

PRODUCTION SCHEDULE

How to use this schedule:

The numbers in parentheses are the suggested minimum number of days prior to opening night. Except in the Publicity Director's Schedule, where those numbers with an S are days prior to the Sunday Preceding the Opening. You insert your calendar date beside each item. You may, of course, do more or less than what you find suggested here but a fairly close adherence to these schedules will help assure orderly procedure and a smooth production.

DIRECTOR'S SCHEDULE

- Casting auditions begun (38) _____
- Rehearsals begun (31) _____
- First 1/3 of play rehearsed with all mimes, actions, etc. incorporated (25) _____
- Second 1/3 of play ditto (20) _____
- Last third of play ditto (15) _____
- First run-through (14) _____
- Problem scenes worked out (12) _____
- Technical Rehearsals begun (10) _____
- 1st Dress Rehearsal (4) _____
- 2nd Dress Rehearsal (3) _____
- Invitation Preview Performance (2) _____
- Final Check-Up Rehearsal (1) _____
- First Performance (0) _____

At the first performance and at each subsequent one, have a script and a pocket recorder or notebook at your side. When you see or hear a mistake take note. After the performance, gather the cast and go over the performance noting changes that need to be made and getting feedback. Do this after each performance. When you reach the final performance the director can at long last just sit back and enjoy the perfected performance.

TECHNICAL DIRECTOR'S SCHEDULE

- Lighting Plot compiled (30)_____
- Check lighting equipment on hand, order or begin building needed equipment (30)_____
- Check color transparencies for visual sequences.
- Order or shoot any that are still needed and edit into show order. (16) _____
- Sound Equipment on hand (15)_____
- Sound Tapes or CDs on hand (10)_____
- Sync slide sequences with sound track (10)_____
- Partial Technical Rehearsals (10 or ASAP)_____
- Lighting & Sound Equipment Installed (4)_____
- 1st Dress Rehearsal (4)_____
- 2nd Dress Rehearsal (3)_____
- Invitational Preview Performance (2)_____
- Final Check-up Rehearsal (1)_____
- Check all equipment - Go for it! (0)_____

BOX OFFICE TREASURER'S SCHEDULE

- Tickets ordered (38)_____
- Admission Prices set (38)_____
- Subscriber's Ticket allocations made (30)_____
- Patron's Ticket Allocations begun (28)_____
- Prices Posted at Box Office (28)_____
- Public Seat Sale begun (28)_____
- Ticket Sales Persons contacted and times assigned (10)_____
- Ushers/Ticket-Takers contacted and times assigned (10)_____
- Verify Sales Persons and Ushers (4)_____
- Invite Sales Persons and Ushers to Final Dress Rehearsal (4)_____
- Final Instructions to Sales Persons and Ushers for Invitational Rehearsal (2)_____
- Final Instructions for Opening Night (0)_____

PUBLICITY DIRECTOR'S SCHEDULE

- First press announcement of the show (40)_____
- Press release, 1st players cast (35)_____
- Announcements to radio/TV stations (28)_____
- Press release, rest of cast (28)_____
- Feature stories submitted (27S)_____
- 1st week-end reader, submitted (20S)_____
- 2nd week-end reader, submitted (13S)_____
- Invitations and free tickets extended to press (12)_____
- Opening-this-week Reader, submitted w. photos (6S)_____
- Items to columnists (6S)_____
- Opening-tonight Reader submitted w. Photos (2)_____

CAST BIOGRAPHIES

- Biography questionnaires distributed (30)_____
- Biography questionnaires collected (28)_____
- Biographies written up for Program's Who's who (21)_____
- Biographies written up & sent to radio & newspaper for interviews (21)_____

These can later be sent to house-organs or news-letters of cast-member's organizations such as clubs, vocational associations. & employing firms, churches, residential-area newspapers. etc.

PRINTING

- Poster design commissioned (if doing an original design) (45)_____
- Poster design approved (40)_____
- Poster complete and approved (35)_____
- Posters ordered (30)_____
- Posters distributed (14)_____
- Program copy, including Program Notes on the play, Who's who in Cast, prepared & approved by Director & Producer (14)_____
- Program copy sent to printer (13)_____
- Proofs checked (7)_____
- Programs received from printer (3)_____

ADVERTISING

Schedule prepared for approval by producer (30)_____
Advertising copy prepared, submitted to newspapers (20S)_____
Newspaper proofs OK'd (18S)_____

PHOTOGRAPHS

Personal head-&-shoulders photos of cast principals collected (28)_____
Date set for scene photo-calls (if using costumes) (28)_____
1st scene photos taken in costume against blank background (18)_____
2nd Scene Photos taken in play's scenery (10S)_____
Any photographs of members of the cast being used in visual sequences shot on
color transparencies (20)_____
Reshoot any of above (14 or ASAP)_____

SCENE AND COSTUME DIRECTOR'S SCHEDULE

In our Reader's Theater style productions we use few if any props or costumes other than
an occasional change of shirts, addition or deletion of hats, scarves, shawls, etc. We
highly recommend this style of performance as more in keeping with the simplicity of the
gospel and as being most time and cost effective without any loss of viewer enjoyment.
However, for those of you who wish to use more elaborate methods, here is your scene
director's schedule.

SCENERY

Ground plans checked w. Director (35)_____
All drawings completed (32)_____
Warehouse checked for usables (30)_____
Construction begun (29)_____
Other scenery ordered from outside (29)_____
Scenery hung on-stage (5)_____
Technical rehearsals, scenery, props, lights, sound (5)_____

PROPS & SET DECORATION

Prop plot compiled (30) _____
Warehouse checked for usables (30) _____
Search begun for loans (28) _____
Building of home-mades begun (26) _____
Orders sent for rentals or purchases (26) _____

COSTUMES

Cast measurements taken (30) _____
Costume plot compiled (35) _____
Designs completed (32) _____
Wardrobe checked for usables (29) _____
Orders sent for rentals & purchases (28) _____
Loaners arranged (25) _____
Begin home-mades (25) _____
First fitting (18) _____
Second fitting (14) _____
Dress parade (7) _____
Accessories obtained (21) _____

MY COMMENTS

For those of you who are doing a small scale production using simple methods much of this schedule is not needed. But what is needed is order, structure and discipline. Here are some important ideas as to how to proceed.

1. Choose your script. Research background etc. and know it well. [Free Scripts](#)
2. Choose your cast. I suggest you choose first on commitment to the Lord, second on commitment to the program, and third on acting ability. You will find talented but self-centered people to be square pegs trying to reshape your round holes.
3. Choose your performance date. You will find that you cast will be ready about 1 day before they need to be, whether that be 60 days off or 6 days off. People do what they have to do.

4. Insist on punctuality! This is probably the most important thing you can do if you want a smooth-running and happy group. I keep an attendance log and if someone is late 3 times they know not to come back to the next rehearsal (I never had to enforce this because my cast took me seriously). If you are using people who are in the work force and have families, etc. you may have to cut some slack. But at least they should call when they see they are going to be late and should try to minimize these occurrences.

The reason for this is that you are working with people whose time is valuable. If rehearsal is at 6:00 P.M., but because of tardy ones you never really start until 6:15, then the punctual people, to avoid wasting time, will arrive at 6:12. But then the habitually tardy see that everyone else comes 12 minutes late and they adjust their schedules accordingly and don't show up until 6:25 or so. Now you can't start until 6:30. Then, the punctual, seeing that they are wasting time again start showing up 2 minutes before actual starting time. What happens is a total breakdown in rehearsals at worst, and an inefficient, low moral rehearsal at best.

Start and end on time! Each time, every time except in emergencies.

5. Be temperate. Especially when using working people or the young. Remember that people have to get home, get ready for bed etc. and that they need their rest. If you are doing these programs for the glory of God then you need to take good care of your performers or you cannot expect God's full blessing.

6. Begin each rehearsal with a brief devotional thought and prayer. We prayed in a circle with every one joining hands in the center. Before performances we would have each one that wished to do so say a sentence or two asking God's blessing and then the director would close. We would also end each rehearsal and performance the same way. We also asked the audience to join us in prayer before the actual performance began.

You will notice that there is more in this schedule than most of us will ever use. But it may give you ideas about publicity and preparedness that can be helpful.

We must remember that when working with the gospel we are dealing in the currency of heaven. Here we must work upon higher principles than the worldlings do. We must be cautious to avoid attempts at self-display or harboring of motives other than the glory of God. When our motives are pure we can expect the Holy Spirit to add mightily to our weak efforts. There has been at least one occasion in South Africa when the Holy Spirit has taken the words of one of our plays and actually translated them from English into Aftricanse. From experience I can tell you to expect that if you enter into this work as a ministry, the Lord can use you to give the audience far more than you think you are giving.

For more thoughts on the philosophy of Christian drama see the article I have written under that title online. May your heart be pure so that through you others may see God.

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