

Production Guide



PRELIMINARY- V0.05B

(11/6/23)

The Players Theatre Company
The Owen Theatre



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Welcome to The Player's Theatre Company!

We're here to help

Whether this is your first production at The Owen or you're a veteran with years of experience, this guide will have information that you can use to make your show as easy as possible. We encourage you to share it with your production team. Many questions they may have will be answered here.

Its purpose is to provide answers to the most common issues that come up in a typical production, the current policies and procedures of The Players Theatre Company, and suggestions based on our experience that may help you avoid "reinventing the wheel."

We have a team of experienced volunteers to help you and your team with issues that may not be covered in this manual. Please contact us if you have any questions. It's much easier (and less expensive) to avoid an issue instead of fixing one.

In addition to this manual, you should be familiar with the current Standing Rules. If you don't have a copy of them, contact the theatre's Technical Director.

Building Access

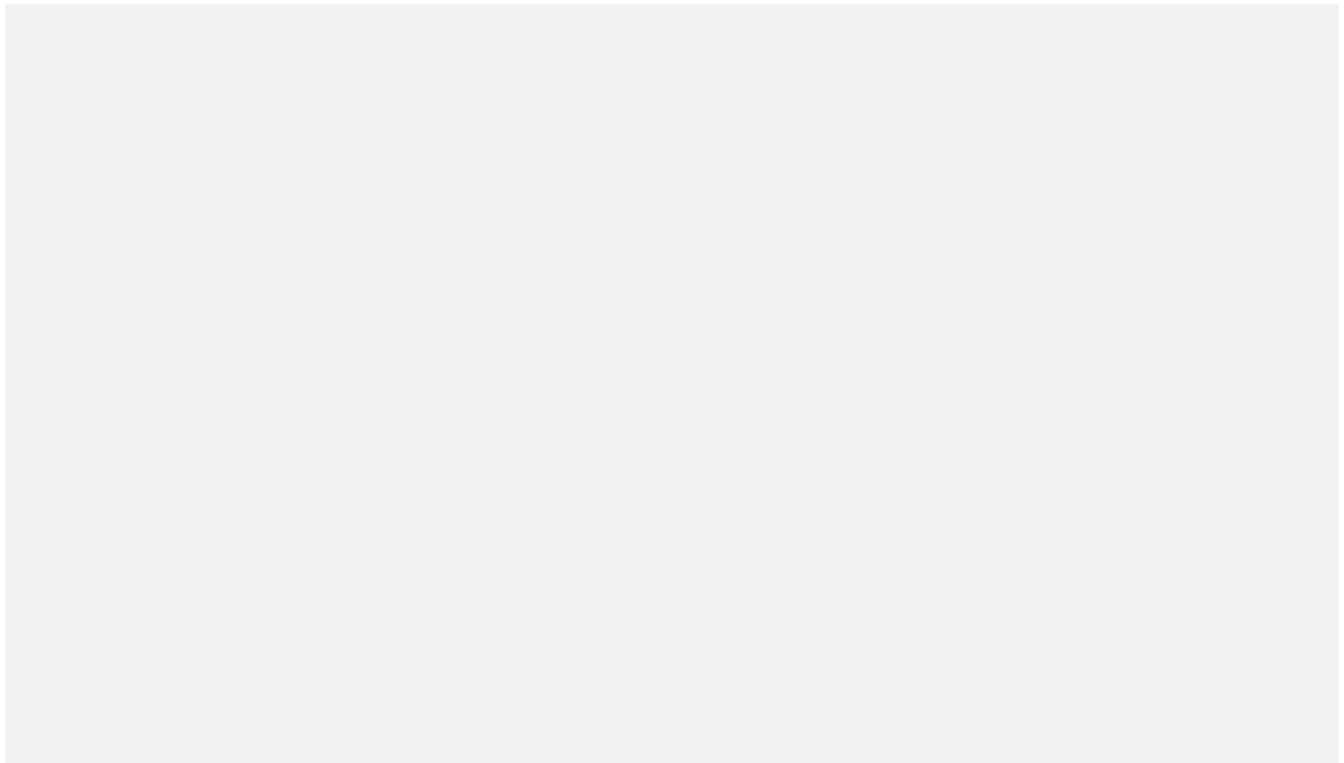
- **Availability** – An on-line version of the [theater calendar](#) is available (See QR code). Please check with this calendar before scheduling rehearsal, work days, or any activity in the building. The current production has priority access to all areas of the building. If you want to rehearse when they are scheduled, you must get approval from that director.
- **Keys** – One key each will be provided to the Director and the Stage Manager. **KEYS ARE NOT TO BE DUPLICATED!** If additional keys are needed, the Director should contact The Players' Technical Director. Unless other arrangements are made, keys must be returned on or before your shows' strike date. The key is for the buildings' exterior doors.
- **Security System** – There are keypads near the front Lobby Door and the side Stage Door. When the system is armed, entering the building through any other door will trigger the alarm immediately. When entering through the Lobby or Stage door, the keypad will start beeping indicating that the code should be entered. If the correct code is not entered, the alarm will trigger. If the alarm is triggered inadvertently, contact The Player's Technical Director immediately. If we are aware of the issue soon enough, we can prevent the police from coming out.



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- **Locking up** – The Director of the last group to leave the building is responsible for making sure all doors are secure and locked, and that the alarm system is activated. That includes all Lobby doors, back stage doors and Scene Shop doors.

Off Site Storage

Over the years we have accumulated a wide assortment of props, furniture and costumes. Some, but not all costumes are stored at The Owen. We currently have four climate-controlled storage units at **Montgomery Self Storage**, 1418 FM2854, about a mile from The Owen Theatre. Before purchasing additional items, you may want to check our inventory to see if we have something you might be able to use. Contact The Players Technical Director for access.



Lighting

Lighting Policies

Lighting Designer—In addition to designing, hanging and focusing the lights, programming the board, and training the board operator, the LD is responsible for the following:

Rehearsals—A preset will be programmed to provide a good general wash over the entire stage at an intensity of no higher than 80% for non-tech rehearsals.

Hang/Focus/Programming

- All fixtures hung more than 6' above floor level must have safety cables connected at all times.
- Dress cables, cords and connectors so that they will not be damaged by contact with hot instruments
- Do not use zip-ties or tape to dress cables on overhead bars.
- Notify Theater Manager of damaged or malfunctioning equipment as soon as possible.
- Altering the programming of the ETC Sensor Rack is prohibited.
- Modification of existing hardware or cabling must be approved by Theater Manager or Theater Technical Director.

Production

- Aisle lights are to be on at all times during a performance
- A 1 minute “warm-up” should be programmed as the first cue for all productions. All incandescent fixtures used in the production should be included in this cue, which should go from 0 to 100% in 1 minute. This cue must be executed and allowed to complete before each performance.
- Check & replace bulbs as needed.

Strike

- All instruments and devices hung/installed in non-standard locations should be removed and stored.
- The FOH electrics should each have at least 9 Source 4 Juniors and 5 Mass LED RGB fixtures installed and connected.
- Extension cables not connected to lighting fixtures should be removed and stored except for the 4 from proscenium plugs to the FOH electrics.
- All personal and show-specific items should be removed from the booth.
- If the FOH projector has been moved, it should be reinstalled in its original location.
- All fixtures/devices sourced from offsite locations should be returned.

Failure to adhere to these policies may result in a reduction of any fee paid to the Lighting Designer. This charge is based on \$20/hr for the time required to correct the issues as well as the cost for repair or replacement of damaged, altered or missing equipment.

Operating the Light Board

Turning the System On

- Press the power button on the console. The power button will illuminate blue to indicate the console is running.

Turning the System Off

- Press {Go To Cue} {0} {Enter}
- Use the mouse/touch pad to select the double arrows at the bottom right of the cue display screen.
- Select {File} {Power Off Console}
- Click on {OK}
- Walk away – the screens will turn off automatically.

For programming instructions or assistance contact the Company Lighting Coordinator or Technical Director.

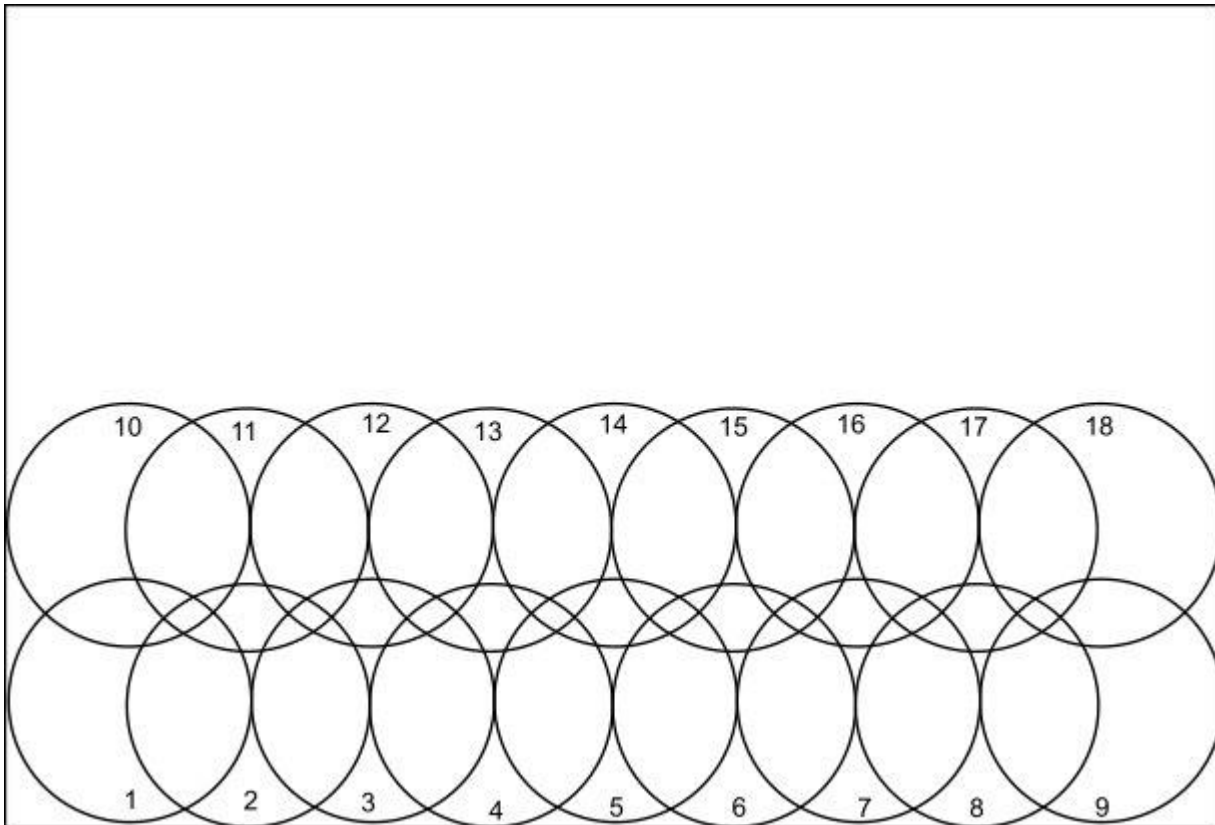
Trouble Shooting

Frequently the most time-consuming part of getting the system back on line is undoing what somebody has done in an attempt to “fix” the system. Many problems have been introduced by people with significant knowledge/background with our type of equipment. We have personnel who are very familiar with this (The Owen Theaters’) specific system. It is the responsibility of the Production Director to ensure that only individuals authorized by the Theater Manager or Theater Technical Director are allowed to make changes to the configuration, settings and/or programming of the lighting system.

Lighting Practices

Due to the unique characteristics of The Owen Theatre (specifically the location and spacing of the overhead electrics) lighting practices that work in other theaters may not apply here. Based on our experience, we recommend the following configuration for basic stage lighting:

General Wash



In this illustration, areas 1-9 cover the apron, and are lit from the first electric. Areas 10-18 are from the proscenium to the second act curtain, lit from the second electric. Setting the lights as out-of-focus as possible and/or using diffusion gels helps blend the areas together.

Playbill

The **Playbill** (program) is an important information source provided to our patrons and allows our company to provide recognition to our volunteers, advertisers, supporters, and season ticket holders.

Policies

1. It is the responsibility of the Production Director to ensure that the necessary information (see below) is provided to the program coordinator for the Playbill no later than 14 days prior to opening night.
2. This responsibility may be delegated to the Assistant Director, Stage Manager or other party, but that person should contact the Program Coordinator early in the rehearsal process.
3. After the information is received and formatted by the Program Coordinator, the Director will be sent a proof of the Playbill for approval or revision. Final approval must be made no later than seven days before opening night to meet the print deadline.

Information needed for the program

- Directing and Design Staff as it should appear on title page
- Production Staff including Tech/Running crews
- Director's Notes (a letter from the Director to the audience about the show)
- Special Thanks
- Scene Synopsis (including setting)
- Musical Numbers and characters that sing them
- Cast List (in order of appearance)
- Actor & Production Staff bios & headshots
- Rehearsal pics, etc. may be submitted and will be used if there is room.

Set Decoration

Set decoration is a collaborative effort between the Production Director and the Set Designer/Decorator.

Aspects to be considered:

- Time period of the story of the play (1930's, 1950's, etc.)
- Colors of the set walls and floor (Also important for Lighting and Costumes)

Policies

Paint/hardware can be purchased from Home Depot on a Company charge card. Coordinate with Theatre Manager or Technical staff.

Furniture/Props - We have a large assortment of these items at our storage facility. Contact the Theater Manager or Technical Staff for access. The Company **IS NOT** responsible for items that are rented or borrowed. The Production Director assumes full responsibility for any missing or damaged items.

Decorative items including pictures, books, silk plants, curtains, bed sheets, blankets and much more is available in our storage facility. Contact our **Props Coordinator** to determine if we might have what you need.

Purchases – Please make every effort to keep expenses to a minimum. There are several “second-hand” shops in the area where good deals can be found. All purchases must be approved in writing by the Production Director. Submit receipts with the appropriate form and you will be reimbursed. All receipts must be turned in within 30 days. Any items that you have been reimbursed for are the property of The Players Theatre Company.

Public Relations

Public Relations is the shared responsibility of the Players' Artistic Director, PR Coordinator and the Director of each show. The Director may designate another person to handle these issues.

Promotions include but are not limited to press releases, promotional materials distribution (posters, fliers, rack cards, etc.), newspaper and radio interviews, and public appearances/performances.

All published promotional material should include The Players Theatre Company logo.

Printed Promotional Materials

- A promo photo shoot will be scheduled before the 15th of the upcoming month after casting. Example: If auditions are January 20, photos will be taken before February 15.
- The production director and The Players' AD (Artistic Director) will discuss promotional photos before the shoot, including whether the staff photographer or someone else will take the photos.
- Promotional photos will be used for the *Dock Line* article, *The Conroe Courier Ticket* article, social media and online posts, and any other visual outlet. Please assist the photographer in taking great photos since these will "sell" the show.
- It is the responsibility of the Production Director to work with The Players' Artistic Director to have an article written for *Dock Line* and to be available for *The Courier* reporter's interview for *The Ticket*. Alternatively, please meet with the PR Coordinator who will write the article with the Director's input.
- Posters will be designed by the Artistic Director with input from the Production Director. The GCAA logo must be included.
- Business cards and rack cards may be purchased after discussion with the AD. These should be professional and tasteful, include the GCAA logo, and include The Players' website information for ticket purchases.

Online Promos

- All posts to Company social media accounts will be handled by the PR Coordinator.
- Audition information should be provided to the PR Coordinator no later than one week before auditions.
- A Facebook Event for auditions will be created and a designated member of the production team (director, AD, SM, ASM, etc.) will be made a co-host in order to answer production-specific questions. (GCAA hosted)
- An audition e-mail may be sent out to The Players' e-mail list at the Director's request.
- The cast list should be provided to the PR rep within the same week as casting so it can be announced on social media and the Players' website.

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- A Facebook Event for ticket sales will be created within two weeks of opening night and a designated member of the Production Team (director, AD, SM, ASM, etc.) will be made a co-host. Questions pertaining to ticket sales will be answered by the PR Coordinator. (GCAA hosted)
 - An e-mail will be sent out to The Players' e-mail list by the PR Coordinator within two weeks of opening night.
 - Rehearsal photos and videos, and promo photos should be shared with the PR Coordinator as soon as they are available.
 - The Production Team should coordinate with the PR Coordinator when posting announcements on community calendars, BroadwayWorld.Com, HoustonTheatreScene.com, and Facebook Groups (Houston Theatre People, Houston Theatre Artists, etc.). We must be vigilant about not double posting in these groups as they are against most group guidelines.

Cast Involvement

- Cast members should distribute posters, rack cards, and business cards. Great locations are downtown Conroe business windows, area hotels, restaurants, and business bulletin boards, Lone Star College, SHSU, and county libraries.
- Cast members should also share social media posts and FB Events, and e-mail invitations friends and family members.
- The PR Coordinator will discuss potential promotional appearances with the Production Team. Any appearances will be contingent on the cast members' availability. Promos include but are not limited to radio interviews (Lone Star Community Radio), Woodlands Mall performances, ladies' club's performances, etc.

The PR Coordinator is available to work with the Production Director on these marketing strategies beginning one month before auditions.

Set Construction/Scene Shop

General

The main priority with design and construction of the set is **SAFETY**. Appropriate precautions and procedures should be in force when working with power tools. The Scene Shop must be kept clean and organized. There is a lot of traffic through that area that you may not be aware of. The set must be safe and secure at all times. You must assume that if something looks like it can be stood on, walked on or leaned on, somebody will do that. Work-in-progress should be clearly identified as unsafe.

The Stage, Scene Shop and back stage areas belong to the show currently in progress. Use of these areas when another show is on stage requires written approval of the active production's Director or the Artistic Director.

Whenever possible the reuse of existing material is encouraged. Sets should be designed with the idea of using standard stock material such as flats and platforms whenever possible. When constructing the set, keep in mind that in a few weeks it will have to be torn down. Salvageable material helps keep our expenses down.

Each Production Team is responsible for acquiring whatever material is needed for the construction of their show. This includes, but is not limited to:

- Lumber
- Plywood
- Screws (T25 Star Drive Deck Screws, various lengths)
- Paint
- Paint Brushes
- Rollers
- Hinges
- Latches

Any material in the Scene Shop not clearly labeled for a specific show/purpose is available for use.

Stock flats and platforms should not be significantly modified unless approved by Theater Technical Director.

We have a charge account at Home Depot. Coordinate with the Theater Technical Director or Set Construction Coordinator to use that account. Purchases made by individuals will be reimbursed when receipt and Production Director's approval form are received.

At the end of each work day the Scene Shop floor should be swept, tools put away and materials stored or disposed of. Electrical tools should be unplugged, batteries placed in chargers.

Tools

Company-owned tools are available for set construction. An inventory of tools will be provided to the Production Director or other person of their choosing. The starting inventory should be confirmed and signed-off before the tools will be made available. Another inventory will be performed immediately after Strike. **Missing or damaged tools will be replaced and charged to the show's budget.**

Use of theater-owned tools and equipment should be restricted to individuals who are familiar with the operation of them. One-on-one training is available on request.

Equipment operators are required to observe safety precautions. Goggles and gloves are available and should be worn when operating power tools. *The Players Theatre Company is not responsible for injuries occurring as a result of not using provided safety equipment.*

DO NOT clean paint roller covers! They are cheap. Throw them away.

Paint brushes can be cleaned and reused for the entire set.

Strike

One or more members of the Player's Technical Team will attend strike to help as needed.

Store:

- Reusable lumber in the lumber racks (all screws, nails & staples must be removed)
- Flats in 2nd floor storage bin
- Stair tread & risers (disassembled) in 2nd floor storage area (back right)
- 4x8 platforms 1st floor by electrical cage
- Other platforms 2nd floor on floor right of storage racks
- Reusable sheet material in racks (1st floor by stairs)
- Railings, bannisters & trim on top of lumber storage (by stairs)
- Significantly full paint cans on paint shelves
- Unused paint brushes & rollers and cleaned paint trays on paint shelves.

Throw away:

- All used paint brushes and rollers
- Lumber less than 3' in length
- Sheet material (plywood/paneling/FoamBoard) with a short side less than 2'

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- All screws removed from the set
 - Paint cans with little paint left should be left unopened outside back roll-up door. When paint is dry, they can be tossed in dumpster.

All set pieces constructed for your show will be disassembled unless a specific future use is identified and even then, only as space allows.

Misc.

The Players Theatre Company Logo

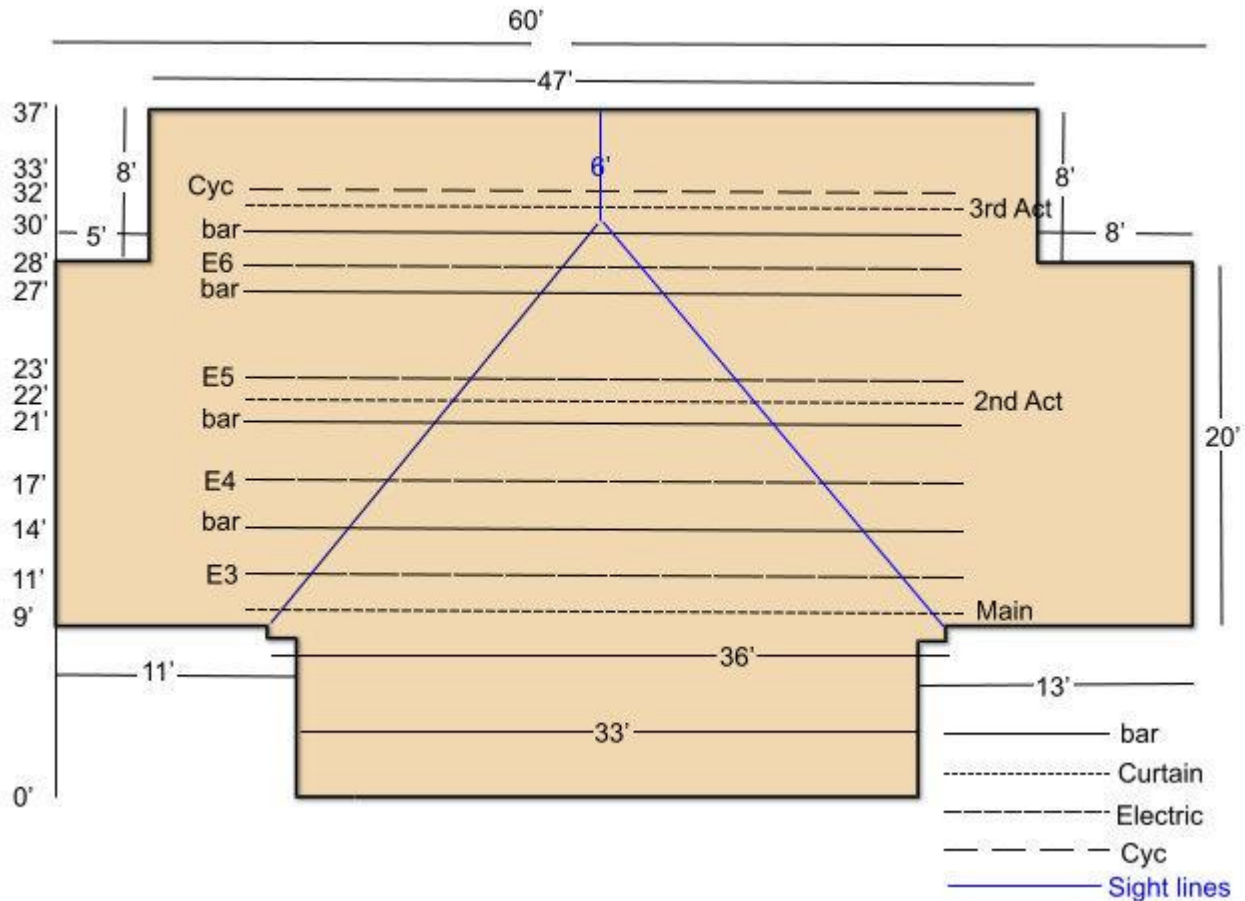
Should be used on all printed or on-line media to represent The Players Theatre Company. If used in conjunction with The Owen Theatre logo The Players logo should be equal or greater size.



Font: Pristina for "The Players", Arial for "Theatre Company"

Image can be resized, but aspect should not be altered

Owen Theatre Stage



The overall stage area is sixty feet wide by 37 feet deep. That's sixty feet from the stage right wall to the stage left wall, and thirty-seven feet from the front of the apron to the back wall measured at stage center. The proscenium is thirty-six feet wide, with thirteen feet of wing space at stage left and 11 feet of wing space at stage right. The apron is thirty-three feet wide. The upstage area (eight feet from back wall) is thirteen feet narrower to accommodate the kitchenette areas and dressing rooms. That area is inset eight feet on stage left and five feet on stage right.

Electrics

Electrics 1 & 2 are FOH. There are an additional four electrics over the stage at eleven feet, seventeen feet, twenty-three feet and twenty-eight feet from the front of the apron.

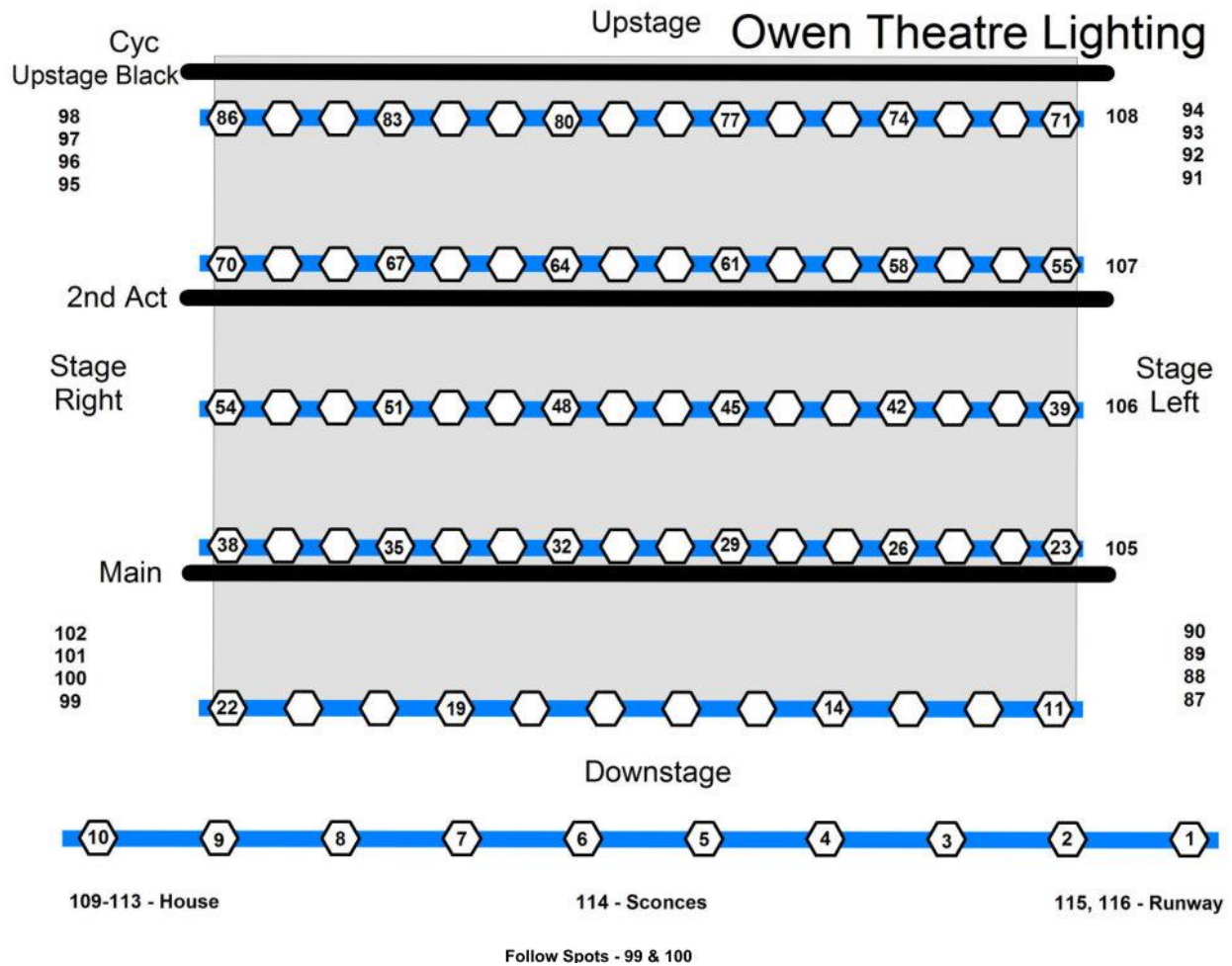
Hanging Bars

There are four open bars for hanging items at fourteen feet, twenty-one feet, twenty-seven feet and thirty feet from the front of the apron.

Moving Curtains

The main drape is nine feet from the front of the apron. Second Act is twenty-two feet from front of apron, and Third Act is thirty-two feet from front of apron.

Owen Theatre Lighting Diagram



There are six Electrics, two at Front-Of-House and four over the stage. The referenced numbers indicate the physical locations of channels when the board is patched 1-to-1 (default). The four groups of four channels (87-102) are wall mounted circuits at floor level. The channels at the SL end of the electrics are multiple Edison plug connections on the electric. *(These do not match the markings on the Electrics- the diagram is correct)*

The Follow Spots are modified ETC Source4 Ellipsoidals, and are located in the Tech Booth.

The dimmer rack is located in the Sound Equipment closet in the Scene Shop. **The dimmer rack should only be opened by personnel specifically authorized by the Theater Technical Director.**



Strike Check List

STAGE AREA

Stage Cleared _____

Wings Cleared _____

Floor Swept _____

DRESSING ROOMS

Floors swept _____

Counters/sink cleaned _____

Costumes removed _____

PROPS

Theatre Props to storage _____

Personal props removed _____

COSTUMES

Costumes to storage _____

Costume racks cleared _____

Sewing Area cleaned _____

SINKS/FRIDGE AREA

Sinks cleaned _____

Counters cleaned _____

Fridges cleared of all food _____



Accident Report

Date & Time of Incident _____

Name _____

Address _____ City _____ ZIP _____

Phone _____

Email _____

Description of Incident

Action Taken

Reported by _____ Date _____

Expense Voucher

THE PLAYERS THEATRE COMPANY
PRODUCTION EXPENSE VOUCHER

PRODUCTION _____ DATE _____

Category:		Amount:
Props	6007	_____
Sets	6006	_____
Lighting	6009	_____
Sound	6008	_____
Costumes	6010	_____
Make Up	6011	_____
Strike Food	6030	_____
TOTAL		_____

REIMBURSEMENT TO: _____

BILL/INVOICE ATTACHED _____

DIRECTOR APPROVAL _____

Building Report

DATE _____

PROBLEM _____

ACTION TAKEN _____

REPORTED BY _____
DATE _____

Staff/Contact Info

The Players Theatre Company

Box Office – 936-539-4090

Web site – <http://OwenTheatre.com>

Street Address – The Owen Theatre, 225 Metcalf Street, Conroe, TX 77301

Mailing address – P.O. Box 1823, Conroe, TX 77305

Theater Staff

Joe Viser – **Theater Manager/Artistic Director**

Roger Ormiston – **Technical Director / Assistant Theater Manager**

Alice Groome – **Box Office Manager**

Ken Groome - **Comptroller**

Michael Hayes – **Box Office**

Technical Staff

Objective

The Players' Technical Staff has been assembled to assist and support production staff to achieve the highest possible quality in all aspects of each production. The Technical Staff will establish and maintain basic standards, inventory, documentation and training as needed.

Technical Director – Roger Ormiston – TechDir@PlayersTheatreCompany.com - 936-520-2300

Advertising - Joe Viser – owentheatre@gmail.com – 281-794-6875

Costumes - Sue Hayes – mcclllandhayes@sbcglobal.net – 281-659-3700

Programs - Cindy Siple – theplayerstheatrecompany@gmail.com – 281-217-2326

Props – Terry Lynn Hale - tlynn1948@gmail.com – 936-443-9485

Set Construction - Mark Wilson – xtex99@gmail.com – 832-472-0595

Set Decor - Michael Hayes – mickeybill214@sbcglobal.net – 281-659-3586

Sound - Philip Harris – pharris610@gmail.com – 405-642-7561