

# **RC PLAYERS DIRECTOR'S GUIDE**

*VERSION 3.0*

10.26.03

## RC Players Director's Guide, version 3.0

### I. Disclaimer:

Failure to follow the guidelines listed herein may result in the loss of funding at the discretion of the RCP Board. Any questions regarding this material should be asked immediately of the RCP Board ( [rcp.board@umich.edu](mailto:rcp.board@umich.edu) ).

### II. Basic Organization:

Upon approval/selection of the proposal it is the director's responsibility to meet with the RCP Board to address several vital aspects of their production, namely: facility usage, technical organization/direction, budget, a production RCP Board Liaison and general policies.

### III. Facility Usage:

#### A) General Info:

The main facilities used by the RC Players include A03, a costume room, a set room, and a properties (aka props) room. All of these facilities are normally locked and generally only used by the RC Drama program as well as RC Players. Keys to these rooms can be obtained from the East Quad front desk by signing out the RC Players Keys. Whenever these keys are checked out it is recommended that you unlock the rooms you plan to use and then return the keys immediately in case someone else may need to use them; then, before the front desk closes check them back out so you can lock up the rooms.

The other main facility used by the RC Players is the RC Auditorium. The Auditorium is used regularly as a classroom facility and is therefore not so readily available for use by the RC Players. The auditorium will be signed out for the weekend of the production as well as for the week leading up to the performances – your **tech week**. As a general rule of thumb, it is recommended that the director count on starting tech rehearsals (as well as any others in which they plan to use the auditorium) after 9pm. A separate key can also be signed out and obtained from the EQ front desk.

Additional rehearsal time in the auditorium can be reserved by signing out the space in the RC Offices (more specifically: Melanie Karner), but keep in mind RC faculty are given priority over RC Players. Lastly, but most importantly, it is vital that the director reads, understands and complies with the Auditorium Usage Policies listed in **Appendix A**.

#### B) Room Usage:

**A03** is primarily a rehearsal space. This space, like any other space used by the RC Players must be respected and kept clean and orderly at all times. The general rule of thumb for using any RCP space (Auditorium included) is:

**Leave the room/space cleaner than how you found it.** This will not only benefit other RCP productions, but will strengthen our image with other people who commonly use these areas and especially help us maintain a healthy, long-lasting relationship with the RC. The other main thing to consider about **A03** is that it is occasionally used by classes and is the only rehearsal room supervised exclusively by RCP, so, that means that it must be kept clean and orderly at all times, so that we don't lose this privilege. If you wish to sign-out the room for rehearsal times for your production, please contact the current **A03-Master** ( [rcp.ao3@umich.edu](mailto:rcp.ao3@umich.edu) ).

The **Costume Room (A02 2/3)** is a small room used for storing various RCP costumes. This room must also be kept orderly at all times, **DO NOT TRASH IT**, or, again, we may lose the privilege of using this room. It is highly recommended that costumes being currently used for a production be either stored in A03 or in the personal care of the actor/person using them for said production; this will help reduce clutter and keep the room more orderly. This room is located next to A03 and is the room that we are at the greatest risk to lose the ability to use it (freely), so it cannot be stressed enough how vital it is that it does not even begin to get messy.

The **Set Room (32 Tyler)** is a regularly used room for set construction and storage. It is very important that this room be kept easily accessible at all times to any given production. If you are using something in the room for your production, it is highly recommended that you “tag” or “label” it for your production so nobody may inadvertently damage or purposefully use it for their production without consulting you first (this is also a general rule you should follow if you leave stuff for your production in other commonly used rooms as well). If any construction is done outside of the room it is **REQUIRED** that any mess be cleaned up immediately afterward. It is also highly recommended that you clean up and/or straighten the room after each time you use it.

The **Prop Room (25 Tyler)** is a small room used to store various props. This room should be kept clean and orderly at all times as well. Please return all properties to their proper space in the room when you are done using them.

**Proper use of painting supplies and disposal of waste** is considered the following: paint supplies should be rinsed out so they can be re-used (hose available in recycle room by the loading dock) and put back in their proper spot; if paint is no longer good and/or usable, leave the lid on it loosely until it has dried so you can throw it out; lastly, if you need to throw out dried paint or full trash-bags, dispose of them in the dumpster outside the loading dock (the buttons are on the wall, and the key is hanging nearby to use the dumpster itself).

C) Additional Rehearsal Space:

To sum up, if you wish to use AO3 for rehearsals, contact the “room executor” - [rnp.ao3@umich.edu](mailto:rnp.ao3@umich.edu) - to schedule time. If you wish to use any room in East Quad for rehearsal, it must be signed out through Melanie Karner in the RC Offices (open from 8am-5pm). Otherwise, if you wish to use any outside space, contact the [rnp.board@umich.edu](mailto:rnp.board@umich.edu) to be put in contact with an RCP SOAS acct. signer so that you can coordinate acquiring times at the Union.

IV. Technical Organization/Direction:

If the director has not appointed any production assistants (i.e. assistant director(s), set design/construction, lighting, sound, publicity, tech director, etc) the RCP Board will work in conjunction with the director to find people to fill these positions. It is the belief of the Board that having other people to think about the other technical aspects of the show will help reduce the stress of the director as well as improve the overall production as a whole, therefore, it is essential that the director is in constant communication with the board to find people to fill all positions pertinent to their production. Your show should also be assigned at least one **assistant director apprentice** by the board on a case-by-case basis.

V. Budget:

Each full-length production that is approved is allotted \$500 for budget. This does not mean you have to spend it all, only that the production will only be reimbursed for up to \$500, pending approval by the Board/treasurer. The first aspect of the budget that should be handled immediately is the requisition of rights (aka paying royalties) for the show to the publisher. Please contact the Board/treasurer in order to take care of this in an expedient manner (usually RCP can get billed directly) so that you know exactly how much money is left in your show’s budget, in case you have not gotten an estimate ahead of time for your proposal.

The RC Players have quite a few resources that may help you save money for other aspects of your show, for this reason it is highly recommended you consult with the Board members/past directors in how to optimize your budget. If you do spend money on your show that you wish to be reimbursed for, it is imperative that you save the receipt(s); otherwise we will NOT be able to fully reimburse you.

VI. Production RCP Board Liaison:

Upon the approval of your production, a member of the Board will be appointed as your **Liaison**, who will act as a connection between your show and the Board. They will be there to help you as a resource, mainly on-call, but they will also be your *house manager* and help you get the technical aspects organized as well as keep the Board posted of your show’s progress.

VII. General Policies:

**Casting** should be done as soon as possible upon approval/selection. They may be conducted in A03 provided that no prior RC Player or RC Drama sponsored production is using the room at the chosen time(s). Also, the RCP is not an organization that promotes or condones unjustly preferential casting or pre-casting of any kind. The director should notify their cast by whatever means they feel appropriate and must provide the Board a copy of the cast list in its final form.

**General use of RCP resources** should be courteous and respectful. All facilities used by the production must be cleaned up and restored to a condition better than their original by the final strike (read: end clean-up) of the production. It is highly recommended that the level of cleanliness in each room be maintained throughout the production (by all the production's participants/constituents) to reduce the amount of time and effort required for the final strike. The final strike/clean-up of the set must be completed by no later than 8 am on the Monday after the final show; failure to do so will jeopardize the reimbursement of the show's budget.

**Damage incurred to RCP resources** will have to be replaced from within the production's originally awarded budget or the director will hold the responsibility of paying for costs of repairs or replacement of RCP property.

Upon approval of your proposal, you should be put in contact with the **RCP Publicist**, as well as the **RCP Webmaster**, who both will provide you with pertinent contact information for promoting your show. In the case of the webmaster, they will be readily available to help you post any information (within reason), including images/graphics, which you should provide ASAP (preferably by auditions), on the website, as well as the information on how to go about that.

**Evaluations** will be conducted after the completion of the production. They will be administered/organized by your show's *liaison* and will be used to keep a record of the production process. All aspects of the production will be evaluated and will be used as a tool to help future productions.

Other **RCP Auditorium Policies** are listed in **APPENDIX B** of this document and for the most part are inherent, but it is still necessary that you should familiarize yourself with these; they are not meant to be a hassle, but rather help to maintain the Auditorium as well as keep a good standing with the RC that allows us to use the Auditorium so freely.

Lastly, a **Director's Timeline** has been included in **APPENDIX C**. It is a general outline that you don't necessarily need to follow but should be aware of to make sure you don't overlook anything.

## APPENDIX A

### AUDITORIUM USAGE POLICIES [as laid out by the RC]

*(Guidelines for use of stage, set building, etc. – Rev. 12/97)*

- 1) Keep all 3 floor-level cabinets in the backstage area completely unblocked – including large tables during play rehearsals and performances.
- 2) [The] Stage must be cleared after all rehearsals – i.e. no large/difficult move stuff left on stage. Light chairs are easy to move, hence OK.
- 3) Set construction – we need continuous easy access for the piano. It cannot travel over doorsills, heavy cords, or through narrow doorways. We also need easy access for the large blackboard that is needed for classes in the auditorium.
- 4) Set construction – sets need to be back against the brick walls, or moved out for rehearsals and then pulled back, rather than intruding permanently onto the body of the stage. Consideration needs to be given to other classes, rehearsals, and performances that happen during the run of a play.
- 5) Lights need to be left so that we can turn them on with the usual backstage switches. [Basically, when LOCKING out the other lighting preset panels, be sure to UNLOCK the touch-screen located in the light booth and leave the curtain fluorescent light on when done using the auditorium.]
- 6) Faculty sponsor of RC Players needs to be in daily contact with what is happening to the stage once the set building begins and through to the final performance of each production.
- 7) At the beginning of each term, whoever is building a set needs to walk over the stage with the Chamber music, Choral and other music class personnel to see what their daily needs are for rehearsal space and classroom use. [Not usually necessary when following the rest of this policy unless the planned set will be static and/or hard/difficult to move on a regular basis.]

## RC PLAYERS AUDITORIUM POLICIES

*Updated 10.10.03*

### General Rules:

- When finished using the auditorium, the fluorescent light at the curtain should be the only light left on (presets off)
- Keep it clean: no food/drink in carpeted areas, clean up after yourself
- Do NOT put anything in front of or on top of any of the cabinets backstage!!
- Unobtrusive set walls may be left leaning up behind the curtains on the sides of the stage in a neat and orderly manner
- All set pieces should be put behind the curtain in an orderly manner so that the piano can be brought on stage without any trouble/hassle
- Leave the chalkboard either behind the curtain, onstage, or accessible in basement hallway
- Do not prop glass doors or any doors that are an entrance/exit for the building
- Do not damage the curtains
- Put ramp and stairs back if they have been removed
- Lock all doors when finished (backstage door included)
- Remove any marking tape from your production when finished

### Booth Rules:

- Absolutely NO food or drink allowed
- Turn sound board, light board and light monitor off when done using them
- Leave the preset panel unlocked so other panels may be used
- To turn off the sound tower, just push the button in the row of lights so that only two lights are left on, you do not need to turn off any other switches or machines
- Keep it clean: headsets and cables away; file gels accordingly; store frames in a drawer
- Close door to booth (doesn't necessarily need to be locked) and lock door to balcony when done

### Lights:

- Specific policies about using the lights and the light board are posted inside the booth, if you have further questions not answered on those sheets, please contact Ian Krieg ([ikrieg@umich.edu](mailto:ikrieg@umich.edu)) or Pooja Goenka ([pgoenka@umich.edu](mailto:pgoenka@umich.edu))

### Auditorium Supplies:

- The following supplies will be kept under "lock and key": gaff tape, spike tape, duct tape, and an adjustable wrench, contact the House Tech if you wish to use them
- If you lose or misplace any of the aforementioned supplies, you will be personally responsible for buying replacements
- If any tape runs out, return the ring/tube to the House Tech to get it replaced

## **RC Players Director's Timeline**

*Compiled by Susie Schutt*

### **Pre-Auditions:**

- Choose sides for auditions
- Procure audition space
- Send out audition info
- Flyer
- Recruit tech crew
- Secure stage manager

### **Week 1:**

- Read-throughs
- Character work
- Scene development/analyze script
- Begin blocking (if possible)
- Create rehearsal schedule
- Meet with tech crew
- Set deadlines for cast and crew

### **Week 2:**

- Block
- Identify tech crew
- Meet with publicist (create poster, blurbs etc.)
- Secure set design and begin building

### **Week 3:**

- Finish blocking
- Work through problems
- Begin working off book with props
- Check in with tech crew

### **Week 4:**

- Off book
- Speed through
- Run show in full
- Incorporate props and costumes
- Set should be nearly done
- Begin making program

### **Week 5 TECH WEEK:**

- Run show with tech
- Advertise (send emails, flyer, etc.)
- Run a cue-to-cue
- Polish
- Have a good show!!

**NOTE: it is the responsibility of the director to set deadlines with the tech crew and publicist, nor is it ever too early or late to send information to the webmaster.**

*Cast bonding is great to do anytime!!*

*It's never too early to incorporate tech or advertise.*

### **Crew:**

- Stage manager
- Assistant director
- Publicist
- Photographer
- Sound person (& crew)
- Lighting person (& crew)
- Set coordinator (& LARGE crew)
- Running crew (if necessary)
- Props master
- Costume designer