build	Director/Set Builder	You may start the Sunday after the show before you closes
Start painting	Director/Set Painter	Sunday before opening
Show should be complete with rehearsals consisting of full runs	Director/Prod Team	Rehearsal before tech day
Move into dressing rooms	Costumer/Director	Sunday after prior show closes
Start marketing your show	Cast and Crew	As soon as marketing collateral is available
Approve Playbill	Cast and Crew	By tech day
Assign scene changes	Stage Manager	By tech day
Provide tech scripts for Lighting, Sound, and SM	Director/Stage	By tech day
Coordinate with Ty to record preshow announcement	Director/Sound	By tech day

2 Weeks Prior To Opening

Activity	Owner	Completion Date
Set lights with Technical Director	Director/Stage	Night before Tech Day
Coordinate microphones with Technical Director	Director/Stage	Tech Day
Have cast train in proper mic care and use	Technical Director	Tech Day
Allow enough time on tech day for lunch	Stage Manager	Tech Day
Assess costumes, set, and props for any issues	Director	Tech Day
Assess budget and adjust if necessary	Director	Tech Day
Continue to market your show	Cast and Crew	Continue until opening
Assure comps were sent out to your cast	Stage Manager	2 weeks prior to

Week Prior To Opening

Activity	Owner	Completion Date
Show must be ready and "frozen" No adding from this point on.	Director/Stage	Monday before opening
Tech is complete	Director/Tech Directors	Monday before opening
Set is complete	Director/Set Builder, painter and dresser	Monday before opening
Props are complete	Director/Prop Master	Monday before opening
Costumes are complete	Director/Costumer	Monday before opening
Keep marketing your show	Cast and Crew	Until closing

Performances

Activity	Owner	Completion Date
Parking change from lot to dirt lots	Stage Manager	Starting on Producers Preview
Sweep/Mop stage prior to every performance	Stage Manager	Starting on Producers Preview
Manage performance cleaning schedule	Stage Manager	Starting on Producers Preview
Clear props/set pieces from the theater after each performance to allow for rehearsals	Stage Manager	Starting on Opening
Cast photos will be taken on Wed before opening. Be prepared to start early.	Director/Stage Manager	Wednesday prior to opening
Producers Preview is your final dress rehearsal. Meet and greet after. (No actor conflicts allowed)	Director/Stage Manager	Night before opening
Collect scripts for return	Stage Manager	By Closing night
Coordinate Strike needs/efforts with Artistic staff	Stage Manager	By Closing night
Strike	Director/Stage	Closing Night

Production Notes

Production Notes cont.

Policies Design Department

Properties □ Bridges Eatchel

A theatrical property is any object held or used on stage by an actor for use in furthering the plot or story line of a production. The difference between a set decoration and a prop is use. If it is touched by the actor in accordance to script requirements it is a prop. If it is worn for any duration, it is a costume piece. All other items fall into the realm of set.

Access to the theatre's properties collection is on a supervised basis only, no exceptions.

The props are not toys and should be left alone in the storage space (Green Room). Replacement cost for damaged or destroyed props comes out of the offending show's budget. It's your responsibility to keep the cast out of them.

Costumes □ Angel Nelson

Wigs □ Cheryl Cripps

Hair & Makeup Design

Clothes which are specially made or selected for the stage performance by a costume designer. Costumes can help actors portray characters' age, gender role, profession, social class, personality, and even information about the historical period/era, geographic location and time of day, as well as the season or weather of the theatrical performance. Stage clothes may be used to portray a historical look or they can be used to exaggerate some aspect of a character.

All items worn by actors from the head to the toe are coordinated through wardrobe*. (Hats, tops, bottoms, tights, shoes** etc.) If it's worn, it goes through wardrobe.

*Actors will need to provide their own undergarments and socks.

The empress theatre has a standard Character shoe policy (Color may change with each production). Actors will be responsible for their own shoes unless a period or otherwise special shoe is required*

***Tap shoes are exempt from this policy and need to be provided by the actor as well. Any non-fabric items (i.e. Pocket Watch, jewelry etc.) worn by an actor will also be considered costume pieces.

Wardrobe will also take responsibility for the drapery of the theatre curtains.

Access to the theatre's costume archive is on a supervised basis only, no exceptions.

Set Construction & Painting □ Please Contact Sarah or Ty for the list of volunteers

The scenic designer is responsible for collaborating with the director and other members of the production design team to create an environment for the production and then communicating the details of this environment to the technical director. Scenic designers are responsible for creating scale models of the scenery, renderings, paint elevations and scale construction drawings as part of their communication with other production staff.

All design elements must be completed by the scenic design team.

Any and all elements of the set (Charis, Tables, etc) will come from the scenic design team.

Any set dressing required by directors other than drapery will be provided by scenic design.

Access to the theatre's set archive is by appointment only.

Cleaning requirements

Location	Tasks
Upstairs	Garbage
	Sweep/mop
	Mirrors
Lobby	Garbage
	Sweep
Public Bathrooms	Stock toilet paper, paper towels, soap
	Scrub toilets
	Wipe down sinks
	Mirrors
	Sweep
Cast Bathroom	Garbages
	Stock toilet paper, paper towels
	Scrub toilet
	Wipe down sink
	Mirror
Dressing Rooms	Sweep
	Garbages
	Mirrors
	Wipe Counters

Each cast will have weekley requirements to help keep the building looking it's best. the charts below outline what needs to be done each week in each part of the space you will be occupying. This will help everyone have ownership of the venue and provide a respect for each show and the space we are using.

When you are upstairs, your show will have the Upstairs and the Lobby.

When you are on the stage your show will have the Public Bathrooms and the Lobby

When you are in performances, your show will have the cast bathroom and the dressing rooms.

Emergency Procedures

Incident Procedures

An "incident" is defined as an event that has caused injury, illness, damage to equipment or property, or loss.

A "serious incident" is defined as an event that has caused injury or illness requiring professional medical attention, damage to equipment or property which represents a potential safety hazard, or a loss of reportable value.

In the event of an Incident:

1. Attend to the injured person, and seek any necessary medical aid.
2. Note the date, time and circumstances of the event and any potential witnesses.
3. Fill out an Incident Report form and leave the copy in the Executive Director mailbox just outside the box office door.

In the event of a Serious Incident:

1. Attend to the injured person and seek any necessary medical aid.
2. Immediately notify the Management Team, regardless of the time of day.
3. Fill out an Incident Report form and leave a copy in the office.
4. Any witnesses should also fill out a separate Incident Report form.
5. If police are involved, get contact information for the reporting officer and a case number.
6. In the event of any media inquiries, please have them contact the organization spokesman, Joshua Adams. Josh@empresstheatre.com

Please scan the QR code for access to the incident reporting form.

ALL INCIDENTS MUST BE REPORTED THROUGH THIS FORM.



Contact Information

The Empress Theatre

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Tell: 801-347-7373

E-mail: empresstheatre.com

www.empresstheatre.com