SCP Show Director Guidelines

*Revised- **May 2025***

Newly Added or Significantly Revised Items are indicated in **BOLD GREEN!**

Board of Directors Expectations The overall responsibility for producing the season rests with the Stage Coach Players Board of Directors. Show Directors can expect support from the Board in the following areas:

a) **House and Grounds Chair.** The Board will appoint a house and grounds chair who will assure that the auditorium, grounds, greenroom, and all parts of the building are in proper repair for rehearsals and performances.

b) **Crew Chairs.** The Board will appoint a costume coordinator, set construction chair, lighting chair, and properties chair for the season, who will be available to all directors for advice and to ensure availability of materials. The chairs are NOT responsible for producing and or working on the individual shows. Prior to the season and shortly after auditions, the Board will provide Show Directors with lists of persons who have indicated their willingness to work in various capacities. Directors may also recruit production crew from outside the board-provided lists, if desired.

c) **Marketing Chair.** The Board will appoint a program and marketing chair who will oversee the responsibility for getting the programs and posters printed, arranging news articles in the Daily Chronicle, arranging publicity pictures, and coordinating the print and radio ads for the season.

d) **Photographer.** The Board will provide a list of potential photographers for the director to choose from. The archive photos will be set up posed, or during a rehearsal, as decided by the director and the photographer. If posed, they should proceed from the end of the show to the beginning. A photo call should be included in rehearsal time. NOTE: This section is subject to change!

e) **BMODs.** The President will ensure that at least one Board Member (referred to as a BMOD) is on duty during every performance night to handle Front-of-House issues such as ushers, concessions, house and grounds emergencies, and any patron needs.

Directing Parameters. Show Directors must adhere to the following parameters, set by the Board of Directors. Unless otherwise noted, Show Directors may request modifications from the Board.

a) Auditions. Auditions for the 2026 season will follow the 1-6-1 format. The Play Selection Committee is responsible for organizing and coordinating the auditions for the season. The following is to make you aware of the general framework. The winter/spring auditions (Gypsy) will take place in late 2025. Most of the season, with the exception of the holiday production, will occur in January 2026. The holiday production (1940's Radio Christmas Carol) will have auditions in the fall of 2026.

b) **Casting.** Active recruiting through the community for actors and crew members by the Board and Show Directors is encouraged. In support of this, the Board asks that Show Directors NOT make final casting decisions until the audition process is completed. A list of those cast must be submitted to the President and Play-Reading Chair within five days following the last day of auditions so that an email can be sent to all those attending auditions within a week. The board must approve any pre-casting and must be publicized before auditions.

c) **"Multiple Lead Casting."** Show Directors may not cast an actor/actress who has already been cast as a lead determined by the PSC in another show that auditioned simultaneously. The "multiple lead casting" rule aims to provide more opportunities for people to be involved, and allow our audience to see more people perform. However, multiple lead casting shall be allowed in the following limited circumstances:

i) If only one of the roles is classified as "lead/supporting" by the Play Reading Committee that selected the shows; or

ii) If the Board of Directors approves the multiple lead casting request by majority vote. When a Show Director requests a BOD vote on multiple lead casting, the Show Director shall explain how other avenues were explored to fill that role, including choosing someone else who auditioned, holding special auditions, promoting from within the cast, and reaching out to non-auditioners personally. **At no point shall someone be cast in more than two shows per audition cycle, regardless of role size, except with BOD approval**. **This last provision was based on the 2-3-3 audition organization. It may be revisited by the board. Please ask your board liaison for any update.**

d) **General Production Budget.** Show Directors are provided with a show budget of **$1000** by the Board for non-musicals and **$1,500** for musicals. *This includes the winter/spring show, and the Christmas Production.* **Show Directors are ultimately responsible for ensuring these budgets are not exceeded**. Show Directors may not ask the Board to increase these amounts for an individual show, except during the director selection process or in the event of catastrophic circumstances. The production budget covers expenses incurred for the specific production. This does NOT include ads, ticket printing, publicity, program printing, playbooks, honoraria,

or royalties. It does include everything not listed above including, items such as props (food or otherwise), costume rental, costume needs, non-standard gobo or lighting gels, and show specific lumber, paint, and other set construction needs.

e) **Reimbursement Procedure.** All show participants are encouraged to submit receipts for reimbursement. All expense vouchers and receipts must be turned in to the Stage Manager. Please inform all cast and crew that reimbursements will not be given unless the Show Director (or designated S/M) has signed the reimbursement form. The Show Director and the Stage Manager must ensure a reimbursement form accompanies all receipts. The Stage Manager must remit all reimbursement forms to the SCP Treasurer no later than one week after the show closes. Reimbursement will only be given for receipts turned in by the Stage Manager by that deadline.

Reimbursements will be paid in the order in which they are received by the Stage Manager, typically within one week of receiving the proper paperwork. The SCP Treasurer cannot make reimbursement payments that exceed the show's budget. No other reimbursement will be given once a show has used its full budget. Show Directors are responsible for ensuring cast and crew do not exceed the budgeted amount. Show Directors should coordinate all purchases to ensure budgets are not exceeded.

Although submitting receipts is encouraged, some people choose not to request reimbursement. To assess the true cost of putting on a show, Stage Managers should also gather information on expenses for which no reimbursement is being requested. That information should be provided to the SCP Treasurer within a week of the show closing.

f) **Music Budget.** The music budget for musicals shall not exceed $3,000. **Directors are ultimately responsible for ensuring these budgets are not exceeded.** Productions may not ask the Board to increase this amount for an individual show. This amount includes musicians. This amount does not include honoraria for Music Director, Rehearsal Pianist, or Audition Pianist**, or any special music requirements, such as electronic music programs (patches).** Within this budget, musicians playing every performance shall receive an equal honorarium, and musicians not playing every performance should receive a pro-rated share of that amount. No musician shall receive more than $250 for playing in the pit. For musicians to receive their honoraria before a show's closing, the Stage Manager must submit to the Treasurer, at least one week before the show's closure, the following information:

The names of all musicians, the amount each musician should receive, and the number of performances each musician is scheduled to play.

g) **Honoraria.** The following honoraria policy is currently in effect. Note that these are classified as honoraria and not salaries or a contract for hire. If there are multiple people serving in a single role, they will split the honoraria evenly.

- Director (musical or non-musical) - $150
- Music Director - $150
- Rehearsal Pianist – $250
- Choreographer - $75
- Stage Manager- $100
- Box Office- $100
- Audition Pianist - $25/day
- Intimacy Coordinator- $100
- Fight Choreographer - $100

As with musicians, the Stage Manager must submit to the SCP Treasurer, at least one week prior to the show's closure, a list of names and amounts for each person who should receive an honorarium.

g) **Season Budget.** The Season Set Construction budget is NOT to be used to purchase show-specific needs. It is to be used to provide commonly needed items such as paint brushes, screws, 2x4s, lauan, and basic (black, white,& brown) paint. If specific paint colors or specialty hardware is needed, it must be charged to the show budget. The Board, in consultation with the Season Set Construction Chair, reserves the right to charge back items that were improperly charged to the Season Set budget.

Show Director Expectations. Each Show Director is responsible for overseeing the organization of their show.

a) **Rehearsal Space.** Directors are responsible for the procuring of suitable rehearsal space in DeKalb County. For the first show of the calendar year, the director may use the upper floor of the theatre for rehearsals. Other shows may rehearse in the downstairs part of the building, provided that the following conditions are met:

i) Directors must communicate *with each other* the specifics of rehearsal needs.

ii) The show with the nearest production dates receives first priority for props, set pieces, the electric piano, etc. *If something is needed for more than one show, please communicate with each other.*

iii) There shall be no rehearsal (downstairs during technical rehearsals, final dress week, or performances. The director for the show that is in final dress week may choose to waive this. ***This section may change to include set construction. The BOD will be discussing it in a future meeting. Please ask your board liaison for any updates.***

If alternate rehearsal space is required, the director must procure it. Organizations providing rehearsal space can receive a donation of $50 per week (up to $200 total). The Show Director is responsible for leaving rehearsal facilities in immaculate condition, supervising applicable smoking rules, and writing appropriate thank you letters to the organization that has made the space available.

b) **Production Crew.** Show Directors are responsible for selecting their production crew. The production crews typically consist of a set designer, construction crew, lighting designer, lighting board crew, hang/focus crew, costumer, sound designer, prop coordinator, producer, stage manager, and/or any other positions deemed necessary by the Show Director. *The set construction chair should be invited to the primary tech meeting to be informed of the tech needs of the show.* Only the position of Stage Manager receives honoraria.

c) **Membership.** SCP policy requires all actors or actresses to be members of the organization. If a cast member experiences financial hardship, please consult with the Corresponding Secretary. A member of the Board of Directors will attend an early rehearsal or the read-through to cover this with the cast and to answer any questions about this policy.

d) **Marketing Liaison.** Each Show Director will help take ownership of marketing and coordinate with the marketing liaison and team to ensure that all deadlines are met. The directors (or designated S/M) collect greenroom biographies from the cast and crew and sending them digitally (via email) to the program chair no later than four weeks before opening night. To ensure accuracy, please include as much as information as possible, as soon as possible. Show Directors are ultimately responsible for the accuracy of programs, newspaper articles, and posters and will be given sufficient time for proofreading prior to printing and distribution. The marketing team will handle Facebook and Instagram posts. **Show Directors should provide art by the first day auditions (earlier is even better).There are multiple sizes and formats needed. Reach out to the liaison/marketing chair for assistance.** Show Directors must ask the Board to approve any fundraisers before they are promoted, unless the fundraiser is only within the cast and crew (i.e., not advertised to the public).

e) **Building Security.** Show Directors are responsible for seeing that the theatre is in good order, that tools are returned, and that all doors are locked at the end of rehearsals and performances. This includes front and back doors and prop and costume room doors. **Doors leading to the backstage area and auditorium MUST be closed when upstairs theatre space is not in use**; Any issues with the building should be reported to the house and grounds chair. **Directors must be familiar with and distribute safety protocols for workroom/booth areas and equipment.** Also, bathrooms are to be checked for any issues (TP is needed, issues with toilets not working, any mess cleaned up, etc.), lights should be turned off, and any item that is a potential hazard should be secured.

f) **Theatre Maintenance.** Show Directors are responsible for supervision of all tools, costumes, props, cast/crew refreshments, and other amenities in the theatre during rehearsals and performances. **When building and painting, curtains and curtain legs should not be hung. If they are, they should be off the floor and pulled back away from the work area as possible and/or the bottom 3' should be covered by a plastic 'condom' i.e. plastic bag.** Directors should see that all areas used by cast and crew remain clean and presentable, including the rehearsal space (be it downstairs or in the auditorium), the dressing rooms, the lobby, the bathrooms, and the concessions area, which should be kept clean and tidy. Directors should set up a daily clean-up schedule with cast and crew. It is NOT the responsibility of the board and/or the housekeeping chair to clean the auditorium or the bathrooms during the rehearsals. The Board will ensure that the auditorium, bathrooms, and lobby are cleaned before opening night.

g) **Substance Use Policy.** Cast and crew members shall not consume alcohol **or marijuana** between call time and final curtain of any performance. Consistent with state law, no one under the age of 21 shall consume alcohol at any time on theatre property or while engaged in theatre-related activities.

h) **Curfew.** The Show Director is responsible for any activities in the theatre which should conclude no later than 2am. If children are in the cast, be mindful of DeKalb's curfew laws.

i) **Minors.** The Show Director is responsible for the safety and welfare of all minors (those under 18) in the cast and crew. As such:

i) Minors are not allowed on the stage during set construction or strike. They may be allowed to paint with appropriate supervision.

ii) All minors shall remain on the premises for the entire rehearsal or set painting time or until dismissed by the director.

iii) Minors are not allowed to be in unsupervised parts of the building.

iv) All minors shall be monitored at all times by the Show Director or an adult who has been delegated this task by the Show Director.

v) That delegated adult must not be a cast or crew member.

vi) The Show Director must inform the SCP President of the delegated adult's name.

vii) Any potential issue that a child has should be immediately addressed to the child monitor. If the issue is with the monitor, then contact the Show Director.

j) **Strike.** Show Directors are responsible for mobilizing their cast and crew to participate in the strike on the closing performance day of their own show ***and*** the strike of the show proceeding their production. It is the outgoing Show Director's responsibility to ensure that the greenroom and dressing rooms are in excellent order and ready for the next production. All strike activities are to begin within thirty minutes after the conclusion of the final show. The strike captain, appointed by the Board, shall direct all strike activities, in consultation with the outgoing and incoming directors and/or their delegates. This consultation should occur before the closing performance. The crew and cast present will remove all personal belongings, clean lumber, remove screws, store flats, fold curtains, store props, and any other duties deemed necessary by the director or strike captain. Furniture and special items that cannot be returned on closing night should be removed within two days. Show Directors should see that all costumes are cleaned and returned to the storage area.

~~k~~) **Keys.** At strike, theatre keys are to be given to the next production crew, the Key Chair or the SCP President at the end of the strike. There are five keys that the directors should give to their production crew as needed. Under no circumstances should these keys be copied. If a Show Director needs a key to the theatre, please contact the Key Chair (Terri Goodman) or the President (Bill OHagan for 2026).

l) **Videotaping.** Our shows will not be videotaped for archival or non-archival purposes, unless a show license states otherwise. This is to comply with copyright and licensing restrictions. If a license is available and has been purchased with the show licensing, then this provision will be followed according to the contract language.

m) **Disclaimer.** Stage Coach Players does not assume liability for any damage, loss or theft of personal property of any person while involved or attending a rehearsal or production.

n) **Outreach.** Because SCP is a community-based and supported theatre, Show Directors are responsible for ensuring cordial interpersonal relationships with our community supporters and everyone who volunteers their time and energies as cast and crew. Show Directors and their staff are the first introduction to SCP for new people. This first experience may be instrumental in the decision of those new people to return. SCP is a friendly, open, and welcoming organization to all who participate and to those who come to enjoy our theatrical productions. It

cannot be emphasized too much that the Show Director is the most crucial person in assuring that the SCP experience is positive. **With our diverse community, use appropriate pronouns for anyone involved in your production. Our diversity and equity committee is available to assist you. If you have any questions, you can contact Nick Ivanoff. Please communicate these expectations to all members of the production.**

Building and Safety Procedures.

a) **Emergency Exits.** During all rehearsals and performances, the emergency exits MUST be kept clear and the lighting must be maintained. This includes the exit stage left as well as a clearway from the stage right door all the way back to the rear exit. *Directors are responsible for ensuring that all emergency exits can be opened from the inside, that clearway (48") in maintained to those emergency exits.* The BMOD will inspect the exits before each performance to ensure that this policy is followed. Whenever the building is empty, all doors leading out to the lobby must be closed for fire prevention, per our insurance policy.

b) **Smoking.** In compliance with the Illinois Smoke-Free Act the entire building is a no smoking zone. Additionally, there will be no smoking 15 feet from any door, window, or ventilation intake. It is the responsibility of the Show Director to ensure 100% cast and crew compliance with this issue, since the organization and the individual can incur substantial penalties for non-compliance. **This section also applies to vaping.**

c) **Flames.** If any flame is used on stage, suitable precautions must be taken. At a minimum, a person must be stationed in each wing with a fire extinguisher. *The Board and set construction chair should be informed if any flame is to be used. Proper precautions and handling of flame is necessary, as well as compliance with the City of DeKalb Fire Code.*

d) **HVAC.** The heating and air-conditioning of the building are set automatically and cannot be modified by the show. It is highly recommended that they not be turned off. There are programmable thermostats and they have been set.

i. Heat - set at 68 degrees when the building is occupied and 64 degrees when unoccupied.
ii. Air-conditioning - set at 72 degrees when occupied and 76 when unoccupied.
iii. Please do not attempt to adjust. During the shows the BMOD will monitor the air conditioning and adjust as necessary.

e) **Safety Procedures.** the Board is responsible for ensuring that Fire and Evacuation safety procedures are in place. A preshow announcement will be made to explain the emergency exits to the patrons.

f) **Fire and Evacuation Procedure.** In case of the discovery of fire or other life-threatening emergency, it is the responsibility of the BMOD to organize an orderly evacuation of the building. A BMOD or usher will call 911. The upper (public) floor has four exits. The main entrance (north side), the west side emergency exit, the southwest backstage door, and the southeast backstage door. The primary exits for anyone in the house would be the main entrance and the west side emergency exit with the backstage doors as alternative exits. All actors and backstage personnel would exit through the backstage exits. Do not attempt to fight the fire; it is the BMOD's primary job is to ensure an orderly, safe, and efficient evacuation of the building by all patrons. The elevator is not to be used. For patrons who cannot navigate the steps, the west side emergency exit will be utilized as an area of safe refuge.

g) **Medical Emergency Procedure.** Contact 911, arrange to meet the ambulance at the appropriate entrance, secure the elevator key to be used if needed. Please note that the elevator will not take a full-size stretcher; however, a "stair chair" can be used. **Take time to go over the AED procedures before working in the theater.**

h) **Storm Safety Procedure.** Upon sounding of the Tornado sirens, immediately stop the rehearsal or show if it is running and direct patrons and actors to the lower level. The safest location would be the prop storage area, the costume storage area, and the area outside the costume storage area.

Director's Acknowledgment

I, _____, acknowledge that I have received a copy of the SCP Director's Guidelines and that those Guidelines have been explained to me. I further attest that I understand and agree to adhere to those Guidelines while directing at Stage Coach Players during the _____ Season.

Signature: _____

Date: _____