

PROSPECT PLAYHOUSE

**THEATRE
OPERATIONS
MANUAL**

NOVEMBER 2006.

Version 1.4

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GENERAL

- (a) Opening and closing of the Playhouse
- (i) Prior to commencement of rehearsals, the Theatre Manager will issue the show's producer with a set of 'production keys', which will include a key to the stage door, and a production code for the security system. At the conclusion of the show and after the set has been struck, props returned to their proper locations, and the theatre returned to its original condition, the keys are to be returned to the Theatre Manager who in turn will remove the production code from the security system.
 - (ii) To enter, unlock the Stage Door, prop the door open and turn on the work light immediately inside the door on the left, the security keypad is opposite; enter the production code and press 1 (off) to disarm the system. You have 20 seconds to do this from unlocking the door, this sounds short but you have plenty of time. The display will confirm that the system has been disarmed.
 - (iii) Adjacent to the keypad are all the master lighting and air conditioning switches. All are labelled. Only switch on the lights for the areas you are using. Note: The Auditorium light switch is 3-way with the lighting booth, so "ON" may be either the switch toggle being in the "up" or "down" position. Some of the auxiliary rooms, i.e. bar, kitchen, wardrobe, props, etc. are not controlled by the master switches and must be switched on – and more particularly off – by the local switch.
During standard rehearsals only one AC unit may be used at any one time, unless arrangements are made to the contrary and additional rental charges paid. See "Air Conditioning".
 - (iv) To close up the premises, ensure that all the lights in the ancillary rooms have been turned off, turn off all the AC and lighting switches at the stage door leaving on (or turning on if it is off) the work light at the side of the stage door. Turn the two timer switches controlling the outside lights to 15 minutes, which will give outside lighting to leave, and then they will switch themselves off. One of these switches is by the work light switch and the other is in the main group of switches. Enter the production code into the security system keypad and press 2 (away). Check if the red armed light has come on and if it hasn't, check the display to see if any faults are displayed and if so correct them. If they will not correct call the Theatre Manager. If the red armed light is on, leave the premises, turning off the work light as you do so, and lock the stage door. You have 20 seconds to leave after the system is armed, which again, is plenty of time. If you have to re enter, go through the complete opening and closing procedures as above.

(b) Stage Lighting

(i) Stage lighting is not to be used for rehearsals, with the exception of technical and dress rehearsals. The other exception is for the setting of lights for each particular production, which is usually carried out during set construction and prior to the technical rehearsal. If the stage lighting is required for rehearsals other than technical or dress rehearsals, that rehearsal will be treated as a technical rehearsal and should be indicated as such on the Prospect Playhouse In-House reservation sheet. If the use is a last minute decision, notify the Theatre Manager of its use.

(ii) The stage lighting control board is located in the upstairs lighting booth, which must be kept locked at all times except when in use by the lighting operator. The control board is switched on by the switched receptacle on the left hand side, the low voltage supply may also be unplugged from the back of the board. The board MUST be switched off and covered up after use.

THE BOARD IS ONLY TO BE USED BY PERSONNEL TRAINED, OR INSTRUCTED, IN IT'S USE.

There are two follow spots available for use, the older one not being as powerful as the other, these are kept in the lighting booth and are usually operated from there.

(iii) The dimmer rack is located at stage right and remains powered up at all times. The Main Switch is only to be turned off in the case of emergency. Under no circumstances should the rack door be opened or left open during use, and only persons trained in its use are permitted to perform any work on, or changes to, the unit.

THIS IS AN EXPENSIVE PIECE OF EQUIPMENT AND SHOULD BE TREATED AS SUCH.

There is a small keypad that may be used for the setting of stage lighting, contact the Theatre Manager or any person trained in its use before attempting to use it.

(c) Sound Equipment

(i) The sounds room is located adjacent to the foyer and must be kept locked when not in use.

(ii) Under no circumstances should any changes be made to any of the sound equipment with the exception of settings to the Sound Board. If any changes are required, the Theatre Manager must be contacted, who will liaise with the person allocated to sounds on the Management Committee.

(iii) There is a Sound Board manual in the sounds room and sounds operators should familiarize themselves with it before operating the board.

- (iv) The sound equipment comprises valuable items and care must be taken in its operation. Drinks should not be placed on the board or equipment or in any location where they could be spilt on the equipment. Colas in particular are “death” to electronic equipment, although all liquids are harmful.
- (v) Ensure that the system switch is turned off and that the sound board is covered, and the sliding shutter to the sound room is closed at the end of its use.
- (vi) The sound equipment in the theatre is controlled from the downstairs Sound Booth. It comprises:-
 - (1) Sound Board
 - (2) 2# cassette tape decks
 - (3) Denon CD player
 - (4) Taskan CD player
 - (5) RCA Multi-Unit (CD, tape, radio)
 - (6) Auditorium Speakers Amplifier
 - (7) Stage Monitor Speakers Amplifier
 - (8) Stage Relay Amplifier
 - (9) 7# Remote microphone transmitters and receivers.

Power to all equipment is controlled by the local toggle switch by the dimmer control.

- (vii) A script with SOUND CUES should be given to the sound operator. Often the script is not marked up and the sound operator must do this. It is a good idea to make a note of a sound cue coming up a page before it happens.
- (viii) At the technical rehearsal, or before, the sound operator sets the sound levels with the director and the stage manager. These sound levels should be checked with the stage manager before the audience enters for each performance. All levels should be marked in the script and/or on masking tape placed on the sound board. Any tape should be removed at the end of the show.
- (ix) Pre-curtain and interval music is normally selected by the director. Pre-curtain music should be played at least 30 minutes before each performance.
- (x) The stage-relay faders should be muted on the sound board until the performance commences, and should also be muted during scene changes and during the interval.

- (xi) It is often the job of the sound operator to record their own sound effects. This should be done in close consultation with the director.
- (xii) Intercom link via headset with the stage manager is essential. When the sound operator is on, or not at his post, he MUST tell the stage manager that he is “on” or “off” headset. The stage manager normally gives the sound operator notice of a sound cue. Alternatively, radio intercom units are available and the Stage Manager may choose to use these in lieu of the wired in ones. These must be returned to their charging units located in the sound room for recharging after each use.
- (xiii) Radio microphones are available for use on stage, and are kept in the sounds room. The transmitter batteries should be checked before each performance, and in any event, should be changed each week. Batteries MUST be removed from the transmitters at the end of the performance run. The microphones must be returned to the sounds room at the end of each performance. Liase this with the Stage Manager.

Stage Manager’s Desk

The following are located at the Stage Manager’s Desk:

- (i) Cast Cue Microphone
- (ii) Cast Cue Amplifier
- (iii) Announcement Microphone
- (iv) Intercom Amplifier and control
- (v) Stage television monitor
- (vi) Desk light and dimmer
- (vii) Television switch (to switch between stage monitor and broadcast).

All equipment is connected to a plug strip against the wall at the right hand side of the desk the switch of the plug strip should be used to switch all the equipment on and off. It is not necessary to use the switches on the individual pieces of equipment.

The broadcast television receiver is located in the green room and should be left switched on at all times.

(d) Air Conditioning

- (i) The air conditioning system in the theatre has individual units for each area, to keep running costs to a minimum. The master switches are located on the wall opposite the stage door and only these switches should be used to turn on and off each individual unit. Do not switch off the units themselves.

- (ii) The switches are clearly marked: FOYER, GREEN ROOM, AUDITORIUM, STAGE, UPSTAIRS BAR, LIGHTING BOOTH, MEN'S DRESSING ROOM AND LADIES DRESSING ROOM.
- (iii) During rehearsals, only one air conditioning unit may be used, and either the "Stage" or "Auditorium" can be turned on. However, if at the end of rehearsals some of the cast/crew wish to relax in another area of the theatre (e.g. foyer bar) then it is permissible to switch that air conditioner on, provided the other is turned off. If more than one AC unit is required for standard rehearsals, the Theatre Manager MUST be informed so that the additional electricity cost may be added to the rental charge
- (iv) From Technical Rehearsal onwards, all air conditioning equipment may be used if required.
- (v) It is the Producer's responsibility to ensure that all the air conditioning switches are turned off prior to the closing up of the Prospect Playhouse. See "Opening and Closing of the Playhouse".

(e) Wardrobe

- (i) A key to the Wardrobe/Props rooms is included in the set of 'production keys'. The rooms must be kept locked when not in use.
- (ii) The Theatre Management Committee has a representative in charge of wardrobe. Any clothing used by a production must be returned, cleaned and pressed, to its location in the wardrobe.
- (iii) If alterations are made to costumes, check with the Theatre Manager or the Wardrobe Mistress to see if the alterations can remain, or whether the costume should be returned to its original condition.
- (iv) Again, new costumes made for any particular show should be placed neatly in the wardrobe after the show is finished.
- (v) With the permission of the Executive Committee (EC), certain specialist costumes made specifically for certain shows may be offered for sale to the cast members at the end of the show at a pre-arranged price.

(f) Properties (Props)

- (i) The props storage area is adjacent to the Wardrobe room and over runs into the wardrobe area itself.

- (ii) The Theatre Management Committee has a representative responsible for props.
 - (iii) The props are neatly arranged and boxes clearly marked with their contents. Productions may use any props required for the play, but these props must be returned to their original position, in their original state, at the end of the show.
- (e) Membership

Membership forms are available in the foyer. Anyone taking part in a production, whether on or back stage, must be a member of the Cayman Drama Society. Forms should be filled in and either given to the Secretary with the payment or mailed to the address shown on the form, again with the payment.

DIRECTOR

1. The prospective Director of any show will select a script and advise the EC of his/her desire to direct such production, or put the production forward at the annual production meeting usually held during January of each year.
2. Upon receiving tentative approval from the EC, the Director will appoint a Producer (see next category, Page 9) and work with the producer to prepare a budget of projected income and expenditure, to show a final projected profit/loss figure using the prescribed form, and submit the form to the EC for approval. Upon approval of the budget the EC will give the go ahead for the production.
3. Income. This will be from two main sources: ticket income and programme advertising. Sponsorship is also possible, but should be thoroughly researched as to what the sponsor will require for putting up the funds to stage a show, and what the Cayman Drama Society is prepared to offer in return. Any sponsorship agreement must be approved by the EC before it is accepted. The theatre holds 133 persons in row seating format, and a maximum of 88 in dinner theatre format. Ticket prices are set at the discretion of the EC. Ticket prices will be advised to the Director and /or Producer at the time the tentative approval is given. For each dinner ticket sold, the Theatre Management Committee receives CI\$2.50 to cover the costs of incidentals such as laundering of the table cloths, purchases of coffee, creamer, sugar, sweetener, salt and pepper, napkins, etc.
4. Expenditure.
 - (i) The major item of expenditure is the rental of the Prospect Playhouse. The cost per rehearsal will be given to the Director and/or Producer at the

time the tentative approval is given and prior to the preparation of a budget.

- (ii) Advertising. Allowance should be made of CI\$400.00 for television advertising by CITN, and all newspaper advertising should be as shown in the budget form. All advertising is to be liased with, and made by, the Society's Public Relations Committee. The name of the current chairman will be published in The Prospectus, or obtain it from any committee member.
 - (iii) Set construction. The theatre has sufficient stage flats to erect scenery for most plays, but purchases of lumber, screws, paint, fabric for backdrops or any item not at the theatre, should be calculated and included in the budget for the production. Any item made from items purchased by the Society becomes the property of the Society and remains at the theatre, subject to the approval of the Theatre Manager.
 - (iv) Wardrobe. Again, an estimate should be included for this, unless every costume is available from existing inventory. Any item purchased by the Society becomes the property of the Society and remains at the theatre. [See section "(e) Wardrobe" above] .
 - (v) Props. As for wardrobe. It should be borne in mind that, if there are perishable props used in a production, a budget will need to be included for these to be purchased on a regular basis throughout the run of the production. The green room refrigerator may be used to store perishable props. Any item (other than perishable props which must be disposed of at the end of the show) purchased by the society or donated becomes the property of the Society and remains at the theatre, subject to the approval of the theatre Manager. [See section "(f) Props" above].
 - (vi) Royalties. The rights holders of the script should be contacted to ascertain what royalties are payable on performance. This item is to be included in the budget, and such royalties paid as early as possible after auditions have been held and rehearsals commenced. Failure to do so could result in the EC having to cancel the production.
5. A theatre booking form, obtainable from the Secretary of the Theatre Management Committee, should be completed showing all rehearsal and performance dates, and returned to the Theatre Management Committee, who will advise whether the theatre is available on the dates selected and suggest alternative dates if necessary.
6. It is the policy of The Cayman Drama Society that auditions be held by the Director for all roles available in the production, and unless specialist roles are to

be performed that cannot be filled at the audition or by other Cayman Drama Society members, roles must not be pre-cast unless approved by the EC.

7. The Director will then be responsible for conducting rehearsals and instructing the actors in their dialogue and movements, to present the Director's interpretation of the script.
8. The Director will liaise with the Producer and the Stage Manager in all aspects of the presentation of the production. The Director will also advise the set construction team of his/her requirements for the staging of the production, and will confer with the Stage Manager on lighting and sound effects requirements.
9. The Director's involvement in the production is at an end following the Technical rehearsal, at which stage he/she will hand the production over to the Stage Manager who is in total charge from that time onwards.
10. During the run of the production, a Director should not actually direct the cast any further, but should discuss any on-going problems with the Stage Manager to get the same straightened out. The Director should not approach any of the stage crew or lighting/sound technicians direct, but again should work through the Stage Manager to have any problems/defects corrected. The Director may, however, issue production notes to the cast/crew during the run of the production, at the end of each night's performance if so desired, or call an extra meeting of the cast at an appropriate time, in liaison with the stage manager. Further, with regard to problems of an artistic rather than a technical nature (which would be handled by the Stage Manager in any event), then such an extra meeting, in consultation with the Stage Manager, should be called to deal with such artistic problems.

PRODUCER

1. Overview. The producer is, in effect, the business manager of the production, and should be involved in all production decisions.
2. It is the responsibility of the Producer to make arrangements for the keys of the theatre to be obtained from the Theatre Manager, and generally to leave the Director free to direct the production. The Producer will be responsible for:
 - (i) arranging a Front of House Manager for each performance night of the show;
 - (ii) selling advertising space in the programme for the production and liaising with the Public Relation Committee's chairman regarding all publicity;
 - (iii) arranging for the programme layout to be agreed and finalised, printed and placed at the theatre;

- (iv) liaising with box office (currently Omeria at Phillips Electrical) to ensure that tickets are prepared and on sale;
 - (v) having posters prepared and distributed; also flyers distributed to hotels and condominiums, if required.
 - (vi) liaise with the Stage Manager to ensure that back stage workers are co-opted, as required for the production.
 - (vii) ensuring that the Prospect Playhouse is closed up in accordance with requirements following production meetings, rehearsals, performances, etc. See section (a).
3. The Producer should arrange, in conjunction with the Director, for CITN to attend at rehearsal as soon as practical before opening night, for the commercial for the show to be filmed. This will require the scenery to be in place, the cast rehearsed and costumed, and can be a scene of the Director's choice.
 4. The Producer will also arrange for the insertion of newspaper advertisements for the production in the Caymanian Compass as permitted by the budget; and will liaise with the newspaper for them to send a reporter to cover, preferably, the dress rehearsal and write a review. All advertising copy, posters, etc. must be approved by the Public Relations Committee Chairman before publication.
 5. If the production is to include dinner theatre, the Producer should liaise with caterers to obtain a menu for a cost as agreed by the EC. This should be a two course meal, with three choices of entrée and two choices of dessert. Once agreed, the menu must be passed to box office (Omeria) so that she can advise ticket purchasers.

CHOREOGRAPHER

1. The Choreographer, appointed by the Director, is responsible for the movement and dance sections of a production. The Choreographer works closely with the Director to obtain the required visual and physical aspects of the Director's requirements. It is important for the Choreographer to know the blocking for the opening and closing of each choreographed piece.
2. The Director usually chooses the music, or the Director may leave the choice of music up to the Choreographer and/or Musical Director. If the music is pre-recorded, the Choreographer must ensure that the music is presented to the Stage Manager in CD format. If live music is to be utilized the Choreographer must work closely with the Musical Director to achieve the required intros, sound and speed of pieces.

3. If alternative rehearsal studios are required, it is important to liaise with the Director and include the costs of such in the production budget.
4. The Choreographer should inform the Director of any lighting, prop or costume requirements for each piece. The Director, if in agreement, will instruct the relevant parties. The Director is entitled to ask the Choreographer to change any piece that he/she is not happy with, or change any music, lighting, props and/or costumes. Consideration should be given to props and costumes to allow for the movements of the piece. Examples: long sleeves must allow for arms to be taken over head; skirts wide enough to allow for kicks where appropriate; and props not getting caught in costumes during movements. For lighting, sound and other cues, the Choreographer works entirely through the Director unless otherwise instructed by the Director.
5. During the run of the production the Choreographer can liaise with cast members regarding their performance, but any technical problems must be directed to the Stage Manager.

MUSICAL DIRECTOR

1. For all productions involving the use of live music the Director will appoint a Musical Director.
2. The responsibilities of the Musical Director are:
 - a) To assist and advise the Director before, during and after the auditions in order to ensure that (i) a pianist attends the auditions to provide accompaniment for the singers and/or dancers, (ii) a range of sheet music is available for audition purposes, and (iii) the cast selected for specific singing roles are suitable and capable.
 - b) To arrange for the Producer to purchase or rent sufficient musical scores for the cast and orchestra, and to determine the most suitable orchestral arrangement available.
 - c) In conjunction with the Director and Choreographer, to determine whether it may be acceptable for recorded music to be used for specific musical numbers, particularly where the instrumentation required makes live performance difficult.
 - d) To liaise with the Director and Choreographer so that a pianist is available for all musical and choreographic rehearsals in order to accompany the singers and dancers.

- e) To run all rehearsals which the Director may set aside specifically for singing and arrange additional voice coaching for members of the cast, whether individually or jointly, as may be required.
- f) To assemble and lead an orchestra of sufficient size and capability to accompany the cast for technical and dress rehearsals and all public performances.
- g) To determine whether a conductor is necessary.
- h) To liaise with the Stage Manager to ensure that adequate technical arrangements are made for the provision of musical cues.

STAGE MANAGER

1. The Stage Manager, appointed by the Director, is ultimately responsible for the staging of any production. He/she will work with the Director from the commencement of rehearsals to ensure that
 - (a) the set is constructed to the requirements of the Director, but also manageable from a staging point of view. For example, if scenes need to be changed, then the set must be constructed in such a way that scene changes do not involve too long a period of time, or too many bodies in the way of manpower to make such changes.
 - (b) the sound and lighting technicians are suitable for the production's requirements. Again, where there are complicated sound and lighting plots, it is better that the Stage Manager has control of appointing the personnel to carry out the work so that he/she can ensure that they are people who are capable of doing so and that the Stage Manager can work with.
2. Although not actually the Stage Manager's responsibility, it has proved over the years that the Stage Manager has been either instrumental in the set construction, or at least overseen the works. If the set construction team are independent of the Stage Manager, then it will be necessary to procure people to paint the set in conjunction with the set construction team. This can be organised by the Producer, or the person in charge of the set construction. Because these areas overlap, it is best that a production meeting, early on in rehearsals, is called by the Director and/or Producer, to iron out these items.
3. During the Technical Rehearsal, the Stage Manager and Director should liaise with regard to any problems of a technical nature which may arise. Between them, all aspects that might present problems are discussed and, to the best of their ability resolved. The Director then hands control of the production to the Stage Manager for the duration of the run of the show.

4. The Stage Manager should familiarise himself/herself with the technical systems required for the production. These include the “Clear-Com” intercom system, or alternatively a wireless system, by which the Stage Manager can communicate with the sound and lighting personnel, the theatre intercom system (in-house) where backstage announcements are made to cast and crew, and the system to make announcements to the audience. If in any doubt, consult with the Theatre Manager before making use of the systems.
5. The Stage Manager, during the course of the production, is required to:
 - (a) Open the theatre (often in conjunction with the Producer if he/she is the only one with keys), turn on all operating systems and ensure that each of the cast and crew have arrived at the designated time (“call time”). The Stage Manager will give warning announcements to both cast and crew as required before curtain time, and then advise of “curtain up”. All cast and crew must follow the Stage Manager’s directions at all times.
 - (b) If, 30 minutes before curtain time, any member of cast or crew has not arrived at the theatre, the Stage Manager should make every effort to contact that person to see if they will be arriving at the theatre within the time remaining. If there is any problem with that person getting to the theatre, the Stage Manager has the right to either postpone or cancel that evening’s production, should the need arise, but only after consultation with (i) the Director, if he/she is at the theatre and (ii) the other members of cast and crew. If the role is not a major one, and a “walk on” can be substituted, the Stage Manager can proceed with the show without waiting for the missing person.
 - (c) The Stage Manager cues all actors and stagehands with regard to entrances and exits, scene changes and curtains. He/she will also be in total control on curtain calls – how many, and of what duration. No member of the cast should attempt to leave the stage during curtain calls until the Stage Manager has given the “all clear”.
 - (d) The Stage Manager is responsible for discipline on stage, in the green room and in the dressing rooms. He/she, with the help of the producer, is also responsible for ensuring that the cast and crew keep these areas clean and tidy. He/she must ensure that the cast understands that they are responsible for their own costumes during the run of the show, unless there is a wardrobe mistress in attendance to handle the costumes for the show.

FRONT OF HOUSE MANAGER

1. The Front of House Manager will be at the theatre at “call time”, usually one hour prior to curtain time.
2. He/she will check the auditorium to ensure that it is clean and that any debris from previous shows has been cleared. If dinner theatre is taking place, then the Manager should check that tablecloths are clean and that the tables are correctly laid.
3. The foyer will also be checked for cleanliness, and any bottles and glasses not in use disposed of, and all garbage bins emptied if not done so the previous evening.
4. All public restrooms must be checked for cleanliness and also toilet paper, hand towels and soap, which should be replenished as required. The Theatre Manager should be informed if more front of house supplies are needed.
5. Box office should be set up with a float, which can be taken from the bar float if necessary, and refunded after all audience are in place.
6. Front of House should not open the main theatre doors until all of the above checks have been carried out, and preferably when there are staff to man the bar. He/she must liaise with the Stage Manager before opening the auditorium doors, as checks etc. could be taking place on stage with the front curtains open.
7. Although Front of House may leave after all audience are seated, it is recommended that they remain for approximately 30 minutes to ensure that all latecomers are accommodated and to balance up the cash takings. When dinner theatre is taking place, it is also recommended that they remain until after the dinner interval, since there is a possibility there will be audience who would like to add dinner to their ticket and, if the caterers can oblige, will be required to pay the difference in price.
8. Also for dinner theatre, Front of House should liaise with the Bar personnel to see who will be setting up the coffee. It has been the responsibility of different people during different shows, and is not a hard and fast rule.

BAR OPERATION

1. The bar is operated solely by the Theatre Management Committee, and is not the responsibility of the production team.
2. The Theatre Management Committee appoints Bar Manager(s) annually, who ensure that the bar is stocked with all necessary liquor, mixes, soft drinks, wine, ice, glasses, etc. The Bar Manager(s) will also arrange the rota of bartenders to man the bar during production nights.

3. Should a production require specific beverages not usually included in the bar stock – i.e. champagne for a gala reception – then the Producer will liaise with the Bar Manager to ensure that such specific beverage is stocked.
4. The bar tab book is for the use of committee members, and the cast , crew, and members that have worked on the current production **ONLY**. The prices are substantially lower than the audience prices, which is the Cayman Drama Society’s way of thanking the people who have worked. The book is **NOT** to be used for bar tabs for audience members, other than the above.. Cast and crew bar tabs are for the duration of the production only.
5. Cast and crew **MUST NOT** take glasses for personal use back stage. All beverages must be in plastic cups, with the exception of beers in bottles. All cups and bottles must be disposed of in the garbage bins provided.
6. Executive Committee and Sub-Committee members may run bar tabs at any time.

SET DESIGN AND CONSTRUCTION

Generally, the director will liaise with the set designer to produce a workable set layout to suit the action of the play. This is then passed to the set construction supervisor whose responsibility it is to build the set. The following should be noted:

- (a) Twelve-foot high by four foot wide, and two foot wide, stage flats are stored on stage. There are also door flats, window flats and speciality flats that can be reused.
- (b) If the production requires a “thrust” or extension stage, this is permissible, but any such additions to the front of the stage must be removed at the end of the production.
- (c) The Cayman Drama Society maintains accounts at Cox Lumber and Cayman Coating, where scenery materials and paint respectively can be purchased on credit. Invoices must be passed to the Theatre Management Committee by the purchaser of such goods; the Management Committee will then settle the bills from the merchants and invoice the costs with the theatre rental invoice for the production. Cox Lumber will ask for a purchase order number, just give them your name and make sure the name of the production, or job for which the material is required, is written on all of the invoices.
- (d) For items purchased elsewhere and paid for in cash, receipts should be presented direct to the Treasurer of the Society for reimbursement.
- (e) If the stage floor is painted with any design, or is marked in any way during the production, then it must be repainted at the end of the production by the crew of that production. The paint to be used is called “Baghdad Grey” and is available from Cayman Coating only. Ensure that Cayman Coating checks the index card for the Society to ascertain that the correct paint is purchased.

- (f) Screws only are to be used in the construction of sets unless special conditions necessitate the use of nails. If nails are used, every nail must be removed during the striking of the set. If the heads of the screws are in good condition upon removal they should be placed in their respective container, according to size, for further use.
- (g) Unless agreed with the production team of the next production, the set is struck at the end of each production, and the stage restored to its original condition, including the floor as (e) above.

THEATRE MANAGER

Ultimately, this is person to be contacted in the event of any problems with the Prospect Playhouse. In 2006, this is Peter Phillips, who can be contacted at 949-2193 (work), 949-9310 (home) or 926-2655 (cell). Fax 949-7667, email: philelec@weststartv.com

No one renting or using the Playhouse may contact any contractor or maintenance person direct – all problems requiring resolution must be channelled through the Theatre Manager.

IF IN DOUBT – CALL THE THEATRE MANAGER!

CURRENT EXECUTIVE COMMITTEE

<u>Name</u>	<u>Position</u>	<u>Email</u>	<u>Telephone</u>
Alan Hall	Chairman	alanhall@candw.ky	949-3063 (h) 925-6057 (c)
Isobel Murray	Secretary	isimurray@weststartv.com	947-8616 (h) 916-8221 (c)
Ian Morgan	Treasurer	ian.morgan@butterfieldbank.ky	815-7569 (w) 926-4200 (c)
Peter Phillips	Theatre Manager	philelec@weststartv.com	949-5585 (w) 926-2655 (c)
Paul de Freitas	Member	pdf@megasol.se	947-8630 (h) 916-6331 (c)
Sue Horrocks	Member	caymanmusicroom@yahoo.com	916-4782 (c)
Janine Nyssonen	Member	mossopjan@yahoo.com	917-1262 (c)
Penny Paterson	Member	pennypat@gmail.com	525-7472 (c)

Penny Phillips Member pennyp@weststartv.com 525-1930 (c)

CURRENT THEATRE MANAGEMENT COMMITTEE

<u>Name</u>	<u>Position</u>	<u>Email</u>	<u>Telephone</u>
Peter Phillips	Theatre Manager	philelec@weststartv.com	926-2655 (c)
Penny Phillips	Secretary/Treasurer	pennyp@weststartv.com	525-1930 (c)
Paul de Freitas	Member	pdf@megasol.se	916-6331 (c)
Colin Wilson	Member	colin@magnacartamusicaltrial.com	323-0300 (c)
Peter Pasold	Bar Manager	pasold@candw.ky	947-1532 (h)