

### Director Benchmarks/Checklist

- Confirm director/show selection. 3-6 months prior to opening.
- Work with assigned graphic artist to develop marketing/poster design. 3-6 months prior to opening.
- Meet with KMC Onstage Staff to review expectations, facility orientation, production team, artistic concept. 3-4 weeks prior to auditions.
- FULL PRODUCTION TEAM MEETING 2-4 weeks prior to auditions. Prior to this meeting, you should have discussed initial concept and design ideas so that your designers and production team can bring an initial plan to this meeting.
- Customize [audition packet](#), sides, any additional audition material, deliver to Stage Manager no later than 1 week prior to auditions.
- Auditions. 8-12 weeks prior to opening, depending on show requirements. 2 nights of open auditions, followed by one night of callbacks if needed.
- Cast list must be submitted to KMC Onstage Staff for final approval PRIOR to offering roles. Final cast list will be provided to KMC Onstage Staff for publication as soon as all roles are accepted. No public discussion of casting decisions until after the official cast list has been published by KMC Onstage Staff on social media.
- Casting completed no later than one week after first audition night.
- Read Thru.
- Create [electronic communication space](#) for the show
- Rehearsal schedule finalized no later than one week after Read Thru and uploaded into KMC Onstage Google Drive show folder.
- KMC Onstage Staff will attend one working rehearsal within the first 3-4 weeks of rehearsals
- Design Run, attended by all production designers and KMC Onstage Staff, scheduled 2-3 weeks before tech week
- Off-book date no later than 2 weeks prior to tech week.
- No calling line date no later than 1 week prior to tech week.
- Tech Week Sunday: Dry tech/cue-to-cue as needed
- Tech Week Monday: Full dress/tech, photo call
- Tech Week Tuesday: Full dress/tech, photo call, KMC Onstage Staff Quality Check
- Tech Week Wednesday: Full dress/tech (possible Marketing video)
- Tech Week Thursday: Invitational Dress/Final dress/tech (possible AFN appearance)
- Opening Night 7pm show
- First Saturday 2pm and 7pm shows
- First Sunday 2pm show
- Thursday between shows: Brushup rehearsal (no makeup, costumes only if needed)
- Second Friday 7pm show
- Second Saturday 2pm and 7pm shows
- Closing Sunday 2pm show followed by Strike
- Wednesday following closing: meet with KMC Onstage Staff for After-Action Review

### **Director Expectations**

1. Everything is your responsibility. Not everything is your job. Delegate and supervise.
2. Set the tone for mutual respect among everyone involved in the show. Command respect, don't demand it. Be authoritative, not authoritarian. Deal with conflict immediately and directly so it doesn't get worse.
3. Your job is to have a clear vision and concept for the production, and to communicate that vision clearly with all members of the production team, cast, and crew to guide them to execute the vision as you see it.
4. You are responsible for providing a safe, collaborative environment where everyone feels respected and their work is valued.
5. You are expected to engage in regular meaningful communication with the KMC Onstage staff so that we can support your production. At least one KMC Onstage staff member must be added to the show [electronic communication channel](#) as an admin (Facebook group, WhatsApp group, etc). KMC Onstage Staff will communicate with you regarding:
  - Volunteer performance opportunities (schools, community events, etc)
  - Marketing photos, graphics, etc to share
  - Complimentary ticket booking for cast, crew, and production team
  - Any facility updates that may impact rehearsals or performances (weather conditions, facility damages, conflict in usage booking, etc)
  - Any other issues requiring production team or cast inputContact KMC Onstage Staff IMMEDIATELY in case of:
  - Injury or safety risk to anyone involved in the production
  - Damage to KMC Onstage facility, equipment, or property
  - Serious conflict or breach of code of conduct from anyone involved in the production
  - PRIOR to any personnel changes (removal or replacement of anyone involved in the production)
  - Any questions about altering established rehearsal schedule, including changes to tech week or brushup rehearsals

### **Pre-Auditions**

1. Meet with Entertainment Staff to go over expectations, facility orientation, discuss production team options, initial concept.
2. Select production team and add them to contact list in Google Drive show folder.  
Production team will always include:  
Stage Manager  
Set Designer  
Light Designer  
Costume Designer  
Depending on the show, the production team may also include:  
Assistant Director  
Music Director  
Choreographer



Props Designer  
Sound Designer/Engineer/Technician  
Assistant Stage Manager  
Intimacy Coordinator  
Stage Combat Choreographer  
ALL Production team members MUST be selected no later than 1 month before auditions.

**Production Team Meetings** 2-4 weeks prior to auditions, Director and entire production team meet with Staff to discuss director's concept, vision, and artistic choices for the show. After this meeting, an expected timeline for delivery of technical elements will be drafted by the SM and distributed to all on the production team. (Practical set requirements, rehearsal costumes or props, etc. when can the cast have these elements to begin working with.) Production Team Meetings must happen with the full production/design team at least twice between auditions and the final week before tech week to ensure that all technical/design elements are on time and practically and artistically serve the production.

**Auditions:**

1. Director must adapt the [KMC Onstage Audition Packet Template](#) for their individual show.
2. Director must send completed show-specific audition packet and selected sides (and any other materials, such as sheet music) to the Stage Manager no later than one week prior to auditions. Stage Manager is responsible for running copies of audition packet and sides prior to auditions. The KMC Onstage copier is available for the Stage Manager to use!
3. Casting is done through open auditions advertised to the public, in compliance with [KMC Onstage Casting Policy](#). Directors and all production team members MUST review the Casting Policy prior to auditions, particularly Paragraph 8: Casting Best Practices.
  - A. Pre-casting is generally prohibited except for special events, and any pre-cast roles MUST be approved in advance in writing by KMC Onstage Managing Artistic Director and disclosed in all audition notices.
  - B. Required at auditions: Director, Stage Manager. Also may include ASM, Music Director, Choreographer as necessary. Entertainment Staff may attend auditions if Staff or Director feels it necessary. In the event that a family member of a Production Team member is auditioning, an Entertainment Staff member MUST sit in on auditions to ensure fairness in the casting process.
  - C. Director is responsible for casting understudies/swings in compliance with the [KMC Onstage Understudy Policy](#) at the time of casting. Understudies are required for all active duty actors cast, and recommended for as many principal roles as possible. Understudies and principals must be notified when offered the role. Each understudy will have the opportunity to perform in one performance.
  - D. Casting decisions are made by the Director with input from Music Director and Choreographer when applicable. Cast lists must be submitted to KMC Onstage Staff for approval prior to offering roles. Final cast list must be submitted to KMC Onstage Staff for public announcement. Cast and Production Team may not discuss roles publicly until the public announcement has been made via KMC Onstage social media.

E. If an actor must be replaced for any reason (health issues, duty requirements, breach of code of conduct, etc.), the Director MUST inform KMC Onstage Staff PRIOR to removing the actor from the cast. Staff will support the director and production team in communicating with the actor and developing a plan to replace them, which may include:

- Moving understudy into a principal role
- Recasting another actor from within the cast
- Holding open auditions to recast the role
- Privately asking a suitable actor to step in

### **Pre-Rehearsals:**

Director is responsible for creating and maintaining a rehearsal schedule. An initial draft of the rehearsal schedule must be furnished at the Read-Thru. Final cut-off date to accept cast conflicts is not later than 3 days after the Read-Thru. A finalized rehearsal schedule must be released to the cast and production team no later than one week following the Read-Thru. An electronic copy of the rehearsal schedule must be maintained and updated in the show Google Drive folder. Director, Stage Manager, and other production team members as assigned by the Director may update the rehearsal schedule as needed.

Stage Manager will provide rehearsal schedule to OPOCs for logging volunteer hours in VMIS at the end of each calendar month.

### **Rehearsals:**

Read Thru

Ensure that company is clear on the expectations of them for each rehearsal/performance, including:

1. Punctuality
2. Who to call and how to reach them in case of delay/emergency
3. Respect for SM, crew, props, sets, costumes, etc
4. Requirements to be present for rehearsals, including warm-ups
5. When they are dismissed to leave, and who to ask if there are questions
6. Any special instructions for children in the cast and their parents
7. General theatre etiquette for rehearsals and backstage (quiet in the wings, change out of costumes before greeting friends and family, not giving notes to fellow actors, etc.)

Introduce your concept and vision for the show.

Review safety and consent expectations for actors and production team.

Establish tone of mutual respect, collaboration, and creativity.

Procedure for addressing concerns/grievances. (Chain of command: SM, Director, Staff)

Types of Rehearsals:

**Blocking Rehearsals** Director is responsible for establishing blocking (stage movement and pictures) with actors. Actors write down their own blocking. Stage Manager records ALL blocking.

**Music Rehearsals** Music Director teaches actors music, assigns vocal parts and harmonies, and develops tone, style, and musicality. May be with all or part of the cast, as needed.



Dance/Choreography Rehearsals Choreographer teaches actors dances, corrects and refines technical dance elements, reviews and drills dance numbers. May be with all or part of the cast, as needed.

Table reading rehearsals Director and actors read through and analyze the text to determine action, meaning, and storytelling that moves the scene/play forward.

Working Rehearsals (“Stop-and-Go”) Director (Music Director, and Choreographer) work through trouble spots, fine-tune and polish scenes and numbers. Rather than give lengthy notes after rehearsal, the Director stops and fixes the trouble spots, and sets the corrected scene moment before moving on.

Runs Actors run through the script in order from start to finish. (May be entire script or partial, as in Act 1 Run/Act 2 Run) Director and production team observe, take notes, and determine what needs to be worked in subsequent working rehearsals. Notes are given to actors following rehearsal.

Off Book Directors are responsible for setting an “off-book” date for cast no later than 2 weeks prior to tech week. Directors are responsible for setting a “no calling line” date no later than one week prior to tech week.

After rehearsals: The Director or Stage Manager ensures that the rehearsal space is left clean and neat, all props and other rehearsal pieces secured, lights off and building is locked.

### **Tech Week:**

#### **Dress/Tech Rehearsals**

Actors, Stage Manager, and Crew run through the entire show from start to finish including all technical elements. At KMC Onstage, Dress/Tech rehearsals start during Tech Week, although specialty technical elements (such as period costumes, sets, specific props, etc) may be added earlier as available. Director (and production team members) observe dress/tech rehearsals, note any technical or artistic issues that need to be resolved, and give notes to cast and crew after rehearsal. Director may be on headset during tech runs to communicate with the production technical crew as needed. Tech rehearsals may stop to address any safety or technical issues.

Director (and all production team members) are required to attend all Tech Week rehearsals. A “dry tech,” or cue-to-cue without cast members, may be scheduled in advance of tech week, based on coordination with the production team, stage manager, and KMC Onstage staff. Call times for tech rehearsals/performances are 1.5 hours prior to show start. Director and Stage Manager will establish pre-show schedule to include physical, vocal, and energy warm-ups, mic checks, and safety calls for any stage combat, dance lifts, or other high-risk sequences as necessary. The Stage Manager supervises tech runs.

### **KMC Onstage Tech Week Schedule:**

Sunday: Dry Tech/Cue-to-Cue

Monday: Full Dress/Tech Rehearsal, Photo Call

Tuesday: Full Dress/Tech Rehearsal, Photo Call

Wednesday: Full Dress/Tech Rehearsal

Thursday: Full Dress/Tech Rehearsal, Invitational Dress (“practice audience”)



\*Thursday between shows: Brushup Rehearsal, full tech run, no makeup, costumes only if necessary for movement or quick-change practice

Prior to first full tech run, ensure that company is clear on the expectations of them for each rehearsal/performance, including:

1. Punctuality
2. Respect for Stage Manager, Conductor, crew, props, sets, costumes, etc.
  - a. Stage Manager supervises Tech Week and Performances. Cast MUST respect their calls and instructions.
  - b. Cast MUST respect the costumes, props, sets, and green room areas and follow all applicable rules.
  - c. Production team, Designers, and Crew are there to make the show and cast look good, and must be treated with utmost respect.
3. General theatre etiquette for rehearsals and backstage (quiet in the wings, change out of costumes before greeting friends and family, etc.).
4. Actor responsibility for ensuring all pre-show warm ups are completed prior to beginning the run, including any dance lifts, stage combat, line speed-thrus, etc.

### **Performances**

Director is expected to attend opening night. Director may attend as many additional performances as they prefer. Director and Production Team members do not need to purchase tickets to watch performances, as their attendance is considered a quality assurance measure. Generally, a show is considered “frozen” once it officially opens in front of an audience, and directors do not give notes after opening night. An exception to this may be made if the cast is making significant changes to the character choices or flow of the show, in which case the Director may give notes to remind cast members how the show was set.

### **STRIKE**

After the final production, the Director and full production team are expected to attend Strike and assist with cleanup, organization, and disassembly of the sets, costumes, props, and theatre spaces.

### **KMC-O/KCAC Specific duties**

OTHER IMCOM/MWR RESPONSIBILITIES: ALL VOLUNTEERS MUST REGISTER IN VMIS. Stage Manager must share the updated rehearsal schedule and cast/crew contact list to [kmconstage.volunteers@gmail.com](mailto:kmconstage.volunteers@gmail.com) at the end of each calendar month. OPOCs will take care of recording the information in VMIS. Any volunteer may record their own hours directly by going to Army OneSource <http://www.myarmyonesource.com/default.aspx>.

This IMCOM MWR requirement helps validate both volunteer hours and facility usage.

If there is anything in the building which requires repair, the SM should notify the Theatre Staff.

### **KCAC-SPECIFIC INFORMATION:**

A key to the KCAC will be available in a lock box located in the outside trash pickup area. The combination will ONLY be given to the Director and SM. Under no circumstances will this combination be shared with anyone else. The Director and/or the SM must lock EVERY exit



door when leaving the building. With the exception of the kitchen entrance, all other doors must be individually locked. Do not assume the doors are locked. Put the key in and check to make sure.

Lock Box instructions: Slide cover down, set tumblers to the 4-digit code, push down the release latch. The box will open. Take the keys—LEAVING THE BOX OPEN. Once the building has been locked, replace the keys in the lock box, latch, move tumblers so the lock is secure, and replace cover.

The Building cleaning contract only covers the offices and latrines. The ballroom is not covered by a cleaning contract which means that we are responsible for keeping the area clean and trash emptied. Please have your entire production team place their trash in the restroom trash cans (which are emptied by the putz frau) rather than the cans located in the ballroom (which are not emptied by anyone—except during events). Remind personnel to clean up after themselves when using the ballroom and/or green room areas.

We are not the only people who use the ballroom. It is often scheduled for events. Do not leave anything in the rehearsal areas. Tech week and the week after opening are the ONLY times that items may be left on the stage area.

After using the building, turn off lights everywhere—including restrooms, turn off fans, and ensure all doors are locked, including KMC Onstage storage closets and main building doors.

Include map of where lights are located?

**Agreement.** I have read and understand both the time commitment and the expectations listed in this packet. I agree to carry out these expectations, and understand that if I do not, I may be removed from the production or forfeit my eligibility for directing future productions.

Director Name: \_\_\_\_\_

Director Signature: \_\_\_\_\_

Parents Signature (if director is under 18): \_\_\_\_\_