

Production Handbook

Revised by Maureen Holloway 2018

Our Mission

To offer the community opportunities to engage in all aspects of quality theatre.

Our Vision

We strive to be the region's best, most progressive and engaging community theatre organization, supporting a diverse, active membership and volunteer base

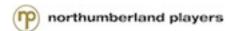
Developed by Maureen Holloway

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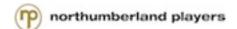


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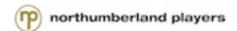
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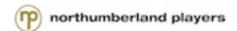
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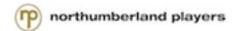
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Introduction

Purpose of the Production Handbook

Northumberland Players, a community theatre, is committed to offering the community opportunities to engage in all aspects of quality theatre. We encourage people to get involved, to try new things, even if they have never worked in theatre before. This handbook helps "rookies" and experienced volunteers to work together on, and enjoy, the production of live theatre.

The Northumberland Players Production Handbook is designed to clarify, in one user-friendly document, the tasks involved in producing quality theatre. It has been tailored to the needs of Northumberland Players and the resources specific to Northumberland County.

This handbook:

- summarizes the responsibilities of the members of the production team;
- describes the specific tasks for each position;
- suggests reasonable timelines for community theatre;
- encourages members of the production team to work together to produce the best show possible. while ensuring that resources (people, time, equipment, money) are used fairly and equitably within the company;
- enables members of the production team to cross-check who does what to avoid duplication and confusion;
- centralizes the various forms, resources, and contacts that can make the jobs easier;
- identifies the policies, procedures, and resources specific to Northumberland Players.

Most importantly, this handbook need not be followed lock-step.

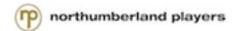
It was written to serve as a flexible discussion starting point for producers and production teams who could adapt the job descriptions to suit their production while ensuring that everything gets done.

Contents of the Production Handbook

For each position on the production team, there are three components to the **Job Description**:

- a one-page *job profile* briefly outlining responsibilities, skills required, and who the person works with. This is based on the job descriptions prepared by Theatre Ontario.
- a *task timeline* that outlines specific tasks in approximate chronological order in the form of a checklist.
- *resources* such as forms, contacts, templates, samples, and checklists to make the job easier to organize.

In addition, there is a *Glossary* of terminology used in the theatre, including those terms that are used specifically by Northumberland Players. For example, did you know that "Hell Week", so appropriate a name for the last week of rehearsals, is not used by other theatres?



How to Use the Production Handbook

A. The Producer begins by recruiting a Production Team.

The size and make-up of the production team will vary according to the size of the production; for example, large musicals will require a much larger team than a one-hander at the Firehall.

Start with the key people. It is the policy of Northumberland Players that all productions **MUST** have:

- a producer,
- a director, and
- a stage manager

It is the mandate of Northumberland Players "to provide opportunities to the community to engage in all aspects of quality theatre". Therefore each production is expected to recruit a crew from our volunteers.

A larger crew costs no more than a small one and shares the workload to prevent burning out our volunteers. If one person must fill more than one position, s/he should carry out all the responsibilities of all those positions, and this can be onerous. The producer and the director probably should not take on any other job, but a stage manager might also operate the sound, for example.

Some positions may be filled by two or more people. This is an excellent way of learning a new job or of sharing a big job. The head should ensure that the "crew" carries out all responsibilities. For example:

- o Costume Head might have a Designer, Seamstresses, and Dressers;
- Stage Manager might have a Script Assistant to record blocking and to prompt during rehearsals where there is a large cast;
- Property Manager usually has "Props" Assistants.

B. Job Descriptions should be distributed to each member of the production team.

Simply **download** and **print** or **photocopy** the 3-part Job Descriptions and hand them out. Some people might prefer just to **read and refer back to the Job Descriptions on the website**.

Even experienced volunteers can benefit from reading all the responsibilities in one place with some sense of timeline and the resources available.

C. All members of the production team should become familiar with their Job Description and the resources available for them.

In addition to the responsibilities, each Job Description has an approximate timeline, contacts, and assorted resources.

 For example, the set designer can use the scale-drawn plans and templates provided to design the floor plan and the maquette for the space available on the stage at each venue.



Sources, Resources and References

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Sweet, Harvey. "Scenery and Props", *Handbook of Scenery, Properties, and Lighting, Vol. 1*. Toronto: Allyn and Bacon, 1995. Print.

"Theatre Student Handbook." *Department Of Theatre Call Board*. University of Indianapolis, 2011. Online.

Acknowledgements

The following members and volunteers read the drafts, suggested revisions, made corrections, edited job descriptions and generally helped out.

Anne Parks Brenda Worsnop

Carol-Anne Caswell Chris Worsnop

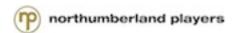
Dave Clark Doreen Page

Elaine Winger Garth Holloway

Jack Boyagian Jan Crane

Sharon Rathbone Marg Hilborn

Victor Svenningson



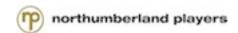
Incident and Accident Report

Staff	_ Performer	Crew	Patron/Guest/Visitor _	Other	
Incident a	and Accident Det	ails			
Date (dd/n	nm/yy):		Location:		
Time (am/	pm):				
Report tak	en by:		Phone number:		StaffVolunteer
Victim In	formation				
Name:				Gender:	
Address:				Under18? Y	es No
				If yes, date of	birth (dd/mm/yy):
				Phone Numbe	rs:
Email:					
Parent/G	uardian (if applic	able)			
Name: Relationship:					
Address:		Phone Numbe	rs:		
Email:					
Witness /	Victim Represer	ntative			
Name				Dolotionobia	
Name:				Relationship:	
Address:				Phone Numbe	rs:
Email:					

Pledge of Confidentiality

Personal information collected on this form is collected under the guidelines of Bill C-6 of the Federal Personal Information Protection and Electronic Documents Act (PIPEDA).

Please provide details on page 2



cident / accident including room conditions (i.e. water, servations and facts only.
en By:
Phone Number:
r
Ambulance Refused? Yes No
Badge Number:
Badge Number: Officer Name:
-
Officer Name:



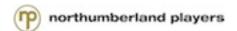
EMERGENCIES DURING REHEARSALS AT THE FIREHALL

(to be posted)

- In case of fire, pull the alarm, AND CALL **911**.
- If there is an emergency, call **911**.
- In case of fire or alarm, the Stage Manager should evacuate the rehearsal space or theatre.
- If the rehearsal is at the Firehall, everyone will gather on Queen Street in front of the Market Building and attendance will be taken to ensure everyone is out.
- Once outside, the Director should:
 - Contact the President of Northumberland Players:

Jack Boyagian - 905-396-4481 or 905-373-4481 AND

Call the town's Building Emergency After Hours
 Number: 1-844-3349



EMERGENCIES DURING A PERFORMANCE: BEST WESTERN COBOURG INN

- It is the responsibility of the House Manager, or the designated person, to notify audience members of any emergency situation. During potentially dangerous weather, the House Manager, or designate, will monitor weather radio for severe weather announcements.
- Anyone in the cast or crew who notices a dangerous situation such as smoke or fire will notify the ASM, who will immediately notify the Stage Manager, or the House Manager, or designate. The Stage Manager will notify the House Manager of the situation or vice versa.

Evacuation Protocol

When the fire alarm sounds, ALL people are to evacuate the building.

- If evacuation is necessary, the House Manager will contact the Stage Manager to halt the performance.
 - The Stage Manager or the House Manager will bring the house lights to full and the House Manager or designate will step out onstage from the wings to announce the emergency and the evacuation procedure.
 - The Stage Manager will contact the ASM to notify cast and crew members who are backstage.
 - o If the House Manager is not available, the Stage Manager will make the announcement over the in-house public address system.
- Those on stage should stop their performance when they see the house lights come up and the House Manager appear on stage or hear the Stage Manager's announcement. The performers should calmly leave the stage from the nearest exit.
- DO NOT USE THE ELEVATOR.
- Panic should be avoided at all costs. The cast and crew should assist the House
 Manager or Stage Manager in evacuating the audience by holding doors, helping elderly or physically-challenged patrons, and maintaining a sense of calm professionalism.

Specific Procedures for Cast and Crew

- When the fire alarm sounds, ALL people are to evacuate the building.
- During productions, rehearsals, or work calls, after evacuating the building, all theatre personnel should meet in the parking lot of the Baptist Church.
- DO NOT USE THE ELEVATOR.
- The Stage Manager will then take attendance of all the cast and crew to ensure that everyone is safely out.



EMERGENCIES DURING A PERFORMANCE: CAMECO CAPITOL ARTS CENTRE

- It is the responsibility of the House Manager, or the designated person, to notify audience members of any emergency situation. During potentially dangerous weather, the House Manager, or designate, will monitor weather radio for severe weather announcements.
- Anyone in the cast or crew who notices a dangerous situation such as smoke or fire will notify the ASM, who will immediately notify the Stage Manager, or the House Manager, or designate. The Stage Manager will notify the House Manager of the situation or vice versa.

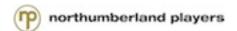
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 - The Stage Manager will contact the ASM to notify cast and crew members who are backstage.
 - o If the House Manager is not available, the Stage Manager will make the announcement over the in-house public address system.
- Those on stage should stop their performance when they see the house lights come up and the House Manager appear on stage or hear the Stage Manager's announcement. The performers should calmly leave the stage from the nearest exit.
- If a fire breaks out on stage during a performance at the Cameco Capitol Arts Centre, the ASM (or another designated crew member stationed stage right) should make sure performers and scenery are clear and lower the fire curtain immediately.
- Panic should be avoided at all costs. The cast and crew should assist the House Manager or Stage Manager in evacuating the audience by holding doors, helping elderly or physically challenged patrons, and maintaining a sense of calm professionalism.
- Once the Emergency Personnel arrive, the House Manager (or Stage Manager if the House Manager is unavailable) will following their instructions.

Specific Procedures for Cast and Crew

- When the fire alarm sounds, ALL people are to evacuate the building.
- During productions, rehearsals, or work calls, after evacuating the building, all cast and crew members will meet outside Altima Dental Centre across the street from the theatre for roll call to ensure that everyone is safely out.



EMERGENCIES DURING A PERFORMANCE: FIREHALL THEATRE

- It is the responsibility of the House Manager, or the designated person, to notify audience members of any emergency situation. During potentially dangerous weather, the House Manager, or designate, will monitor weather radio for severe weather announcements.
- Anyone in the cast or crew who notices a dangerous situation such as smoke or fire will notify the ASM, who will immediately notify the Stage Manager, or the House Manager, or designate. The Stage Manager will notify the House Manager of the situation or vice versa.

Evacuation Protocol

When the fire alarm sounds, ALL people are to evacuate the building.

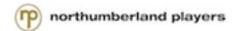
- If evacuation is necessary, the House Manager will halt the performance.
 - The House Manager will bring the house lights to full and the House Manager or designate will step onstage to announce the emergency and the evacuation procedure.
 - o The Stage Manager will notify cast and crew members who are backstage.
- Those on stage should stop their performance when they see the house lights come up and the House Manager appear on stage or hear the Stage Manager's announcement. The performers should calmly leave the stage from the nearest exit.
- Panic should be avoided at all costs. The cast and crew should assist the House Manager or Stage Manager in evacuating the audience by holding doors, helping elderly or physically challenged patrons, and maintaining a sense of calm professionalism.
- Once the Emergency Personnel arrive, the House Manager (or Stage Manager if the House Manager is unavailable) will following their instructions.

Specific Procedures for Cast and Crew

AND

- When the fire alarm sounds, ALL people are to evacuate the building. In case of fire, pull the alarm and call 911.
- During productions, rehearsals, or work calls, after evacuating the building, all cast and crew will gather on Queen Street in front of the Market Building and attendance will be taken to ensure everyone is out.
- Once outside, the Stage Manager or designate should:
 - Contact the President of Northumberland Players:
 Jack Boyagian 905-396-4481 or 905-373-4481

O Call the town's Building Emergency After Hours Number: 1-844-3349



MEDICAL EMERGENCY DURING PERFORMANCE

- If a patron suffers an apparent heart attack, has a seizure, or undergoes any similar medical emergency, the House Manager or designate should quickly go to that patron and assess the situation.
- If the patron desires and is able to leave the auditorium, the House Manager should assist him or her out and then initiate the emergency procedures by calling 911 and following their instructions.
- If the patron is unable or unwilling to leave the theatre, the House Manager should contact the Stage Manager to stop the performance and initiate emergency procedures.

Stopping a performance

- The Stage Manager, or House Manager or designate, should notify the ASM and stop the performance by bringing house lights up:
 - o Cast members on stage should calmly leave the stage via the nearest exit.
 - The House Manager should make a very brief announcement when the house lights come up that there will be a slight delay in the performance. The Stage Manager may decide to call an intermission if it is necessary to evacuate the room.
 - Panic should be avoided. Cast and crew should remain calm and focussed in order to be ready to recommence on short notice.
 - If the emergency situation is rectified within a reasonable amount of time, the performance may continue.

Restarting a performance

- The House Manager should contact the Stage Manager to restart the performance as if it were the beginning of the show or after intermission.
 - The Stage Manager chooses an appropriate starting point, such as the beginning of the scene where the performance was halted, and notifies the cast and crew.
 - The Stage Manager makes sure all cast and crew members are set for restarting the performance and notifies the House Manager.
 - After getting the go-ahead from the Stage Manager, the House Manager should step onto the stage from the wings and announce that the performance will begin in three minutes.
 - The Stage Manager gives the cast and crew a three-minute call followed by a two-minute places call and the performance begins again.
 - The Stage Manager should notify the Lighting Operator to follow the typical house to half, house out, lights up pattern used at the beginning of the show.

Adapted from: Ionazzi, Daniel. The Stage Management Handbook

northumberland players



PRODUCER: JOB DESCRIPTION

Profile

The Producer is responsible for managing the production within the budget. The Producer works with the Director to ensure that the production reflects the Director's *production concept*. The Producer's job begins when the season is announced and ends after the show closes and all paperwork is done.

RESPONSIBILITIES

- assembling a production team;
- scheduling, co-ordinating and supporting the production;
- marketing the production to meet ticket sales targets;
- managing the budget, including finding additional sponsors if necessary;
- liaising with everyone involved in the production and making sure they work well as a team;
- liaising with central resource people (Executive Producer, Marketing Director, Set Construction Coordinator, etc.) to ensure that the production is consistent with the policies and expectation of Northumberland Players and the Permissions Contract;
- ensuring that Safe Spaces Policy, health, safety, and security standards are maintained;
- finding solutions to problems that occur along the way.

SKILLS REQUIRED

- management and communication skills
- attention to detail
- excellent problem-solving skills
- experience of working with budgets and bringing projects in within budget
- awareness of health & safety procedures

WORKS WITH

- Director
- Stage Manager
- Set Construction Head
- Director of Marketing
- Treasurer
- Artistic Director
- Technical Director

Task Timeline

The following checklists outline the specific tasks of the Producer during the various stages of the production.

- ti is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.
- Insert your due dates for your production in the second column as a guide. (See General Schedule, Appendix 1)
- There is usually a **Producers' Meeting** where you can ask questions of the support people within the Players and get additional information, especially concerning marketing.

PRE-PRODUCTION PLANNING (4-5 MONTHS BEFORE OPENING)

Due Date	Task	Resources	
ORMANCE	RIGHTS		
Obtain a copy of the contract from the Artistic Director for reference. • ensure that <i>performance rights*</i> (see Glossary for definitions) have been secured. • note the legal specifications for marketing in the performance rights contract that you <u>must</u> follow. - See also <i>Visual Advertising Specifications</i> , p. 36 • Determine the limitations on photography and filming of rehearsals and performances outlined in the contract. Note that recording a performance is generally NOT PERMITTED and videos MUST NOT be posted to the internet or distributed via the internet.			
PTS	purchase scripts and/or make copies <u>as permitted by</u> contract.	Ready Print, 905-372-8888 334 Spring Street, Cobourg	
	 order 3 Prompt Books* for Stage Manager, Assistant Stage Manager, and Director. Rented scripts for musicals must be cleaned up and returned after the Strike. Recommend 2B-pencil for markings. 	OR Richard's printing, 905-885-4551 336 Ward Street, Port Hope (prices are competitive [we tested] so pick the convenient location)	
	Date	ORMANCE RIGHTS Obtain a copy of the contract from the Artistic Director for refi ensure that performance rights* (see Glossary for definition note the legal specifications for marketing in the performate follow. See also Visual Advertising Specifications, p. 36 Determine the limitations on photography and filming of refinithe contract. Note that recording a performance is general MUST NOT be posted to the internet or distributed via the norder 3 Prompt Books* for Stage Manager, Assistant Stage Manager, and Director. Rented scripts for musicals must be cleaned up and returned after the Strike. Recommend 2B-pencil for	

AUDITIONS			
	Help the Director plan the auditions in consultation with the executive producer. - See NP Audition Protocol for guideline In keeping with the Mission, Northumberland Players requires open auditions for all roles.		

 negotiate audition dates and audition space at the Firehall. Notify the website calendar contact. These will be posted on the Players calendar on the website.
Create Audition Notices using template: (cureently, Maureen can prepare a flyer for you) - See Audition Notice Template, p. 36, for information required - ask director of marketing for show launch logo image • Send details to webmaster as word file for posting on Auditions for Northumberland Players web page. Include flyer as p]pdf to attach as download. (website reaches people who are cold searching for auditions for shows) Webmaster: maureendholloway@gmail.com • Send to director of marketing for newspaper ad (usually in groups of 2 or 3 auditions) Marketing director: maureendholloway@gmail.com • Send information as text or jpg to Facebook coordinator to post on Facebook (reaches our followers, friends) soutter.evan@gmail.com • Send to members and volunteers director to send out as focussed email to all actors in the Players' database. sharon.anderson@bell.net • Send to eBlast! Editor laura@garton.ca • Distribute audition flyers: - Call Board at Firehall - any other bulletin boards
Assist Director at auditions with Stage Manager. • notify all who audition whether they have a part or not. Begin with those have been successful in case someone turns down a part. • distribute scripts to cast and those members of production team who require them. - Use Script Distribution Record, p. 46

PRODUCTION TEAM MANAGEMENT				
		Meet with the Director and Stage Manager to determine the <i>Production Concept*</i> and to discuss preferences for the production team. Note that Northumberland Players policies require open calls for the production team.		
		Determine whether Vulnerable Sector Checks will be required for this production. See Vulnerable Sector Checks for more information.	Director of Members and Volunteers: sharon.anderson@bell.net	
		With the assistance of the Director of Members and Volunteers, recruit volunteers from our volunteer list for the following positions. Assistant Stage Manager, Set Designer,	Director of Members and Volunteers: sharon.anderson@bell.net	

Set Dresser, Properties Manager, Costume Head, Sound Designer, Lighting Designer, Hair and Make-up Head, Program Designer, Show Photographer Ensure that volunteers understand the time they are committing for, especially those who must be present for performances. See Organizational Chart, p. 45. Note: A Set Construction Lead will be assigned to each show	to ensure that volunteers work <u>only on one show at a</u>
Become familiar with the Job Descriptions and the reso production team: • ensure that each production team head has the com Task Timeline, and Resources (e.g. floor plans for see • Individual job descriptions in the production Handbook https://www.northumberlandplayers.ca/production	nplete Job Descriptions, with Profile, t, Safety Checklist) ook are available as pdfs on website:
 Find out the schedule for the Move-In and Strike for the production. The Move-in is usually the Sunday before opening night. Strike is right after the final performance. (See General Season Schedule) For Firehall productions, Move-in and Strike are quite flexible, but still plan for at least a week or two between one production closing for changing seat configurations and set building before scheduling rehearsals in the theatre. 	
Develop a rehearsal schedule with the Director and the Note that rehearsal times and spaces must be coordinate are traditional pairings of days to facilitate this. • Book rehearsal space at the Firehall on the website schedule to the webmaster: maureendholloway@gmail.com	red with other productions and there
Call first Production Meeting for cast and crew: - introductions - ensure that everyone has signed up as a volunteer and encourage people to become members also director's <i>Production Concept*</i> and effect on actors, set, costumes, sound, etc distribute production schedule; - sign Media Release Forms; - make everyone aware of Safe Spaces Policy - remind everyone to use their job descriptions; - encourage all heads to remain within budget.	Safe Spaces wil be rolled out in November. Details will be provided then.

	create a complete contact list of all cast and production team and distribute to all cast and crew for use only for the production. Send a copy to the Members and Volunteers Director.
	Ensure that an <i>Accident and Incident Report</i> is completed whenever necessary. Follow up as necessary and report to the Board. These are also available in the Green Room.

PRODUCTION BUDGET		
	Obtain the Production Budget Template for the current NP budget which is based on tracking trends in revenue and expenditures for each type of show for Northumberland Players, community theatre with a 3-week run. The treasurer, Anne-Marie Bouthillette can provide the template and answer questions: annembouth@gmail.com • In cooperation with the Director and the production team leaders, develop a production budget considering the specific needs of the production. It might be necessary for larger shows to have a production budget meeting. • Submit the budget to the Board for approval atleast 2 months before opening. No expenditures will be paid until the budget is approved.	
	Recruit Production Sponsors as required by the budget and in accordance with the <i>Sponsorship Policy of Northumberland Players, if this has not already been done for you by Jack.</i> Submit an invoice to the sponsor or submit all information to the Treasurer to send an invoice.	Sponsorship Policy, pp.48
	Distribute Expense Forms to each production member who might be making purchases for the production. • get a separate receipt for production expenses (not including personal items on same receipt) • use an Expense Form to separate HST from cost of item • document all expenses or they cannot be paid. Receipts and an itemized Expense Form are mandatory for reimbursement.	Production Expense Form p.49

VENUE			
		Become familiar with the facilities and the policies of the venue.	
		• for Firehall productions, calculate the total seats available and notify the Victoria Hall Box Office ASAP. Formula: 67 (maximum occupancy) minus total cast and crew in theatre seating area minus two Front of House equals maximum seating for performances.	Beth Hunt, Bookings Victoria Hall Box Office 905-372-2210



	 Firehall productions: arrange with the Set Construction Lead for the seating to be set up for the configuration required by the Director and Set Designer. Note that 45" space must be kept clear of stage and set pieces in front of seats but actors can be blocked in that space. Exit ways must be kept completely clear at all times. See floor plans for details. 	
MARKETING		
	meet with the Marketing Director and the Director to dev marketing the production. - Marketing Director: Maureen Holloway maureendhol	
	 refer to the Northumberland Players Marketing Plan Chart you received at the meeting to determine which marketing opportunities you will take advantage of for your production within your marketing budget. 	NP Marketing Chart available from the Marketing Director Maureen Holloway maureendholloway@gmail.com
	 Determine what image will be used for all visual advertising Identify what audiences will enjoy in the show and sell the convey what the show is about and the type of show; e.g. audiences like to know what they are getting. photograph, original artwork, purchased image, art work The image must be an original, legally purchased, or you to use the image. Using or "adapting" an image without permission is a vicare very detailed and limiting. For copyright protection, have an original image signed The image will be adapted to fit the different sizes of the 	nat to them. The image should g., comedy, drama, musical. Our cavailable from the publisher u must have written permission plation of copyright law. The laws by the artist or photographer.
	 There has been a standard format for NP posters for 5 years now for brand recognition. It worked so please use this format. Poster Designer, Greg Curtis, can develop a design to be adapted for all visual advertising. Note that it is better and cheaper to order all at the same time. See Visual Advertising Specifications Someone else may be chosen to design the poster but it still must meet the specifications. Please send a proof copy of the poster to the Marketing Director maureendholloway@gmail.com and Executive producer timvalrussell@gmail.com for final proofreading before printing. 	Greg Curtis 905-372-3486 gregorycurtis088@gmail.com • Visual Advertising Specifications, p. 36, has list of all media required. Greg already has the required text and the specifications for media to be produced.



T	T
 Arrange for the Show Photographer to take the photographs required now and later: any photos required for visual advertising; head shots of cast for program and lobby display board; candid shots during rehearsals to be used for marketing (e.g., website, Facebook, press release or eblast), etc. shots at dress rehearsal required for the galleries and archives. Note that the resolution of photos on a cellphone is generally not sufficient for the website but is okay for Facebook. 	See list of Show Photographers • Photo Checklist for Show Photographer, p.63
submit website slider to the Webmaster to post as soon as can run at any time on the website home page and it also page. Webmaster: maureendholloway@gmail.com	
order marketing media from printer: - posters - 1 large poster for Firehall outdoor display case Order other materials, such as bookmarks, at your discretion. Consider pairing up with another show for table-toppers, etc.	Ready Print, 905-372-8888 334 Spring Street, Cobourg OR Richard's printing, 905-885- 4551 336 Ward Street, Port Hope (prices are competitive [we tested] so pick the convenient location)
provide the poster as an ad (or have a preliminary ad made) to be included on the "Upcoming Productions" centre-fold in the program for the two productions scheduled prior to yours. Send to the producers for their program designers.	Producers Contact List 2018-19 (emailed by Maureen)
• for dinner theatre, provide the advertising image ASAP to the Best Western for their sign. Our audience survey rated this sign as the #1 source for dinner theatre info.	
discuss whether to hold a "talkback" session after a performance on first weekend. Advertise this in the program and on a sign at the door.	
• co-ordinate with Jack Boyagian who organizes the Opening Night Club to help fill the first performance	Jack Boyagian 905-373-4481 boyagianjack@gmail.com

HEALTH, SAF	HEALTH, SAFETY AND SECURITY		
	sign out three keys to the Firehall from the Firehall office one for Producer, one for Director, and one for Stage Manager.	Key Distribution Record, p. 41	
	 review Safe Spaces Policy, health, cleanliness, safety and security for use of rehearsal spaces with the Stage Manager. ensure that these are posted in the rehearsal space. 	available online	
	• if a character is required to smoke during a performance, note that e-cigarettes are allowed: The new regulation under the Electronic Cigarettes Act, 2015, specifies that the ban on using an e-cigarette in an enclosed workplace and enclosed public place does not apply to an actor who uses an e-cigarette in a stage production	Electronic Cigarettes Act, 2015	
	for Firehall productions, ensure that set design includes a must be kept clear at all times. No person may stand or so During a performance.	_	
	discuss any use of smoke or fire with the Stage Manager notification of Fire Marshall	concerning testing and	
	 if there are child performers, a child attendant must be derehearsals: (Protecting Child Performers Act, 2015, S.O. Parento to supervise and assist the children, accompany them to or snacks), to communicate with parents about call times, etc. The child attendant could be a parent or a member of the listed in the program as Child Attendant. This is an import person to be the contact for all rehearsals when children a how to contact the child attendant. 	t IV, 21.) other floors (e.g., for washroom cast with a small part and will be ant responsibility, so select one	
	If there are child performers, many of those working with t Sector police check. More information on this soon.	hem must have a Vulnerable	

REHEARSAL PERIOD (2-3 MONTHS BEFORE OPENING)

Production Team Management		
	 Call a working production meeting of all team leaders early to ensure that: plans for set design, set décor, costumes are all consistent with the Director's Production Concept; set and costume designs are reasonable and feasible within the timeline, workload and resources of the Set Construction Team and Costume House; colour palettes are consistent and compatible; plans fall within the budget for community theatre with a 3-week run. Added costs should be met by savings elsewhere if possible. Remind everyone to "Reduce and Re-use" and look for economies wherever possible. dates for move-in, build, fittings, painting, lighting hang, etc. are scheduled. Contact heads regularly to ensure that all team members are aware of the progress of the production. Call additional meetings as required to share progress among all areas of the production. 	
	with members and volunteers director, recruit additional people, if required for performances, as dressers, lighting operator, sound operator, props, etc. and <i>Heavy Lifters</i> for unloading the truck at the Best Western on move-in day	
	Ask the Front of House Coordinator to recruit the trained people you need according to the venue from the list. • for Firehall productions, the Front of House team: o collects and sells tickets at the door, o prepares and sells refreshments during the intermission, and o cleans up and loads the dishwasher after the performance. • for a production at Victoria hall, a team of Front of House volunteers to seat patrons, 6 per show is required. Victoria Hall has a contract each person must sign also. • for Best Western dinner theatre, a 50/50 team for each performance.	Front of House Procedures, pp. 57-58 and prior training Front of House Procedures provided by Victoria hall also. 50/50 Procedures provided at training Front of House Coordinator: boyagianjack@gmail.com
	 organize, or designate someone to organize, social events a informal gatherings after rehearsals and during hell week complimentary dinner at Best Western during dinner thear Opening Night get-together; the post-production party (usually last Saturday night of party) 	; atre;

at least a month in advance, book Stevenson Cartage for Move-in Day and for Strike Night for The Capitol and the Best Western. They know the routine and timings and do not charge us. Ensure that they receive six complimentary tickets.	Lynne or Rick Stevenson Cartage 905-372-5276
• in advance, talk to each production head to ensure that there are plans for removing everything during the <i>strike</i> and for returning everything (e.g., sets to 3rd Space, costumes to The Costume House, set pieces worth saving to the East Barn). Nothing should be moved to the Firehall except props with a specific plan for storage there and furniture borrowed from the Firehall.	
 review Move-in Day and Strike. Arrange for drinks and snacks for those working on Move-in Day. (Best Western will provide coffee, if asked.) Check back to confirm with Stevenson Cartage. 	Lynne or Rick Stevenson Cartage 905-372-5276

Produc	ction Budget		
		• submit itemized Expense Forms regularly, with all receipts attached, to the Treasurer for reimbursement. Receipts cannot be reimbursed unless they are attached to an itemized Expense Form.	Production Expense Form p. 49
		* for larger, invoiced expenses, complete a <u>Cheque</u> <u>Request Form</u> and submit with detailed invoice to the Treasurer.	Cheque Request Form p.50
		track expenses regularly by asking the Treasurer for a monthly update on the budget. Consult with the Treasurer in cases of unexpected budget demands not approved in the budget.	Approved Production Budget
		distribute and track complimentary tickets <u>for</u> <u>performances on the first weekend</u> according to the policies and procedure in the marketing plan and the production budget. <i>Jack might be doing this for sponsors</i> .	Complimentary Tickets Policy, p. 38 Complimentary Tickets Record, p. 39

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Venue		
	 discuss Safe Spaces Policy, health, safety and security procedures at the venue with Stage Manager and House Manager. <u>Assess risks</u> specific to the production. Ensure that the Health and Safety Checklist is amended as needed, ready for use. 	Health and Safety Checklist, pp. 89-90
	• co-ordinate the <i>Move-in Day</i> and the <i>Strike</i> with the Set- Construction Head and the contact at the venue.	
	 when the production moves into the performance venue, ensure that everything has been removed from the rehearsal space so that it is ready for the next group to use it. 	
	• for Firehall productions, consider scheduling the first Saturday "Meet the Cast Reception" (with reviewer present, perhaps).	

Marketing		
	• place one large poster in the display case outside the Firehall according to schedule. There can be 3 shows at a time. Remove the poster of the show just closed to the office for display in the Green Room.	
	Distribute posters and bookmarks to <u>all cast and production team</u> for posting in their community according to their shares of the list.	Poster Distribution List, pp. 51- 54
	 Radio ads have been scheduled for two weeks before opening by Jack Boyagian and you will submit your ad through him. your team may create the ad or leave the creativity to the station experts. preview before approving the ad for broadcast. 	Jack Boyagian 905-373-4481 boyagianjack@gmail.com
	update the website by <u>sending any news</u> and photos for posting on the production's page or as a news item on the home page.	Webmaster, Maureen Holloway maureendholloway@gmail.com



 arrange for regular marketing of the production on social media such as Facebook according to the Social Media Guidelines. Use the Facebook image of the poster prepared by Greg, but send photos, write-ups, as suggested in guidelines. Consider developing feature posts depending of the type of show: for example, cast bios, fun rehearsal shots, related human interest stories. Remember that you are selling the show to those who would not necessarily be coming, not just your team and their loved ones who are already committed. 	Social Media Guidelines p. 61-62 Evan Soutter soutter.evan@gmail.com Send text, links, and images as jpgs only. NO pdfs.	
* 5-6 weeks before opening, request sign for the two weeks you want at the County Courthouse on William Street in Cobourg. This is a highly visible sign according to our audience survey. Tip: shorten name to N'land Players to fit on one line. If we are consistent, people will get it.	Sign Request Form, p. 55. Fill in the details and then scan and email to: 860sign@northumberlandcounty.ca	
 At least one month before opening, provide the Program D for the program beginning with complete cast and crew list See Information Required for the Program, p. 59. if bios are going to be included in the program, ask cast and bio (80 words only) written in third person. See Sample Bio Send these to your Program Designer for layout and editing The number of pages must be set in advance in increments of 4 page very difficult to do, but individual names or acknowledgements can be set in advance in increments of the page very difficult to do, but individual names or acknowledgements can be set in advance in increments of the page very difficult to do, but individual names or acknowledgements can be set in advance in increments of the page very difficult to do, but individual names or acknowledgements can be set in advance in increments of the page very difficult to do, but individual names or acknowledgements can be set in advance in increments of the page very difficult to do, but individual names or acknowledgements can be set in advance in increments of the page very difficult to do, but individual names or acknowledgements can be set in advance in increments of the page very difficult to do. 	and crew members to submit a brief Bios, p.47 ting.	
Contact the editor about writing an article and submit photos to the Eblast!.	Send to Laura Garton lgarton@sympatico.ca	
ensure that cast and crew know that the dress rehearsal is who is currently being invited and contact the organizer.	open to special groups. Find out	
monitor ticket sales by contacting the box office of the venue. Develop additional marketing strategies with Director of Marketing if necessary. Check back to the Marketing Chart provided for ideas.		
at least two weeks before opening, send a press release and a photo about a "story" related to the production to the local media and follow up to encourage articles or interviews. There are examples in the archives. Twelfth Night tied in to Shakespeare's anniversary for a big story before opening night; Waiting for the Parade tied in the Vera Lynn's birthday; To Shut the Mouths of Lions focussed on the actor/ director now a playwright.	Press Release Template, p.56 Try: Northumberland News www.todaysnorthumberland	



• if possible, arrange for radio interviews of cast members with MyFM and/or Truly Local Radio.	
• 4 weeks before opening of dinner theatre productions, take a 20" x 30" (portrait) display board for our frame stand in the lobby of the Best Western Hotel. This usually includes a large title, a poster, and cast photos.	Display Board Sample, p.40

HELL WEEK - FINAL WEEK OF REHEARSALS

Venue		
	• after the <i>Build</i> on <i>Move-In Day,</i> ensure that the amended Health and Safety Checklist has been completed by the Stage Manager and the Set-Construction Head.	Health and Safety Checklist, p. 89-90
	• obtain two keys to the actors' dressing room at the Best Western.	
	• at the Firehall, with Front of House, post signs at the foot of the stairs about privacy of the Green Room and directing audience to use north stairs to go to the Blair Room	
	• ensure that two seats are reserved for the reviewers on the date they will be attending.	
	• ensure that two seats are reserved near exits for Front of House, one at house lights switch, in addition to seats allocated for audience and that <u>flashlights are available</u> .	Flashlights
	• for Firehall productions, ensure that a plan is in place for refreshments at intermission.	
	 for Firehall productions, print patron lists for Front of House. Contact Beth Hunt at 905-372-2210 to arrange for patron lists to be sent These are sent on Friday at 4:00 pm for the weekend. If there is a Thursday performance, the one list will be sent on Thursday. 	
	• for the Firehall, ensure that there is a float in both the tickets cash box and the refreshments cashbox which is locked in the bar fridge.	

Production Team Ma	nagement
	The Program • at the Build ensure that Set Builders and Heavy Lifters sign in and print their names for the program and send the list to Program Designer immediately to complete the Program; • ensure that everyone proofreads their own bio; • ensure that all names are correct and complete; • proofread everything in the program; • deliver marked program to program designer ASAP by Tuesday latest for any corrections; any errors after this will stand for at least the first weekend.
	• ensure that there is a plan for the program designer or someone else to print the program at the Firehall before opening night. The printer prints, staples and folds the programs. (A guideline: begin with 600 for dinner theatre and 800 for musicals.)
	* Printing programs is a slow job (about 150 per hour). Please allow several days to print the program each week. <u>Do not leave it until the day you open</u> .
	The printer can be temperamental but behaves well with dry heavier paper in Tray 6. Please keep the paper sealed up between print runs.
	for dinner theatre, invite the set construction team/builders to attend the final performance (after dinner) prior to the Strike.
	• attend technical rehearsals in case there are problems to be solved.

THE RUN

Venue	
	Ensure that the Stage Manager completes the amended Health and Safety Checklist every Friday.
	ensure that sufficient programs are available and have more printed as required. Clean programs are usually reused for dinner theatre.
	 the Producer, or a designate, should speak to the audience before each performance begins even if there is a recording: Introduce yourself as a representative of Northumberland Players, welcome audience members, and invite them to upcoming events and productions, and point out the fire exits, washrooms and Blair Room stairs. At this time, remind the audience to turn off their cell phones and to remain seated until the house lights are turned on for their safety (unless there is a recorded message as part of the show.)
	Collect the patron list and all ticket stubs and place them in an envelope. Mark date, time and audience number on the front of the envelope. At the Firehall, record all walk-in ticket sales and tally the cash receipts. Place in a small envelope for the treasurer. Deliver these envelopes to the treasurer.

Mark	Marketing	
		ensure that the reviews are sent to Northumberland News and www.todaysnorthumberland if one is written
		continue to send posts for Facebook and encourage team to share the posts.

Production Team Management		
		visit dressing room and backstage regularly to cheer on the actors and the production team.
		attend opening night performance and as many performances as you are able to.
		• with Stage Manager, manage any problems that might arise (sick actor, snow storm, etc.)

THE STRIKE (AFTER FINAL PERFORMANCE)

Venue		
	 remind each production head to ensure that there are plans for removing everything during the <i>strike</i> and for returning everything (e.g., sets to 3rd Space, costumes to The Costume House). Nothing should be moved to the Firehall for storage there. Inquire in advance about <u>storage space for furniture</u> or large props in another location. 	
	ensure that everything is removed from the venue and returned to where it belongs according to plans. Follow up the next week.	

Perfo	Performance Rights and Scripts		
		collect any rented scripts according to the Script Distribution Record. Follow up, if necessary. Return scripts to the publisher if required to do so. Submit a cheque request to pay for any missing scripts.	Script Distribution Record, p. 39

Produ	Production Team Management		
		thank each member of the production team for their contribution to the success of the production.	
		attend the cast and crew party to celebrate a successful show!	

POST PRODUCTION (WITHIN 2-3 WEEKS)

Production Bu	udget	
	ensure that all Expense Forms, with receipts itemized and attached, are submitted promptly for repayment. The policy is that the books on the production close after 60 days from end of production.	
	complete and, with the Treasurer, reconcile the production budget.	
	• submit the complimentary ticket record to the Treasurer.	Complimentary Ticket Record, p. 39
Production Te	am Management	
	follow up to collect keys used for rehearsals at the Firehall and return them to the office.	Key Distribution Record, p. 41
	 with the show photographer, select 20-25 photos that will be used for the website and send to the webmaster for the archives on the website maureendholloway@gmail.com Store all photos on a clearly labelled CD in the appropriate blue Archive 	2:
	• leave the plaque-mounted poster at Firehall for display. Large poster w Green Room and then to the stairwell outside the Blair Room.	ill be moved to the
	ensure that everything from your production (costumes, props, set piece materials) have been cleared away at the venue and from the rehearsal.	_
	submit a Production Report , complete according to the guidelines, to the Board of Directors.	Production Report Guideline, p. 60
	 collect media and other materials required for the archives and place the appropriate blue Archives Binder in the office: Production Report program poster, bookmark reviews photo cd 	hem in the



Visual Advertising Specifications for All productions

All media must have " presents presents centred prominently at the very top.

Also include the QR Code, minimum 25 mm, on all print media:



- It is in the interest of all productions to have a consistent "brand" for Northumberland Players so that our reputation extends to upcoming shows. Therefore, the logo, the QR Code, and the layout of details are consistent.
- ➤ All advertising must also conform to the specifications in the specific contract.
- Please send proof to the Director of Marketing for feedback before printing.
- 1. Text* required to start: Title

(N.B. sizes and order) Author/playwright (1/2 font size of title - see contract)
Produced by xxxx | Directed by xxxx (smaller than playwright's name)
Venue

Dates: xx, xx, xx, year 8:00 pm xx, xx, xx, year matinée 2:00 pm Ticket prices and call phone #s & online

Permission line small but legible at bottom of everything

- 2. Image should identify the production in a way that gives the viewer a <u>clear understanding of the type of show</u> <u>and what it is about</u>: e.g., comedy, musical, drama, period, children's show? Identify what audiences will enjoy in your show now sell that to them! A tagline in addition to the title can help to clarify the show and suggest why someone would want to see it.
- 3. Ask our graphic artist to create the **following 5 media** using your image (and tagline) and the Northumberland Players logo. It is best (and cheapest) to have all prepared at the same time. Note that the size and shapes vary so it is necessary to be flexible with the design and use partial images sometimes.
 - A. SLIDER FOR THE WEBSITE ("landscape") (ASAP for web page also)
 - 940 pixels w. X 420 pixels h.
 - title and author at top with permission line at the very bottom
 - any other text will be added and updated by webmaster (e.g. opening tonight)
 - send ASAP to webmaster
 - B. FACEBOOK ("LANDSCAPE")
 - same as website slider but with NP logo, venue, ticket price and contact added
 - send ASAP to Facebook coordinator.
 - C. POSTER
 - any shape and size, considering where they will be displayed.
 - must have all info listed above including website & online ticket info
 - send to program designers for earlier productions ASAP to get most coverage
 - season sponsors line-up at bottom
 - D. FIREHALL POSTER ("PORTRAIT" 24" X 36")
 - adapted from the poster, similar to program cover in shape, but with all info. (grey bars on the sides of an off-size poster is cheaper but LOOKS CHEAP so don't)
 - season sponsors line-up at bottom
 - E. PROGRAM COVER ("PORTRAIT")
 - same as Firehall poster sized to 4.65" w. X 7.6" h.,
 - no ticket info or sponsor bar

(grey bars on the sides of an off-size poster is cheaper – but LOOKS CHEAP – so don't)

- send to your program designer
- F. Bookmarks are optional but must include our full logo, QR Code and details required by the contract the same as posters.

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^{*}Our graphic artist has all this already. Layout and font for details is consistent, as is logo and QR Code.



Audition Notice Template

Logo at top:



Image from the brochure if there is room

Audition Notice for: Title of Production

- playwright and other credits in size required by performance rights contract
- names of producer and director
- exact date and time of auditions and call-backs, if necessary.
- the location of auditions:

Firehall, behind Victoria Hall (gps locates two Second Streets and the other one in the depot area is the default!) 213 Second Street,
Cobourg

- brief description of the storyline, such as the one in the program.
- when, where, and how the show will be produced (e.g., dinner theatre at the Best Western Cobourg Inn, theatre-in-the-round at the Firehall, etc. with dates).
- list of characters with description: age; gender; specific appearance, if required (e.g. short, redhead); performance specialty (e.g., soprano, tap dances, etc.) This can be on second page if there are many characters.
- what they will be asked to do at the audition; e.g., perform a monologue, sight read.
- if they must sing, what music to bring.
- when rehearsals will be held.
- contact information: Call xxxx at 905-999-9999 for more information, or see the website at www.northumberlandplayers.ca
- Permisson line
- Northumberland Players is a non-Equity company. (At bottom)

Provide <u>unformatted text to webmaster and social media</u>. You can create your own formatted flyer as a pdf with all information and extra details as a downloadable attachment for all notices or one will be made for you.



Complimentary Tickets Policy

The purpose of giving complimentary tickets is to:

- promote a play to a specific wider audience
- thank various individuals or companies for their extraordinary contributions to the production
- promote sponsorship
- use as a fundraiser.

Note: Given that the Producer manages the production budget they will be the only one issuing/requesting complimentary tickets. Anyone wanting to give out a complimentary ticket must ask the Producer to give them.

Criteria for giving complimentary the tickets

Complimentary tickets may be given as:

- o a prize in a media Marketing according to a contract
- o a "thank you for your extraordinary unpaid help" in extraordinary circumstances

The Board of Directors determines from time to time other recipients who get complimentary tickets for every play. Check for the up-to-date list set by the Board.

Currently, they are:

- Stevenson's Cartage & Moving 6 tickets for each production
- The reviewer/critic 2 tickets for each production
- Platinum Sponsor: Tuggs Furniture Gallery 4 tickets for all productions
- Season Sponsors –2 tickets for every production:
 - o Carstead Motors
 - Rona Cobourg and Port Hope
 - Spring Street Dental Clinic
 - Moffat Bros. Roofing
 - Wernfrid Doll of Edward Jones, King Street, Cobourg

How to Give the Tickets

Giving complimentary tickets is the Producer's responsibility.

- Each Producer contacts the recipients and asks which date they would like to see the play, preferably on the first
 weekend. Note that the first Saturday and Sunday are usually the lowest ticket sales. Complimentary tickets for
 those dates fill seats, provide a good audience for the actors, and encourage word-of-mouth marketing.
- Each Producer then contacts the ticket handler at the play's venue and orders the tickets which are kept at the venue for the recipient to pick up.

Post Production

At the end of the play the Producer gives the Treasurer the Complimentary Tickets Record.



Complimentary Ticket Record

Production			
Venue			
Performance Date	Recipient of Tickets and Reason	# of Tickets Given	
Total Complimentary Tickets			

Producer's Signature:

Display Board Sample

• Use 20"x30" foamcore, available at Staples, in portrait format to fit frame (black or white best if you intend to cut-and-paste text).

Tips:

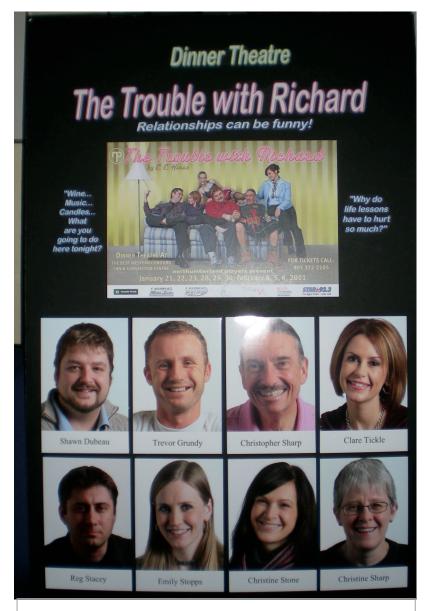
- print text on computer and cut and paste to board.
 Using same fonts and colours as poster is better.
- make title of play and "Dinner Theatre" large
- small poster or image from the poster
- include sponsors

Go beyond the poster because people will spend time reading this while they wait in the lobby:

- subtitle to suggest type of show (comedy, musical?)
- quotations from script add interest.
- head shots of cast for small cast, or group shot for larger cast.

Other ideas:

• photo of action from rehearsal



Tickets available at reception!



Key Distribution Record

Production:	Producer:
_	

Name	Position	Keys Issued: Date & Initial	Key Returned Date & Initial



Photo/Video Release Form

I hereby give permission for images of myself, captured during regular and special activities through video, photo and digital camera, to be used solely for the purposes of Northumberland Players Marketing material and publications, and waive any rights of compensation or ownership thereto.

Name of Participant (please print):	
Signature:	
Date:	



Photo/Video Release Form (Child)

I hereby give permission for images of my child, captured during regular and special activities through video, photo and digital camera, to be used solely for the purposes of Northumberland Players Marketing material and publications, and waive any rights of compensation or ownership thereto.

Name of Participant (please print):	Age:
Name of Parent/Guardian (please print):	
Parent/Guardian's Signature:	
Date:	



Production Team

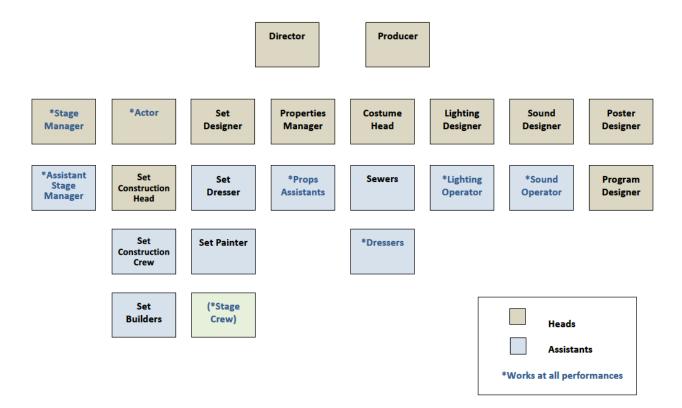
This information is gathered to be shared only for the purposes of this production.

Production:		Written by:	
Venue:	Dates:		
Producer:		_	

Position/Role	Name	Telephone	email
Producer			
Director			
Stage Manager			
Set Designer			
Set Construction Lead			
Costume Head			
Properties Manager			



Production Team Organizational Chart





Script Distribution Record

Production:	Written By:
Does the publisher require that the scripts be r Photocopied scripts must be collected back.	returned at the end of the production?
Yes* No	
Performance Dates:	
Venue:	

Name	Role/Job	Type of Script	Date Out	*Date Back
	Director			
	Stage Manager			
	Assistant Stage Manager			
	Costume Head			
	Lighting Designer			
	Sound Designer			

Sample Bios for program

Guidelines:

- Write in the third person as if someone else is writing about you.
- Include your theatre experience: plays and roles. Be selective mention more interesting ones.
- Let your personality show!
- Be brief minimum 60 to maximum 80 words!
- Submit the bio to your Producer as <u>unformatted text</u>. This can be done in the body of an email. No pdfs, please. The producer will forward bios to the Program Designer who will edit the bio, cutting if necessary, and adding bold and italics.

Sample Bios

Christine is feasting on the fun of working on this veritable smorgasbord of laughs with such a talented cast and crew. She is happy to be back at Best Western for dinner theatre, having also had the pleasure of performing here in *The Trouble with Richard* and *Don't Dress for Dinner*. When not 'playing', Christine is busy being a mom and a high school teacher -- both of which she loves!(67 words)

Since his return to Cobourg in 2008, Christopher has appeared as Davey/Charlie in Bedtime Stories, Captain Hook in *Peter Pan*, Ernst in *Cabaret*, Willie in *The Trouble with Richard*, the Judge in *Sweeney Tod*d and Inspector Closely in *The Last Resort*, all with the Northumberland Players. Preferring to play villains over heroes and fools over wise men, Christopher is delighted to be joining this wonderful cast as the hapless Bernard. (73 words)

Purpose

The following outlines how sponsors and advertisers will be recognized for their support of Northumberland Players:

1. Season Sponsors:

Platinum Sponsor

- Recognition as a Platinum Sponsor
 - o in season brochure as a Platinum Season Sponsor
 - o in all printed materials for the season, including programs
 - o in radio advertising for all shows and events(approx. 1200 spots)
 - o n NP website (northumberlandplayers.ca) with link for the season
- Signage recognition at all productions
- Four tickets to each of the season productions (value \$1000)
- Plaque-mounted season recognition poster

Season Sponsor

- Recognition as a Season Sponsor
 - in season brochure
 - o in all printed materials for the season, including programs
 - on NP website (northumberlandplayers.ca) with link for the season
- Signage recognition at all productions
- Two tickets to each of the season productions (value \$500)
- Plaque-mounted season recognition poster

2. Production Sponsors

Individual Production Sponsor

- Recognition as a Production Sponsor
 - o logo in programs
 - o in radio advertising (60-120 spots)
 - o logo on NP website production page (northumberlandplayers.ca) with link during the season
- Two tickets for the production

Multiple Show Sponsor for two or more productions chosen at same time:

• \$50 discount for each production

Note:

Producers have some discretion in number of production sponsors and prices but:

- it is important to not undercut Platinum Sponsors and Multiple Show Sponsors for the same production (see chart).
- the maximum number of sponsors that will fit on a radio ad is three. Therefore, it is recommended that:
 - Firehall shows have 2 radio sponsors (100-110 spots),
 - Children's shows have 2 radio sponsors (40 spots),
 - dinner theatre at Best Western have three radio sponsors (120 spots)
 - the Musical divide the radio ads equally between the sponsors; e.g., with 8-10 sponsors, each sponsor would have 60-75 spots.

These recommendations will allow producers to meet their budget requirements.

3. Advertising

Program Advertising

- Business card or similar size ad in programs for one Firehall or children's show \$100
- Business card or similar size ad in programs for one dinner theatre or musical \$200
- Full-page insert in program for one production \$400



Prod	uction:		Produce			
			Date Su			
ate	Vendor	Items	Production	Budget Category	Cost (- HST)	нѕт
				Subtotals	\$	\$
Pleas	se attach all recei	pts behind this form			Total	\$
	Submitted to Tre		-	_		

Production Handbook 2018 Draft

Producer's Signature _____



Cheque Request Form

Date		For office use
		Cheque #
Requested by		
Payable to	Name	
	Address	
	Telephone	
Production		
(if applicable)		
Details	(attach and itemize receipts)	
Date needed		
Amount		
Signature		

Please submit this form, with receipts attached <u>behind</u>, to the treasurer.



Poster Distribution List

Please edit as you go and let us know of deletions or additions. (info@northumberlandplayers.com)

Cobourg

- 1. Cobourg Coffee House (Human Bean)
- 2. Ray's Beauty Salon
- 3. Tugg's Furniture
- 4. Stanley's
- 5. Cobourg Library (2)
- 6. Raising Cane
- 7. Moxy's Hair Salon
- 8. Kitchen Design Studio
- 9. Spring St Dental
- 10. Beebe's
- 11. Ten Thousand Villages
- 12. Dutch Oven
- 13. Dollar Choice
- 14. Buttermilk Cafe (bookmarks and posters)
- 15. Zap Records (2)
- 16. Oasis
- 17. Insight Optical
- 18. Dairy Dream (2)
- 19. Blue Rooster
- 20. Nessie's
- 21. The Framed View
- 22. United TV Stereo
- 23. The Eclectic Eye
- 24. King St. Books
- 25. Twice As Nice
- 26. The Cutting Edge Salon
- 27. Woody's
- 28. Convenience K (University Ave.)
- 29. Burnham Family Farm
- 30. Legion Village
- 31. Langhorne Irwin Wharram-Spry
- 32. Northumberland Locksmith
- 33. Metro
- 34. Foodland
- 35. Curves (2)
- 36. Stitch Witch (2)
- 37. Sine's Flooring
- 38. Red Barn
- 40. Mystic Roots
- 41. Quinn's Blooms
- 42. Painted Tree
- 43. Victoria Hall
- 44. Home Hardware

northumberland players

- 45. Mill Valley Trophy
- 46. Pharmacy 101 (bookmarks only)
- 47. Paper and Lace (bookmarks only)
- 48. Antique store beside 66 King
- 49. Alison Lester Law Office
- 50. Gordon Insurance
- 51. Dominion Securities
- 52. Craft
- 53. Corfu Grill
- 54. Cobourg PUC
- 55. Brocanier's
- 56. Paulmac Pet Store (Strathy Rd.)
- 57. Bitters and Grapes (Strathy Rd.)
- 58. Strathy Rd. Vet Clinic (Strathy Rd.)
- 59. First Choice Haircutters (Strathy Rd)
- 60. Coin Wash Laundromat (Strathy Rd.)
- 61. LCBO (Mall)
- 62. Home Building Centre (William St.)
- 63. Onsite Computers (University Ave.)
- 64. Northumberland Tourism (4)
- 65. Classical FM 103.1(Queen and Albert Streets)
- 66. Classical Rock and My FM
- 67. Your Shoe Store (Pentel Plaza)
- 68. Legacy Toys (Elgin St.)
- 69. Vision Eye Care (Elgin St.)
- 70. Bakers Cleaners (Elgin St.)
- 71. Legacy Building Supplies
- 72. Casey's
- 73. Long and McQuade, Hwy 2
- 74. RONA
- 75. Century 21 (Westwood Plaza)
- 76. Leclerc's Butcher Shop (Westwood Plaza)
- 77. The Buzz Barber Lounge (Westwood Plaza)
- 78. Designer Dogs (Westwood Plaza)
- 79. Herbal One
- 80. Campbell's Convenience
- 81. Party Lines
- 82. Rental City
- 83. Dickson's Flooring
- 84. Ray Lanes Auto
- 85. Northumberland Mall (2)
- 86. Northumberland Hills Hospital
- 87. Houston's Country Store
- 88. Jakes
- 89. Benjamin Moore Paint
- 90. Peter's Barbershop
- 91. Sparks Toys

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Port Hope

- 1. Ganaraska Animal Clinic
- 2. RONA
- 3. Smokeland (Peter Plaza)
- 4. Red Rice (Peter Plaza)
- 5. Benjamin Moore (Peter Plaza)
- 6. Community Employment
- 7. Laundromat (Peter Plaza)
- 8. Metro
- 9. Queen Bakery
- 10. Ganaraska Framing
- 11. Royal Lepage
- 12. Capitol Theatre (bookmarks only)
- 13. Ganaraska Credit Union
- 14, Mercury Chocolates
- 15. Big Sisters
- 16. Convenience store (Ontario St.)
- 17. Dell's Vegetables
- 18. Railside Restaurant
- 19. Elliott Insurance
- 20. Library
- 21 Town Hall
- 22. Port Hope Medical Clinic
- 23. Hermas (bookmarks only)
- 24. Oslund Family Farm Market (formerly Welcome Mkt.)
- 25. Gilmers Home Hardware
- 26. Winchester Arms
- 27. Basil's Restaurant
- 28. Ganaraska Chiropractic
- 29. Jordan Benedict Dentist (Med. Clinic)
- 30. Anna Trucka Dentist (Med. Clinic)
- 31. Divas That Sew
- 32. TCS Faculty Lounge
- 33. Sound Hearing Solutions
- 34. Cravings
- 35. Flourish (bookmarks only)
- 36. Evolution
- 37. Plan B Men's Shoe Store
- 38. The Beamish
- 39. St. Lawrence Flowers
- 40. Post Office
- 41. Gryphon Books
- 42. Stanley's Fish Market
- 43. Mixed Bean
- 44. Suntree Natural Foods
- 45. Dwellisimo (Ontario St.)
- 46. Holton Flowers (Bookmarks only)
- 47. Gould's Shoes
- 48. Jim's Pizza (Walton St.)



- 49. Kenneth Bell (Walton St.)
- 50. Capitol Theatre (bookmarks only)
- 51. Dreamer's Cafe
- 52. Bark Avenue
- 53. Dimitri's
- 54. March 59 (Walton St.
- 55. Furby Books (bookmarks only)
- 56. Lent Travel

Surrounding Communities

- 1. Dale Rd. Variety
- 2. Hamilton Township Municipal Office
- 3. Convenience Store (Garden Hill)
- 4. Post Office (Warkworth)
- 5. Frantic Farms (Warkworth)
- 6. Food Store (Warkworth)
- 7. Community Bulletin Board (Warkworth)
- 8. St. John's Books (Grafton)
- 9. Library (Grafton)
- 10. Convenience Store (Grafton)
- 11. Village Cafe (Grafton)
- 12. McDougall Insurance (Brighton)
- 13. New Directions Hair Salon (Brighton)
- 14. Royal Lepage (Brighton)
- 15. East Northumberland S. S. Staffroom
- 16. Square Boy Pizza (Brighton)
- 17. Brighton Paint and Blinds
- 18. B and H Carpets (Brighton)
- 19. Lighthouse Books (Brighton)

Added:

Cobourg Community Centre NH Hospital staff bulletin boards



For annoying MS Word problem, this page is at the end of the glossary and as a separate file.
Sorry,
МН



Logo at top:

Contact: producer's name

FOR IMMEDIATE RELEASE

Tel.: 905-999-9999

Cell: 905-955-5555

email: producer@xyz.cz

BRIEF MAIN TITLE IN ALL CAPITALS

Informative Subtitle in Upper and Lower Case

For a "preview' before opening night, develop a human interest story about the show because newspapers have no interest in just promoting the Players, the production, or the event for free. Tie in to local interests (e.g., local playwright) or current events (e.g., Vera Lynn's birthday).

The rest of the press release should expand on the main idea in the title. Write in third person unless using a quotation. Use quotations to back up the story, keep it to 300-400 words.

Include a clear photo with names.

Finish with the "boilerplate" in the final paragraph...

Northumberland Players brings the best in musicals, comedies and drama to theatre lovers in Northumberland County. The company has over 300 enthusiastic volunteers presenting ten productions in four different venues over the course of a year, including a very active youth theatre program which performs one major Christmas production and runs drama camps.

(this indicates the end of the press release)

If you'd like more information about this story, or to schedule an interview, please call xxxxxxxxxxx at 999-999-9999 or email xxxxx at abc@xyz.ca

For more information about Northumberland Players, visit the website at www.northumberlandplayers.com

(This template was prepared with ideas from http://www.publicityinsider.com/release.asp. Look there for more idea and details.)



Front of House Procedures

Overview

- Front of House Volunteers must be trained in safety and disability awareness and are required to be members.
- The Capitol Theatre has its own volunteers for Front of House.

Front of House (FoH) Procedures

Requirements of the Front of House Coordinator

- The Front of House (FoH) Coordinator will recruit volunteers from those who have completed the training. Sessions are held every season. It is the goal to give the members and active/long term volunteers of the Northumberland Players (NP) the opportunity to enjoy the perks of volunteering for Front of House.
- The volunteers need to know what is required of them. (e.g. they may be required to sell refreshments as well as hand out programs and guide patrons to their seats.) The Coordinator (or designate) is responsible for training the volunteers. They may elicit the help of the Stage Manager to ensure proper procedures are being upheld at the particular venue.
- For Firehall productions: the FoH Coordinator, or designate, will collect the list of tickets sold and tickets for pick up from the mailbox. Note that there are now some e-tickets from online sales. Any remaining seats may be sold at the door ½ hour before performance.

Requirements for Front of House Volunteers at the Firehall

- At least two volunteers will be present at the theatre entrance to accept, distribute or sell tickets, hand out programs, and direct the patrons to their seats and to the washrooms. <u>DO NOT BLOCK FIRE ROUTE FROM STAIRS TO DOORS</u> with a table.
- The FoH volunteers must know where the quickest and safest exits from the theatre are located and how to disperse patrons in case of an emergency. (e.g. one half of the house exit via one set of doors and the other half exit via another set of doors meeting on the south side of the Market Building.)
- The FoH volunteer should ensure that there is a sign on the stage door directing patrons to the entrance on Second Street.
- The FoH volunteers must also know where the nearest telephone, washrooms, refreshments and First Aid kits are located.
- If a person with a physical disability requiring a wheelchair arrives, the FoH volunteer should remove a brown chair from a front row to make room for the wheelchair. Store the chair under the stairs in the entrance so it cannot be used.
- When house is full FoH will lock the outside doors and post "Show in Progress" signs outside.
- The FoH volunteers will advise the Stage Manager when all patrons are in the house at the beginning of the show and after intermission and take their reserved seats, one on each side close to the exits. FoH do not "man the doors" during the show.
- During the play, FoH volunteers will remain in their reserved seats, with flashlights, in the theatre to act as traffic / safety personnel in case of an emergency.



- During intermission the volunteers will note the time with stage manager, open doors and guide patrons to washrooms and refreshment areas and be available to sell refreshments from the bar near the kitchen area. Signal the end of the intermission by flicking lights.
- After intermission the volunteers will guide returning patrons back to their seats, close the door when all patrons are seated, notify the Stage Manager, and take their seats.
- Traffic control will be managed with rope barriers, signs, and traffic cones, posted prior to performances.

Requirements for Front of House Volunteers at Victoria Hall (Under direction of Victoria Hall)

- At least four are required.
- Two volunteers will be present at each of the theatre entrances to accept tickets, hand out programs and guide the patrons to their seats.
- The FoH volunteer must know where the nearest telephone and First Aid kit are located.
- The volunteers must know where the washrooms and refreshments are located.
- If a person with a physical disability requiring a wheelchair arrives, remove seats on an aisle only to accommodate the wheelchair. Remove the chairs from the Hall to the cloakroom area.
- The FoH volunteer will advise the Producer or the Stage Manager when all patrons are in the house at the beginning of the show and after intermission and take their seats.
- When the play begins the volunteers must keep themselves available with flashlights in case there is an emergency.
- These volunteers will remain in the theatre during the show to act as traffic / safety personnel.
- The FoH volunteers must know where the quickest and safest exits from the theatre are located and how to disperse patrons in case of an emergency. (e.g. one half of the house exit via one set of doors and the other half exit via another set of doors.)
- During intermission the volunteers will open doors and guide patrons to washrooms and refreshment areas.
- After intermission the volunteers will guide returning patrons back to their seats, close the door when all patrons are seated, and take their seats.

Refreshment Sales at Firehall

Requirements for Supplying Refreshments at the Firehall

- Currently the FoH Coordinator is responsible for ensuring there is a good supply of pop, water, and juice available for sale on the second floor Blair Room.
- It is advisable to have some food refreshments as well. (e.g. chips, cookies, chocolate bars)
- If a liquor licence has been obtained for the Firehall Theatre, someone with Smart Serve training will be required to serve the alcohol. The alcohol must be locked up after every performance.
- Should there be a disabled patron who is unable to get to the second floor, an usher may offer to go up and get some refreshment for the patron.



Information Required for the Program

- ✓ director's notes about 3/4 page in length
- √ names of characters and cast members in order determined
- ✓ setting
- ✓ length of intermission
- ✓ short cast biographies, written in third person and less than 80 words
- ✓ names of production volunteers:
 - o producer
 - director
 - o musical director, if any
 - o choreographer, if any
 - o stage manager
 - o assistant stage manager, if any
 - o logistics manager (for musicals)
 - treasurer (for large shows)
 - set designer
 - o set construction lead
 - o set construction crew
 - o set dressers, with lead first
 - o set painters, with lead first
 - o properties, with manager first
 - o costume, with lead first
 - dressers
 - lighting designer
 - o sound designer
 - lighting operator
 - sound operator
 - show photographer
 - o poster designer
 - o program designer
 - o child attendant (if there are child actors)
 - set builders (provided on day of build)
 - o heavy lifters
 - front of house
- √ acknowledgements (for significant contributions)
- √ logos for season and production sponsors
- ✓ any additional ideas about production
- √ advertisements for next 2 upcoming productions for centre-fold
- ✓ Plus any announcements; e.g., 50/50 notice, AGM, miscellaneous messages



Production Report Guidelines

Producers will submit a report to the Board of Directors at the end of a production. The purposes of the report are:

- to summarize the management of the production, including the budget, for the archives;
- to provide useful suggestions for future producers of similar productions.

The Production Report should be <u>briefly stated</u>, yet complete. A bulleted list is best. if necessary. Keep the report factual as it will be archived. Lengthier explanations and discussions can be given orally to the Board.

Headings:

Introduction

- Name of Production with required credits and permissions for future reference.
- Sponsors

People

- Producer
- Director
- Stage Manager
- Attach a copy of the program or print the list of cast and crew

The Numbers

- # in cast and # in crew
- venue, number of performances, and official Total Tickets Sold
- # of complimentary tickets given out
- Total Revenue and Net Income Attach final reconciled budget

Analysis

- Successes, what went well
- Problems and how they were resolved

Suggestions

• Suggestions for future producers of similar productions

Social Media Guidelines

Social media is a term used to describe the types of media that is based on conversation and interaction between people online. Digital word, sounds and pictures are typically shared through the internet and the value can be cultural, social or even financial.

Currently, the Northumberland Players has active accounts with:

- Facebook
- Twitter
- Instagram

The administrators for Facebook and Instagram are as follows:

• Marley and Evan Soutter: <u>marley.budreau@gmail.com</u>, <u>evan.soutter@hotmail.com</u>

The **Twitter administrator** is as follows:

Ken Brumby: ken@brumby.ca

The following social media guidelines are in place to promote responsible communications with conversations that shape the image of the Northumberland Players. All content related to the Northumberland Players on social media is a direct reflection of the Players' brand and therefore, must be considered when carrying out social media activities.

The Northumberland Players desirers to promote free and open online communication, but at the same time, needs to protect its image, brand and goodwill. With these goals in mind, production teams are reminded of the following guidelines which are applicable to Facebook and Instagram:

- It is the responsibility of the Producer and/or Director to send Facebook and Instagram content to the
 Facebook/Instagram administrators; this includes audition notices as well as the Facebook web slider and
 poster. If you are sending multiple pictures to the administrators at one time and would like the pictures split
 between multiple posts, please specify this in your email(s). Typically, the same content, unless a reminder
 (i.e. audition notice), is not re-posted to ensure content remains fresh and engaging.
- If you wish, the administrators are available to attend rehearsals to take pictures and/or video (where appropriate) for posting on Facebook and/or Instagram.
- When sending content, Producers and/or Directors are encouraged to send a short narrative explaining the content to also be posted on Facebook and/or Instagram.
- Social media advertising for productions will begin approximately four weeks prior to show opening. This will mean that some productions are advertised at the same time; the Facebook and/or Instagram administrators will schedule posts so that each production is highlighted appropriately. In addition, unless there is a pressing need, posts, especially of the same content, are not made daily; Facebook analytics shows us that this decreases engagement with those who "like" the Northumberland Players' Facebook page. As some productions will be advertised at the same time, the Producer/Director should expect to see posts for their respective production every three days. This means that Producers and/or Directors who have a two week run should provide up to 14 posts, while Producers and/or Directors who have a three week run should provide up to 16 posts. Please allow up to 48 hours for your posts to appear on Facebook. If you would like content posted on specific days, please specify this in your requests (posts can be scheduled for specific dates on Facebook).



- Content provided by the Producer and/or Director for posting should be engaging. Consider providing the following to the Facebook/Instagram administrators:
 - Action shots and the most interesting pictures from rehearsals; please send the Facebook/Instagram administrators a selection of your best shots, not every shot
 - Pictures of the rehearsal and production process. Include pictures of auditions, costume fittings, set building, decorating, painting, prop making, etc. It is always nice to highlight both the cast and production team
 - Headshots of actors with a brief bio
 - Community events you are attending to promote the show
- All content sent to the Facebook/Instagram administrators, with the exception of narrative content, must be in JPEG format.
- Be mindful that audience members of all ages view our content on Facebook and/or Instagram. All content sent to the Facebook/Instagram administrators should be respectful and in good taste.
- Ensure that all those being featured in posts have signed a Photo/Video Release Form. The
 Facebook/Instagram administrators will not be held responsible for pictures and/or video of those who did
 not consent to having their image on social media.
- Unless a closed group for show purposes, productions will not maintain their own social media pages or accounts. All advertising is to be done centrally through the Northumberland Players' social media platforms.
- Facebook/Instagram administrators will not be responsible for selecting content to be posted on Facebook/Instagram from a closed group. All content must be approved and sent to the administrators by the Producer and/or Director.
- At the beginning of the season, the Facebook/Instagram administrators will create events for each production that can be shared publicly.
- Facebook posts can be "boosted" to reach a larger audience, past those who have "liked" the Northumberland Players' Facebook page. Essentially, boosting a post will create an ad of the same content that appears in the post. This ad can appear in different places on Facebook, and can be shown to audiences of people the Facebook administrators define to reach additional cohorts of individuals. Boosted posts are a way to reach new people who are likely interested in our content but don't currently follow the Northumberland Players on Facebook. If you would like a post boosted, please specify which post you would like to boost along with your budget for boosting the post (typically between \$10.00-\$20.00). The budget will be confirmed with you by the Facebook/Instagram administrators along with a summary of the audience to be targeted before proceeding. The Producer will receive a receipt from the Facebook/Instagram administrators to be reimbursed from the production budget.

Please note that the Facebook/Instagram administrators are available for consultation in the creation of a social media marketing plan. They can also provide you with analytics to demonstrate how your posts are performing on Facebook.

northumberland players Photo Checklist for Show Photographer

The Show Photographer should ensure that everything that should be remembered about the production is recorded in photograph and send them to those who need them.

Photos Required	Photo Taken	Photos Submitted To:
Photo for poster, if required		
Rehearsal photos – candid shots for Facebook as requested		
Production meeting - candid shots		
*Head Shots – cast		
*Head Shots – leads (director, producer, stage manager, set construction head, costume designer, etc.)		
Work Session Shots (set construction at 3rd Space, set painting, prop making,		
Costumes* and Costume Fittings, if required (e.g., period costumes, special effects)		
*Set Photos, all scenes, including set changes if interesting		
*Series of photos at dress rehearsal spanning entire show, some showing <u>entire set with action</u> , and some more close up of costumes, make-up, special effects, - catch all important moments		
*A photo from half way back in the audience showing audience perspective in that venue on the stage and the action		

^{*} all shows



DIRECTOR: JOB DESCRIPTION

Profile

The Director provides the creative and artistic leadership for the production. The Director's **production concept** determines how actors, set designer, costume head, etc. will contribute to the production. The Director works with the Producer to ensure that the final production reflects this production concept. The Director starts when the play is announced and finishes after the last dress rehearsal, when traditionally the Stage Manager takes over.

RESPONSIBILITIES

- developing and communicating the production concept, an artistic interpretation of the script;
- auditioning actors and selecting a cast;
- blocking and rehearsing;
- meeting with and co-ordinating the efforts of the leaders/designers of each technical area.

SKILLS REQUIRED

- knowledge of acting technique;
- able to formulate a production concept;
- awareness of all aspects of theatre: set design, costume, lighting, sound.
- excellent communication skills
- · attention to detail
- ability to work with and motivate people.

WORKS WITH

- Producer
- Stage Manager
- Set Designer
- Costume Designer
- Lighting Designer
- Sound Designer

Directors will be in contact with the **Artistic Director** who will report on the various productions to the board.

The Artistic Director can provide guidance to Directors, especially "rookies", regarding procedures, resources available, and useful contacts.



Task Timeline

The following checklists outline the specific tasks of the Director during the various stages of the production.

- Note that these tasks are not necessarily in chronological order.
- It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PRE-PRODUCTION PLANNING

Done	Task	Resources in Handbook			
Script A	: Analysis				
	 read the script several times. With each focused reading, make notes on set, props, lighting, costume, etc. Develop the Production Concept* (see Glossary for definitions of terminology) which will guide the artistic and creative decisions. 				
	write a brief original description of the play, 80 - 100 words, to be included in the brochure for marketing the play (if this has not been done already or provided by publisher).				
	visit the performance venue to become familiar with the potential and the limitations.				
	divide the script into short scenes, called <i>French Scenes</i> , and complete the Character by Scene Breakdown to be used to develop the rehearsal schedule (the Stage Manager may be asked to do this).	 Character Scene Breakdown, p.75 Production Rehearsal Schedule, p. 76 			
	with Producer and Stage Manager and Director of Membership, Volunteers and Communications, select a production team from the Volunteers List/Database.				
	 attend first meeting of the production team and the cast: introductions and gathering of contact information; share and discuss you production concept; distribution production schedule and discussion any conflicts. 				
Auditio	ons				
	with Producer, schedule and organize the auditions.				
	arrange with Stage Manager for sufficient audition materials and applications to be copied.	• Audition Forms: - General p. 69 - Musicals p. 71 - Youth, p. 73			



	(ip) northumberland players	
	audition actors and select a cast.	
	ask producer to call those who auditioned.	
Produc	ction Management	
	with the Producer and Stage Manager, and in consultation with the Board's Calendar Co-ordinator, develop a production schedule. Ensure dates, times and location go on website calendar.	
	assist the Producer in developing a production budget.	
Marke	ting	
	talk to the Producer to determine the design theme that will be used to promote the production. Identify what the audience will enjoy about the production and then sell it!	
	with the Producer, submit anything of interest to the Webmaster prior to opening to assist in marketing the show: rehearsal photos, expanded play description or background, etc.	Webmaster Maureen Holloway maureendholloway@gmail.com
	Write "Director's Notes" for the inside of the cover of the program. The one-page written Notes should provide the audience with some introduction to the play, its significance, and possible "talking points" for the intermission and after the show. The Notes become more important for a more challenging play. Provide the Notes to the Producer at least 4 weeks before opening to give to the Program Designer.	See old programs with Director's Notes in Green Room

REHEARSAL PERIOD

DIRECTION	
Attend a working production meeting of all team leaders to ensure that: • plans for set design, set décor, costumes are all consistent with the Director's Production Concept; • set and costume designs are reasonable and feasible within the timeline, workload and resources of the Set Construction Team and Costume House; • colour palettes are consistent and compatible; • plans fall within the budget. Added costs should be met by savings elsewhere if possible. Remind everyone to "Reduce and Re-use" wherever possible. • dates for move-in, build, fittings, painting, lighting hang, etc. are scheduled. Contact Producer as necessary to discuss progress. Attend additional meetings as required to share progress among all areas of the production.	
provide "table talk" time with actors.	



ensure that actors are familiar with the meaning and pronunciation of language, especially when preparing a Shakespearean or other period role.	
block and rehearse actors. Ensure that blocking is recorded by the Stage Manager.	
explore and discuss sub-text and character motivation.	
encourage actors to keep personal journals and character diaries. These ma also be shared.	У
• arrange for special guests to share script experiences with the cast. (For example, John Saynor of Genesis Bereavement Services spoke with the cast of <i>Rabbit Run</i> to discuss how families respond to the loss of a child.)	
takes notes on actors' performances and encourage actors as you shape their character to fit the concept of the show.	
• the new regulation under the <i>Electronic Cigarettes Act, 2015</i> , specifies that the ban on using an e-cigarette in an enclosed workplace and enclosed public place does not apply to an actor who uses an e-cigarette in a stage production.	_
continue to talk to the Lighting Designer about lighting the show and any special effects.	
continue to talk to the Sound Designer about sound, including any special effects.	
continue to talk to Costume Head to discuss costumes and the provision of rehearsal costumes if necessary.	The Costume House, 905-372-5856
notify Stage Manager of any needs or changes concerning set, props, costume, etc.	
attend regular production meetings to ensure that all team members are aware of the progress of the production.	

HELL WEEK - THE FINAL WEEK OF REHEARSALS

[Directi	on		
	attend a <i>Paper Tech</i> . to ensure that cues, entrances, etc. are final and recorded accurately in the SM's prompt book.		• Sample Prompt Book Page, p. 93	
according to his/h • provide notes for		attend technical rehearsals. Ensure that lighting and sound are correct according to his/her production concept. Ask for any changes to be made.		
		provide notes for actors and crew after every rehearsal to ensure that performances are polished according to the artistic concept.		

"hand over" the show to the Stage Manager. Traditionally this is done publicly after the final rehearsal. In practice, the Stage Manager will already be calling the show throughout the technical and dress rehearsals under the	
Director's prompting.	

THE RUN

DIRE	ECTION	
	attend opening night performance and as many as you can. It is customary to leave the production in the hands of the Stage Manager once it opens. However, note any problems requiring correction and speak to the Stage Manager about relaying your concerns.	

THE STRIKE

Direction	
thank each member of the cast and the production team for their contribution to the success of the production. This may be done at the Post Production party, by note, etc.	
if the Performance Rights contract requires that scripts be returned, return your script to the Producer and assist in collecting scripts from actors.	

Thank you for Directing!

Please come back!



Audition Form

Northumberland Players provides opportunities in all aspects of quality theatre. Our enthusiastic, *un-paid volunteers*, who work as actors, directors, producers, set builders, costume makers, etc., are proof there is passion for live theatre in Northumberland County. **Northumberland Players is a Non-Equity company.**

ADDRESS			
POSTAL CODE E-mail			
HOME PHONE ()			
HEIGHT HAIR COLOUR	EYE COLOUR	AGE	
Role Desired:	v	Vill you accept any role? Yes/N	Io (Circle one
Comments:			
Theatrical Experience (If you have a resume an	d/or photo, please a	attach.)	
Most recent first:			
SHOW RO	OLE 1	THEATRE GROUP/DIRECTOR	YEAR
Vocal, dance, and/or music training and accom	nplishments:		
Are you interested in helping in any of the	_		
Props	☐ Set Design		
☐ Make-up/hair☐ Production crew - scene shifts, dressers	☐ Costumes☐ Set Constr		
_ Froduction crew - Scene Simils, diessers		esign or operation	
Sound design or operation		cololi oi operation	
☐ Sound design or operation ☐ Program layout		ng/faux finishes	
☐ Sound design or operation☐ Program layout		ng/faux finishes	



For the Director: Voice quality: ☐ Clear □ Nasal ☐ Alto speaking \square Soprano speaking $\ \square$ Bass speaking ☐ Can do accents ☐ Unusual and appealing ☐ Grating ☐ Volume good ☐ Volume problematic Voice variety: ☐ Tends to monotone ☐ When excited, voice grates ☐ Nice cadence Imagination: ☐ Mimed well ☐ Responded to situation appropriately ☐ Little attempt at responding ☐ Responded to situation inappropriately ☐ Did little things which added to the scene or made it more believable **Animation:** ☐ Interesting face ☐ Played deadpan well ☐ Really listened to the other actors ☐ No response to those in the scene, could be problematic Stage presence: ☐ Enters without apology ☐ Sits comfortably \square Seems uncomfortable and awkward ☐ Crosses the stage in a normal manner **Physical appearance:** \square Height difference with other actors works well \square Has the "look" of the character which I am seeking ☐ Doesn't fit the picture I have in my mind Notes: Part or parts considered for:



Audition Form (Musicals)

Northumberland Players provides opportunities in all aspects of quality theatre. Our enthusiastic, *un-paid volunteers*, who work as actors, directors, producers, set builders, costume makers, etc., are proof there is passion for live theatre in Northumberland County. **Northumberland Players is a Non-Equity company**.

NAME			
Song Chosen for the Audition:			
ADDRESS			
POSTAL CODE E-mail			
HOME PHONE ()	WORK PHONE ()_	EXT	
HEIGHT HAIR COLOUR	EYE COLOUR _	AGE_	
Role Desired:		_Will you accept any role?	Yes/No (Circle one.,
Theatrical Experience (If you have a resume of	and/or photo, please a	ttach.)	
Most recent first: SHOW	ROLE T	HEATRE GROUP/DIRECTO	R YEAR
Vocal training and accomplishments:			
Dance training and experience:			
Are you interested in helping in any of th	ne following areas?		
□ Props	☐ Set Design		
□ Make-up/hair	☐ Costumes		
☐ Production crew - scene shifts, dresser	s 🗆 Set Constru	uction	
☐ Sound design or operation		sign or operation	
□ Program layout		g/faux finishes	
Schedule conflicts (If any.):	_ 300 patim	G, : 3	



Voice quality: ☐ Clear □ Nasal ☐ Alto speaking ☐ Soprano speaking ☐ Bass speaking ☐ Unusual and appealing ☐ Grating ☐ Volume good ☐ Volume problematic ☐ Can do accents Voice variety: ☐ Tends to monotone \square When excited, voice grates ☐ Nice cadence Imagination: ☐ Mimed well ☐ Responded to situation appropriately ☐ Little attempt at responding ☐ Responded to situation inappropriately ☐ Did little things which added to the scene or made it more believable **Animation:** ☐ Interesting face ☐ Played deadpan well ☐ Really listened to the other actors \square No response to those in the scene, could be problematic Stage presence: ☐ Enters without apology ☐ Sits comfortably ☐ Crosses the stage in a normal manner ☐ Seems uncomfortable and awkward **Physical appearance:** \square Height difference with other actors works well ☐ Has the "look" of the character which I am seeking ☐ Doesn't fit the picture I have in my mind Notes: Part or parts considered for:

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For the Director:



Audition Form (Child)

Northumberland Players provides opportunities in all aspects of quality theatre. Our enthusiastic, *un-paid volunteers*, who work as actors, directors, producers, set builders, costume makers, etc., are proof there is passion for live theatre in Northumberland County. **Northumberland Players is a Non-Equity company**.

PLEASE PRINT			
NAME			
CHILD'S E-MAIL			
CONTACT PARENT'S NAME			
CONTACT PARENT'S E-MAIL	·		
PHONE ()	CONTAC	CT PARENT'S PHONE ()	EXT
HEIGHT HA	IR COLOUR	EYE COLOUR	
AGE0	ENDER: BOY	GIRL	
ROLE DESIRED:		WILL YOU ACCEPT ANY ROLE? YES	NO
COMMENTS:			
Theatrical Experience (If you Most recent first:	u have a resume and	d/or photo, please attach.)	
SHOW	ROLE	THEATRE GROUP/DIRECTOR	YEAR
Vocal, dance, and/or music tra	ining and accomplish	ments:	
Schedule conflicts (If any.):			
Parent's Name		Signature	



Voice quality: ☐ Clear □ Nasal ☐ Alto speaking ☐ Soprano speaking ☐ Bass speaking ☐ Unusual and appealing ☐ Grating ☐ Volume good ☐ Volume problematic ☐ Can do accents Voice variety: ☐ Tends to monotone \square When excited, voice grates ☐ Nice cadence Imagination: ☐ Mimed well ☐ Responded to situation appropriately ☐ Little attempt at responding ☐ Responded to situation inappropriately $\ \square$ Did little things which added to the scene or made it more believable **Animation:** ☐ Interesting face ☐ Played deadpan well ☐ Really listened to the other actors \square No response to those in the scene, could be problematic Stage presence: ☐ Enters without apology ☐ Sits comfortably ☐ Crosses the stage in a normal manner ☐ Seems uncomfortable and awkward **Physical appearance:** \square Height difference with other actors works well ☐ Has the "look" of the character which I am seeking ☐ Doesn't fit the picture I have in my mind Notes: Part or parts considered for:

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For the Director:



Character by Scene Breakdown

Production:	By:		 	 	 	
Date:	F	Page: _	 	 _of	 	
Characters						
French Scenes (with page references)						



Production Rehearsal Schedule

Production:	Written by:	
Venue:	Dates:	
Producer:	Director:	
Dates and Times	French Scenes & Page Numbers	Characters Required

STAGE MANAGER: JOB DESCRIPTION

Profile

The Stage Manager is responsible for ensuring that the production runs according to the Director's intentions. The Stage Manager <u>attends all rehearsals</u> to record these intentions in the *Prompt Book* and *calls* all performances by announcing all cues.

The Stage Manager attends the auditions, all rehearsals, and all performances to the final curtain.

RESPONSIBILITIES

- determining the Director's intentions, based on the *production concept*;
- recording b;locking and other rehearsal notes;
- maintaining a Prompt Book recording all of the artistic and practical details;
- prompting during rehearsals;
- ensuring that health, cleanliness, safety, and security standards are maintained;
- developing the cue-to-cue script: "Prompt Book";
- co-ordinating activities of backstage crew: Assistant Stage Manager, Properties, and Costume;
- calling the show by announcing all cues.

SKILLS REQUIRED

- excellent organizational skills
- excellent attention to detail
- excellent time-management skills
- ability to give direction with authority
- ability to solve problems and remain calm in a crisis situation
- up to date knowledge of health & safety

WORKS WITH:

- Director
- Producer
- Co-ordinator of Health and Safety
- House Manager/Front of House
- Properties Manager
- Costume Head
- Set Designer
- Lighting Operator
- Sound Operator
- Actors

Task Timeline

The following checklists outline the specific tasks of the Stage Manager during the various stages of the production.

- Note that these tasks are not necessarily in chronological order.
- It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PRE-PRODUCTION PLANNING

Done	Task	Resources in Handbook				
Script to	Script to Prompt Book					
	• obtain a single-sided, letter-sized copy of the script and one for the Assistant Stage Manager from the Producer. Set up the <i>prompt book</i> * (see Glossary for definitions) in binder or bound copy with text on the left and blank pages to the right. Tip: get a set of 2B pencils and good art eraser for marking, erasing, and remarking the prompt book.					
	read the script once for pleasure and to develop an overall sense of the play.					
	 read the script for script analysis: basic set requirements; properties required; costume changes required backstage; lighting and sound effects, etc. 	Stage Manager Script Analysis, 95				
	obtain a copy of the completed Rehearsal Schedule and mark your prompt book into <i>French Scenes*</i> . Some Directors may ask the Stage Manager to break the play into scenes.	Rehearsal Schedule, p.75				
	 highlight names of characters in script using colour coding to facilitate prompting during rehearsals. Some SMs also number the lines on each page to key to blocking notes. 					
Auditio	ns					
	• talk to Director and Producer to find out what your responsibilities are for the <i>auditions</i> .					
	ensure that Audition Forms and any materials required by the Director are printed in advance.	• Audition Forms, pp. 67-73.				
	 arrive early to set up for auditions: audition room with seating, etc. as required by the Director registration table with forms and pens 					
	assist at auditions as required by the Director.					



Health,	Safety and Security	
	obtain a key to the Firehall for rehearsals from the Producer.	
	 discuss health, cleanliness, safety and security for use of rehearsal space with the Firehall Manager and the Producer. Ensure that these are posted on the Call Board. 	
Rehears	al Hall	
	become familiar with the facilities and the policies of the rehearsal spaces at the Firehall.	
Product	ion Management	
	 attend first production meeting explain health, safety, and security expectations at the Firehall during rehearsals. ensure that safety notices are posted. Complete an Incident Report as necessary and report to Producer. 	 Health, Safety, and Security Procedures for Rehearsals pp. 12-16, 89 Incident Report, pp. 87-88
	 maintain the <i>Call Board</i> in the rehearsal space: Production Schedule Rehearsal Schedule Cast and Production Team List policies for use of Firehall space floor plan of set 	

REHEARSAL PERIOD

Script to Prompt Book	
 attend all rehearsals and keep the Prompt Book by recording all directions given by the Director in an organized and coherent manner on blank pages aligned with the lines in script in the prompt book. Record: entrances and exits blocking, using codes and simple diagrams of actors' positions use of props lighting cues sound cues Record notes in 2B pencil, not pen, so that they can be erased cleanly when they are changed. Periodically clean up notes. 	•Blocking Terms, pp. 91-92



	 when running complete scenes, keep track of Run Time use a stop watch to record time of scenes during rehearsals so that Director can know whether a scene is running at desired pace announce times of breaks, etc. inform the Producer of Show Run Time once this can be determined. 	• Show Run Times, p.94
	* • record rehearsal notes and pass them on to person responsible: - e.g., Props - props needed, Actor- missed lines, Set Designer - changes to set.	Stage Manager's Rehearsal Report, p. 98
	 Make sure Prompt Book is always accessible and ensure that the Assistant Stage Manager copies the markings into his/her ASM script regularly as a back-up. 	
	 prompt actors when necessary: where were we? when actor asks "line?" (after actors are "off book" and before prompting cut-off) Discuss with the Director how prompting and/or correcting should be done. Some directors allow some paraphrasing by actors, for example. 	
	keep a record of rehearsals and any notes for upcoming rehearsals.	
Rehea	rsal Stage	
	• talk to the Set Designer to <i>Spike</i> (mark with coloured masking tap) the set in the rehearsal space. Do NOT use Spike tape as the finish on the floor in the Halligan room comes off. Do NOT outline the entire set . Remove spikes after the Move-In. (Sorry- it was a poor but expensive finishing job)	
	• arrange with Set Dresser to identify set pieces required for rehearsals and label these with name of production. Remove labels after the Move-In.	
	• set <i>spikes</i> to mark location of set pieces on rehearsal stage. Mark corners only. If the set will by changed during the show, label each spike clearly.	
	arrive early to set up for each rehearsal. Sweep floor, if necessary. Place benches, chairs, etc., to mark walls, entrances, etc., before each rehearsal.	
	• set up front table for Director, Choreographer, Technicians, and Stage Management. Clear table at end of rehearsal.	
	with assistance of cast and crew, ensure that set is cleared back to the wall at end of rehearsal.	
Produ	ction Management	
	maintain the Call Board and update the rehearsal schedule.	
		·

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	 Decide how you will communicate with cast and crew in case of changes, eg. snow. Remind cast and crew of rehearsal times and days before they leave each rehearsal. Send out a reminder when time, location, or expectations are changed. 	
	 co-ordinate activities of Props during rehearsals: help them set up props table similar to where it will be located backstage; prompt Props to set and strike props, if necessary; ensure that props are stored away between rehearsals on the shelf unit assigned to the production. 	
	• co-ordinate activities of <i>stage crew</i> , if there is one.	
Health	n, Safety and Security	
	arrive early to unlock the Firehall for rehearsals and lock up when you leave (First in, Last Out).	
	remind cast and crew of health and safety precautions during rehearsals, as posted at the Firehall.	
	• the new regulation under the <i>Electronic Cigarettes Act, 2015</i> , allows an actor to use an e-cigarette in a stage production. For all other uses of smoke or fire, contact the Fire Marshall re testing	Electronic Cigarettes Act, 2015, p.97
	 ensure that cast and crew keep the rehearsal space clean and dispose of garbage and recycling into the bins provided when they leave: food and drink should not be taken in to the theatre but may be eaten in the Green Room; remove full garbage or recycling bags at the end of each rehearsal, as directed by the Firehall Manager; supervise clean-up of any spills, especially soft drinks or coffee, with soap and water immediately to prevent permanent stains. 	-
	• in the Firehall, ensure that NO exits on any floor are blocked. The exit passage to the Stage (south) Door must be at least 3"7" wide and must be kept clear at all times. Wheelchairs, walkers, stools etc., must be removed to the lobby during the performance. FofH nor other crew may not sit in the passageway.	
	 control heating/air-conditioning and lighting. Remind cast and crew that heat is centrally controlled and cannot be adjusted floor by floor so they should dress accordingly. Air-conditionning is controlled room by room. Do not turn on air-conditionning during the heating season! Ensure that everything is turned down or off before leaving each rehearsal (appropriate to the season). 	

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HELL WEEK - THE FINAL WEEK OF REHEARSALS

Scripts	
 attend the Paper Tech. During this meeting with Director, Sound and Lighting Designers, prepare the prompt book for calling the show. Check and record all cues, entrances, etc., and establish timing of cues beside text in the prompt book: sound cues (SQ#) numbered sequentially light cues (LX#) numbered sequentially special or practical effects (FX #) pre-show music and lights 	• Sample Prompt Book Page, p. 93
 complete markings in prompt book after the Paper Tech: colour coding cues might be useful; insert Stand-Bys 1/2 page before cues (or about 10-15 seconds); insert "Warnings" when cues are coming up after many pages of no cues; clean up your script to make the cues clearly visible in dim light. with ASM copy all marks into the ASM script as a back-up. 	
Health, Safety and Security	
 after the Build on Move-In Day, complete and amend a Health and Safety Checklist specific to the production with the Set-Construction Head. Ensure that any safety measures are implemented (e.g, glo-tape dots at edge of all steps, safety handrails, etc.) 	Health and Safety Checklist, p. 89-90
 meet the House Manager and discuss safety and security at the venue. Ensure that <i>Emergency Protocols</i> specific to the venue are posted at the venue. 	• Emergency Protocols, pp. 12-16
check that chairs, props table, and costume storage are set up backstage to be available for use but allowing safe movement of actors and others.	
ensure that backstage area is safely lit for needs of actors, props and costume teams and that exits and sight-lines are marked.	
develop the SM's Pre-show Checklist specific to the show and venue that will be used before every rehearsal and performance from now on.	* Pre-Show Checklist., p. 96
 ensure that there is a supply of tissues band first aid kit backstage for cast and production team throughout the run. Remind actors and crew that they are responsible for bringing clearly labelled reusable water containers. 	
at first tech rehearsal, announce health, safety, and security precautions to cast and crew: location of fire exits and extinguishers location of first aid kit location of keys protocol for stopping the show in an emergency procedures for evacuation.	



	 ensure that cast and production team keep the space clean and dispose of garbage when they leave the stage and dressing room areas after all rehearsals and performances. 	
	lock up before you leave every rehearsal and performance.	
	 check that you have finished removing all the taping and labelling from the rehearsal space, the floor, and the set pieces so they will be ready for the next Stage Manager coming in. 	
Produ	uction Management	
	Announce clearly to all cast and crew the Emergency Protocols , specifically for <i>Stopping a Performance</i> & <i>Restarting a Performance</i> and for <i>Evacuating the Theatre</i> .	Emergency Protocols pp. 12-17
	set up Call Board or other system for cast and crew to sign in with Stage Manager, especially for large cast and crew.	
	for dinner theatre, obtain dressing room keys before show and return after show.	
	Amend the pre-show checklist specific to the production. Check before every performance.	Pre-Show Checklist, p. 96
	when there is more than one ASM, Costume, Sound Operator, Lighting Operator, etc. prepare a schedule to be sure who is on when.	
	 during build, ensure that SM table is set up: Sound Operator on one side and Lighting Operator, if they are not the same person, on the other to facilitate cues; headphones are set up to communicate with ASM backstage. small lamp for reading Prompt Book 	Stage Manager Box with all equipment clearly labelled is in the Tech Office
	keep Assistant Stage Manager up-to-date so that he/she could take over calling the show if necessary.	
	take over the running of the performances from the Director. Traditionally this happens after the dress rehearsal but, in practice, happens during the tech rehearsals as SM must stop and start action sometimes.	
	rehearse scene changes if they are complicated. Run with full lights and then with show lighting. Time the change and record in Prompt Book.	



 call rehearsals by relaying cues to ASM backstage, Sound Operator and Lighting Operator. for example: Stage Manager: Stand-by Sound Cue #2? Sound Operator: Sound cue #2 Standing-by. Stage Manager: Sound cue #2 Go! Limit chat over headphones as it can confuse people and might be heard by the audience. There should be NO CHAT over the headphones once in " Stand-By" as cues may be missed. 	
 call the Cue to Cue rehearsal to check that cues are correct and that tech. is working correctly. Cast usually walks through and delivers lines as necessary for cues, adjustment of light, etc. Quick costume changes should be practiced as they affect timing of cues. Tell cast that you will call out when to stop, and provide lines for them to start and stop. Changes to cues may be necessary. 	
• talk to the person responsible for closing doors and operating house lights for performances (Front of House) and establish the cues. Write them down if more than one person will be Front of House and record cues in Prompt Book. Rehearse these, if possible.	
remind cast and production team that they must attend all rehearsals and stay for notes after the rehearsal.	
remember to rehearse the Curtain Call at the Dress Rehearsal, if not before. Record sound and light cues in Prompt Book.	
 record notes during rehearsals and share these with ASM and with appropriate persons during "notes" or individually. 	
 with ASM, cast, props, costume team and other production team review protocol backstage: how and when to move from Green Room to backstage; no cell phones or other electronic devices; efficient costume changes and props; label water bottles; be alert to cues. 	
 keep track of time use a stop watch to record time of scenes and total running time announce times of breaks, etc. 	• Show Run Times, p. 94

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THE RUN

Production Management	
arrive at least an hour before the show. Test the headset and microphone. At the Best Western, especially on Friday, check that the cables for the sound have been reconnected at the folding doors.	
• complete the SM's Pre-Show Checklist before each show.	Pre-Show Checklist, p. 96
the Stage Manager is now in charge of the performances. If the Director has notes for the cast concerning the performance, this is traditionally done through the Stage Manager.	
• for each performance, ensure that all cast and crew have arrived. Have a Plan B in case someone does not show up on time (e.g. during snow storm for winter dinner theatre).	
• ensure that cast and crew receive 30-Minute Call (e.g., "30 minutes, please") 15-minute call and 5-Minute Call. The final call, "Places, please", should be made prior to curtain. At dinner theatre, someone will be designated to bring the actors to the backstage area at the 5-minute call, AFTER the house doors are closed.	
 one minute before pre-set sound, cue pre-show announcement by producer or designate. They should include the following in their speech unless there is also a recording: turn off electronics no photography or filming permitted whether there is an intermission for safety, please stay in seats until house lights are on, etc. 	
 call performances by relaying cues to person responsible for doors and houselights, ASM backstage, Sound Operator and Lighting Operator: for example: Stage Manager: Stand-by Sound Cue #2? Sound Operator: Sound Cue #2 Standing-by. Stage Manager: Sound Cue Number 2 Go! Keep other chat over the headphones to a minimum as it can confuse people and might be heard by the audience. Insist on NO CHAT in Stand-By. 	
problem solve, if necessary, when cues, lines, etc. are missed consulting with the Assistant Stage Manager who is backstage sound and light operators. ASM will relay the solution to those backstage.	
be ready to take charge in an emergency! For example, be prepared to stop the show if an actor or a patron requires emergency medical attention. (See protocol at beginning of Handbook.)	



• record Production Notes and deliver them, as necessary, after the show.	
remind cast and production team of the call time for the next performance.	
with ASM, co-ordinate activities of Props, Stage Crew, and Costume. Ensure that they clean up and secure things after each performance.	
secure the booth table and cover. At the Best Western, check that sound and light operators disconnect cables and tucks them away from Sunday until Friday.	
secure the Prompt Book where the Producer could locate it if you are not available in an emergency.	

THE STRIKE

Produ	uction Management	
	thank ASM, actors, all members of the production team.	
	ensure that headphones and lights for prompt table are stored securely in the labelled bin and returned to Firehall Tech Office.	
	assist with take down of set and storage of cables.	
	ensure that venue is cleared of all NP property when Stevenson truck is loaded.	
	• clear garbage from venue.	

POST PRODUCTION

Prompt Book/ Script	
if you have been asked to return the script because it is only rented, clean up Prompt Book and return it to the Producer. Otherwise, keep it as a souvenir of your hard work on a successful production!	



INCIDENT AND ACCIDENT REPORT

Staff Performer Crew Pati	ron/Guest/Visitor	Otner	
Incident and Accident Details			
Date (dd/mm/yy):	Location:		
Time (am/pm):			
Report taken by:	Phone number:		StaffVolunteer
Victim Information			
Name:		Gender:	
Address:		Under18? Yo	es No
		If yes, date of b	pirth (dd/mm/yy):
		Phone Number	rs:
Email:			
Parent/Guardian (if applicable)			
Name:		Relationship:	
Address:		Phone Number	rs:
		_	
- 1			
Email:			
Witness / Victim Representative			
Name:		Relationship:	
Address:		Phone Number	rs:
Email:		•	

Pledge of Confidentiality

Personal information collected on this form is collected under the guidelines of Bill C-6 of the Federal Personal Information Protection and Electronic Documents Act (PIPEDA).

Please provide details on page 2



		ncident / accident including room conditions (i.e. water,
uneven floor, debris). Do not draw co	onclusions; state of	oservations and facts only.
Description of Injury and First Aid	d Given	
Was First Aid Given? Yes No	First Aid Giv	ven By:
Trained First Aider? Yes No	Unknown	Phone Number:
Level of Training: Emergency S	Standard Othe	er
Emergency Services		
Was 911 Called? Yes No	Time:	Ambulance Refused? Yes No
If victim went to hospital, name of ho	ospital:	
Occurrence #:		Badge Number:
Were the police on site? Yes	No	Officer Name:
Has victim reported visiting doctor si	nce the incident? Y	/es No
Management Follow-up Action(s Please provide name, date, and action		
and determine, date, and determine		
Report completed by		Date

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Health and Safety Checklist

To be completed and amended after the build during	"Hell Week" and ea	ch Friday	before	the per	formand	e.
Production:	Stage Manager:					
Date:	Venue:					
		Build	Tech	Date	Date	Date
Safety Guidelines		Balla	recii	Date	Date	Date
Theatre						
Emergency exits are accessible and clearly market	ed with lights.					
Fire exits are not blocked.						
Emergency telephone is located:						
There is an evacuation policy posted.						
Aisles and pathways are clear and unobstructed.						
Headsets are in use for emergency communicati	on.					
Fire extinguishers are available and in good cond	lition.					
Cables and cords are secured on floors and walls						
Speaker or light stands are clearly marked and p	rotected.					
The sprinkler system is operational.						
Stage						
Lights are safely secured with safety chains attac	hed.					
Changes of elevation on stage are clearly marked	d.					
Stage floor is dry, cleared of slippery material, ar splinters or nails. Carpets are fixed.	nd free of					
Flats are secured and braced, free of rough edge	s or sharps.					
All nails, screws and fasteners are covered on the with cork or other material.	e back of flats					
Set pieces are secure and strong enough for thei	r purpose.					



Practical doors and windows move freely.					
Furniture and props are stable and safely secured.					
Tools and equipment are stowed safely during rehearsals and performances.					
Cables and cords are secured on floors and walls.					
Control Booth					
The riser is stable and has a railing if it is not against a wall.					
Adequate lighting is provided.					
Cables and equipment are secured.					
Backstage					
There is adequate lighting backstage.					
Backstage edges and escape stairs are lit, well-marked and have handrails. (Actors will be stepping out from bright stage lighting.)					
Entrances and exits are well-rehearsed.					
Pathways are clear of obstacles and lit with light cables.					
There is a first aid kit available backstage.					
There is water available backstage.					
There is adequate seating backstage.					
Additions for this Production	_				
	1	i	i	1	i



Blocking Terms

Above

That area of the stage farthest away from the audience. A written stage direction might call for an actor to "cross above table." Also called upstage.

Act change

A change of setting, props, lights, and/or costumes between acts.

Aside

Unspoken thoughts of a character delivered directly to the audience with the other characters on stage but unable to hear what is being said

At rise

Often the beginning of a play script describing who is onstage, what they are doing, and where they are placed.

Below

Stage direction meaning downstage.

Blocking

The movement of the actors onstage.

Closed turn

Turn made away and with the actor's back to the audience, usually considered a poor movement. The opposite, an open turn, is most often preferred.

Composition

Arrangement of people in a stage group through the use of balance and emphasis to achieve an aesthetic picture to promote mood.

Counter

As one actor moves, another actor shifts his/her position to balance the composition of a scene.

Cover

To stand in front of someone, an object, or a movement so that the audience cannot see it.

Cross above

To move upstage/behind a person or prop.

Cross below

To move downstage/in front of a person or prop.

Cue

Signal (line, piece of business) to an actor or stage technician that the next line or stage function is to occur.

Dove tail

A fast cue pickup cutting in on another character's line.

Downstage

The part of the stage closest to the audience as you face the audience.

Downstage right/left

Acting area closest to the audience and on the right/left side of the stage as you face the audience (the actor's right).

Fast change

A costume change that must be done very quickly, and is therefore done in the wings instead of in the dressing room.

Fourth wall

Imaginary wall on the front of the stage through which the audience can see in and observe the action.

French scene

Division in a scene or act of the play framed by the entrance or the exit of a major character.

Full back

Performer has his/her back to the audience.

Full front

Performer is facing the audience.



Hold

To pause for laughter or applause to die down.

Italian run through

A rapid rehearsal of lines without action. Actors are expected to be "off book" and line perfect when these rehearsals are called.

Offstage

Areas of the stage not in view of the audience.

Off book

Able o perform a scene without looking at a script; the stage manager following along in the script during rehearsal is said to be "on book".

One-quarter left

Performer turns to his/her left about halfway between full front and left profile.

One-quarter right

Performer is in a position halfway between right profile and full front.

Open

Actor is to turn front and face the audience.

Open turn

Actor is to turn toward the audience.

Overlap

To respond before an actor stops speaking; to telescope.

Profile left

Performer faces left with his/her profile (that is, the right side of the body) to the audience.

Profile right

Performer faces right with his/her profile to the audience.

Prompt book

Copy of the script in which all information, including the blocking, lighting cues, sound cues, etc., is recorded that is essential for the production of the show.

Share stage

Placing actors so all have equal focus and emphasis.

Stage left/right

The left/right side of the stage, from the actor's perspective.

Take stage

Director's request that an actor move into a more prominent position on stage; also that the actor needs to expend more energy in the scene.

Turn in

Actor is to face upstage, away from the audience.

Turn out

Actor is to face downstage, toward the audience.

X (cross)

Notation in the prompt book that an actor crosses at that time



sides down

Sample Prompt Book Page

before next week, okay? ISOBEL. I'll fix it all right...

(Back to dressing room and slams door.)

STEPHEN.Okay, Mr. Patterson, we're ready to go! Yes, I'm sure Mrs. Patterson won't be disappointed! Goodbye, sir... Okay! In five, four. three. two. (There is a pre-recorded drum roll, then Stephen announces:) Your Community Service Station, Cable Access Four, is proud to present the premiere broadcast of... The Kitchen Witches! (The jingle continues.)

Let's turn up the heat and bring this show to a boil With two ladies who mix as well as water and oil! You never can tell what they'll be cooking up next Someone could get hexed! They're sure to get vexed! You could see a trick today, you could get a treat... But chances are not only eggs and cream will be beat! Now here is the twosome who'll keep you in stitches It's Isobel and Dolly...The Kitchen Witches!

(DOLLY ENTERS, in green velvet Scarlett O'Hara "curtains" hoop skirt.)

DOLLY. Well, I declare, ain't this just the prettiest audience I've evah seen! Welcome, deah friends to our new show. Today we'll be doin' our salute to the Old South, an' cookin' up some mighty tasty vittles. like Burnin' of Atlanta Spare Ribs, Southern Fried Chicken Tara and somethin' that I like to call Rhett Butler Ham Steak! But you know — I seem to be missin' something... of course, of course! My deah friend and cooking partner! Dahlin, come on out now, the people are just dyin' to see you!

Isobel enters USL->

Production Handbook 2018 Draft



Show Run Times

Production: Written By:											 	 -
Venue:						Sta	age Ma	anageı	:		 	
Date												
Announced Curtain												
Actual Curtain												
Act 1, Scene 1												
Blackout												
Act 1, Scene 2												
Blackout												
Act 1, Scene 3												
Intermission												
Act 2, Scene 1												
Blackout												
Act 2, Scene2												
Blackout												
Act 2, Scene3												
Total Running Time									*	×		

Available on the Green Room computer as a "table" in MS Word to customize to your production.



Stage Manager Script Analysis

Production:	_ Written by:
Stage Manager:	

Script Reference	Set	Properties	Costume Changes	Sound and Light
(page and quote)	(entrances ,exits,	roperties	Costaine changes	Sound and Eight
	etc.)			

page ___ of ____



Pre-Show Checklist

Production:	Stage Manager:					

Date	Tech	Tech	Dress	Opening Night	2	3	4	5	6	7	8	9

Safety: Concerning Smoking and Substitutes

No Smoking in the Firehall

The Firehall is designated an Assembly Space and there is no smoking allowed in the premises.

If your production requires anything that will be giving off a vapour it needs to be tested prior to use:

- the fire department must be notified of that test in case the smoke detectors and alarms are activated.
- the town must also be notified of the test so that the Town does call the fire department in case the alarms are activated during the test.

If we do not follow these procedures and the alarms are activated because of the vapour the Players will be charged the cost of the run by the Fire Department.

For further information, David Storms, 905-372-4301x4341, is the Town's contact for the fire department.

The new regulation under the *Electronic Cigarettes Act, 2015*:

• Specifies that the ban on using an e-cigarette in an enclosed workplace and enclosed public place does not apply to an actor who uses an e-cigarette in a stage production.



Stage Manager's Rehearsal Report

Production:		
Stage Manager	Date:	
PROPERTIES	SET/DECOR	
COSTUMES	FITTINGS	
SOUND	LIGHTS	
SCHEDULE	THEATRE/BUILD	
REHEARSAL NOTES	MISCELLANEOUS	

ACTOR: JOB DESCRIPTION

Profile

The actor/performer is crucial to the production and prepares to present a character to fulfill the Director's production concept.

The actor begins when he/she prepares for an audition and finishes after the Strike.

Note: Northumberland Players in a Non-Equity Amateur company.

RESPONSIBILITIES

- attends auditions
- collaborates with director to prepare and present a character
- · attends all rehearsals when called
- attends photo shoots when called
- attends costume fitting when called
- attends all performances
- cleans up after the final performance

SKILLS REQUIRED

- knowledge of acting conventions
- · ability to act
- willingness to take direction
- ability to work with a team

WORKS WITH

- Director
- Stage Manager
- Costume Head
- Properties Manager
- Assistant Stage Manager



Task Timeline

The following checklists outline the specific tasks of the actor during the various stages of the production.

- Note that these tasks are not necessarily in chronological order.
- > It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.
- **Keep a calendar** to record all rehearsals, meetings, photo shoots, performances, etc.

PRE-PRODUCTION PLANNING

Done	Task	Resources in Handbook	
Prepara	Preparation		
	 read and analyze the script and note: the plot line the lifestyles and personalities of characters period and place of setting characteristics of the character with references to the script, etc. 		
	 ensure that you are familiar with the meaning and pronunciation of all language, especially when preparing a period role. (Google "xxx pronunciation" to hear the word) 		
	 attend production meetings to find out the production schedule and timelines. 		
	• talk to the director to discuss the <i>production concept*</i> (See Glossary for definitions of terminology.) and how it suggests the character should be played.		
	• sign up as a Volunteer online at www.northumberlandplayers.ca/get-involved . You will receive notifications of upcoming auditions and other events. There is no cost to be a volunteer but you may also choose to become a member of Northumberland Players. Foundations and other donors want to know how many volunteers we have.		

DURING REHEARSAL PERIOD

Learning the Role		
	attend rehearsals promptly as called on the rehearsal schedule posted on the Call Board.	
	• learn lines in order to be <i>off-book</i> by the director's deadline to facilitate blocking.	



	follow the direction of the director.	
	• keep a personal journal or character diary to explore sub-text, character motivation, ideas for interpretation, etc.	
	• keep own notes about blocking, interpretation, etc. Check with Stage Manager's <i>Prompt Book</i> to review blocking, if necessary.	
	• be attentive during rehearsals. <u>Do not use electronic devices or have conversations</u> . Following the action of play when you are not on stage helps you to understand where your role fits with the other characters.	
	• attend fittings and costume parade to assist Costume Head in organizing all costumes for the production. Be prepared to provide some items, especially for a production in modern street clothes. Discuss undergarments, jewellery, etc. that you should provide.	
	• discuss hair and make-up requirements with Hair and Make-Up Head and determine what you need to provide or to learn.	
	• once you are off book, ask for prompts, if necessary, by asking, "Line?". Be prepared to make corrections or cover after the prompting cut-off.	
	• submit itemized Expense Forms if necessary, with all receipts attached, to the Producer for reimbursement. Receipts cannot be reimbursed unless they are attached to an itemized Expense Form.	Expense Form - See Producer
VEN	JE	
	• follow health, cleanliness, safety, and security procedures as outlined by the stage manager and posted on Call Board; for example, sort and dispose of any garbage from your coffee, snacks, etc. Please, do not bring disposable water bottles. Load dishwasher if you use glasses.	
	assist the Stage Manager in setting up and striking the rehearsal set after each rehearsal so the room is ready for others to use.	

HELL WEEK - THE FINAL WEEK OF REHEARSALS

Preparation		
	practice how make-up and hair should be done for the performances	
	help Dresser develop Costume Script summarizing changes, especially fast changes backstage. Identify personal preferences for how this should be done.	



Move-In		
	find out procedures for dressing room and backstage.	
Rehear	rsals	
	attend technical rehearsals and follow instructions of Lighting Operator and Sound Operator as they set the lights and sound.	
	know the safety and emergency procedures at the venue, including the protocol for stopping the show, as outlined by the Stage Manager.	
	rehearse fast changes in the wings before the dress rehearsal. Several runthroughs will be needed to become efficient.	
	attend to the instructions of Properties Manager concerning location, use and return of personal props during performances.	
	report any safety issue to the ASM; e.g., difficulty seeing steps when coming off stage into dark.	
	let the Assistant Stage Manger know where you might need assistance; e.g., getting props on quick exit-entrance, or coming off stage in the dark.	
	wait after each rehearsal for Director's and Stage Manager's <u>notes.</u>	

THE RUN

Perfor	mances	
	arrive and check in at least an hour before the show to check your costumes and props, apply make-up, style hair, and warm up.	
	• be on time for calls.	
	 follow the direction of Stage Manager or Assistant Stage Manager concerning movement backstage, especially when there are many entrances, exits, fast changes, props, and practical effects. Actors may be called on to help another Actor. 	
	be quiet and attentive backstage. Keep chatter to a minimum. No electronic devices are to be used backstage. Note that <u>Actors are not usually prompted and are expected to be standing-by prior to an entrance.</u>	
	return costumes to the rack and report any costumes needing attention to the Dressers.	

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THE STRIKE

Closing	Closing Night	
	 assist with the clean-up of the dressing room and backstage: ensure that all your costumes are returned to the rack; make sure your props are all returned; clean up any make-up supplies; ensure that personal belongings are all removed. 	
	assist with the Strike as much as you can.	
	thank the production team for their contribution to the success of the production.	
	• if the script is rented, remove all markings and return it to the producer.	



ASSISTANT STAGE MANAGER: JOB DESCRIPTION

Profile

The Assistant Stage Manager is responsible for assisting the Stage Manager in ensuring that the production runs according to the Director's intentions. The ASM works backstage during all performances to convey cues to and from the Stage Manager and also attends some rehearsals. Assistant Stage Managers should be prepared to fill in for Stage Manager, if necessary. This is an excellent introduction to the job of Stage Manager.

The Assistant Stage Manager begins at the rehearsals and finishes after the final performance.

RESPONSIBILITIES

- maintain a prompt book recording all of the artistic and practical details;
- help to co-ordinate activities of Properties and Costume backstage;
- convey cues for the Stage Manager from backstage;
- maintain Backstage discipline with diplomacy.

SKILLS REQUIRED

- organizational skills
- · attention to detail
- patience

WORKS WITH:

- Stage Manager
- Actors
- Props
- Dressers



Task Timeline

The following checklists outline the specific tasks of the Assistant Stage Manager during the various stages of the production.

- Note that these tasks are not necessarily in chronological order.
- It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PRE-PRODUCTION PLANNING

Done	Task	Resources in Handbook
Script t	Script to Prompt Book	
	 obtain a copy of the script for yourself from the Producer. A larger, single- sided copy, a Prompt Book*, is best to allow for notes and cues. Find out if it is rented and must be cleaned up and returned. 	
Produc	Production Management	
	attend first meeting of the production team and the cast and all subsequent meetings.	

REHEARSAL PERIOD

Script to	Script to prompt Book	
	 copy the blocking and other notes from Stage Manager's Prompt Book into ASM script regularly as a back-up. Use a "2B" pencil if possible to allow for erasures and re-writes. 	
	 ASM may be asked to attend rehearsals to prompt actors and Director when necessary so that Stage Manager can focus on making notes: where were we? when actors ask "line?" (after actors are "off book"). 	
Rehears	al Stage	
	• if present, help Stage Manager to set up for each rehearsal. Sweep floor, if necessary.	
	• if present, help Stage Manager to clear set back to the wall at end of rehearsal.	
Product	Production Management	
	• if present, ASM may be asked to pass rehearsal notes to person responsible: - e.g. props needed, changes to set.	



if present, help keep track of time	• Show Run Times,
- use a stop watch to record time of scenes during rehearsals.	p.94

HELL WEEK - THE FINAL WEEK OF REHEARSALS

Script	
 attend Paper Tech to prepare the ASM prompt book. Copy cues, entrances, etc. and timing of cues beside text in the ASM prompt book to create a duplicate of the SM's Prompt Book as a back-up. clean up your script to make the cues clearly visible in dim light. 	• Prompt Book Sample p.93
Health, Safety and Security	
help dressers and props set up chairs, props table and costume storage backstage to allow safe movement of actors and others.	
help ensure that backstage area is safely lit for needs of actors, props at costume teams and that exits and sightlines are marked.	nd
 replenish supply of bottled water and tissues backstage for cast and production team throughout the run. 	
Production Management	
during build, ensure that ASM headphones are set up backstage to communicate with Stage Manager out front.	Stage Manager Box is kept in Tech Office
make note of any special requests from actors concerning stand-bys an entrance cues. Usually, ASM does not cue actors or props unless they a clearly NOT ready.	
 during tech and dress rehearsals, follow Stage Manager's cues backstage for example: Stage Manager: Scrooge Standing By for entrance? ASM does visual check then says, " Scrooge Standing-by". Stage Manager: Entrance ASM: Go! There should be NO CHAT by anyone during Stand-By. 	ge:

THE RUN

Production Management



• follow cues from Stage Manager: for example: Stage Manager: Stand-by Sound Door Slamming #2? ASM: Door Slamming #2 Standing-by. Stage Manager: Door Slamming Go!	
On Go, slam door. Keep other chat over the headphones and backstage to a minimum as it can distract people and might be heard by the audience. There should be NO CHAT by anyone during Stand-By as cues could be missed.	
• with the Stage Manager who is out front, problem solve, if necessary, when cues, lines, etc. are missed. Relay the solution backstage.	
as directed by Stage Manager, co-ordinate activities of Props, Stage Crew, and Costume.	
secure the ASM Prompt Book, headphones and light after each performance where they can be located by the Producer, if necessary.	

THE STRIKE

Production Management		
	• ensure that headphones and light are stored securely in Stage Manager Box .	
	assist with take down of set and storage of cables.	

POST PRODUCTION

Prom	Prompt Book/ Script	
	• clean up ASM Prompt Book and return to Producer if required to because it is rented.	



SET DESIGNER: JOB DESCRIPTION

Profile

The Set Designer is responsible for designing the set for the production reflecting the Director's production concept within the budget and within the limitations of the venue.

The Set Designer prepares plans for the set construction team to construct the set.

Northumberland Players has an inventory of standard flats and set pieces at the 3rd Space to work with. The Set Designer begins with meetings to discuss the Director's ideas and finishes when the set is completed on stage before opening night.

RESPONSIBILITIES

- collaborates with director to establish a set design reflecting the Director's production concept
- creates accurate scale drawings for the set construction team
- creates a maquette (1/2"=1' scale model) showing set for cast and construction crew
- creates plans for Set Dresser
- coordinates set painters, props and Set Dresser

SKILLS REQUIRED

- strong visual sense
- ability to draw plans to scale and build scale models
- knowledge of architectural and design styles
- knowledge of set construction
- attention to detail

WORKS WITH

- Director
- Producer
- Set Construction Head
- Set Dresser
- Set Painters



Task Timeline

The following checklists outline the specific tasks of the Set Designer during the various stages of the production.

- Note that these tasks are not necessarily in chronological order.
- > It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

DESIGNING THE SET

Done	Task	Resources in Handbook			
Prepara	Preparation				
	 analyze the script and note: the number and kind of spaces required overall impression, emotional response period, location, season, etc. specific references to set pieces, furnishings and props in dialogue and stage directions the lifestyles and personalities of characters set pieces/furnishings that will move set changes scene by scene (N.B. The descriptions of the set in the script are suggestions only.) 				
	 become familiar with the stage on which the set will be built at the venue: size, exits, space in wings, sight lines, etc. Obtain scale-drawn floor plans, measurements and sectional drawings of the stage area of the theatre in order to design within the space available. The stage at the Best Western is built from 4' X 8' modules to a maximum size of 16' X 32'. At Victoria Hall, the 4' X 8' modules make a maximum size of 22' X 40'. There are several possible stage configurations for the Firehall Theatre. 	• Floor Plans - Capitol Theatre p. 103 - Concert Hall, p Firehall Founders' Theatre, p. 104-5 To scale drawings for Firehall available in Green Room rack.			
	 talk to the director to discuss his/her production concept: overall style of production (realism, impressionism, minimalism, visual metaphor, cubism, naturalism, futurism, modernism, etc.) multiple sets, a unit set (e.g. Sweeney Todd), wagons? period, place, and general impression stage size (or configuration at the Firehall) important blocking needs and traffic patterns importance of entrances, levels, acting areas, etc. colour themes. 				
	 talk to the set construction lead to discuss: time available for set construction, starting date and build date. resources and skills of the set construction team 				



for Firehall productions, find out the stage configuration the director intends to use, and note the Fire Code requirement for minimum 45" space that must be kept clear of set in front of the seats at all times. Determine where to locate the Stage Manager's table and backstage space.	• Firehall Seating Configurations, pp. 117-18
 in the Firehall, ensure that exits are not blocked. The exit passage to the Stage (south) Door must be kept clear at all times. FoH or other crew representation in the passageway during a performance. 	
 attend the first production meeting to find out the production schedul the budget and timelines and attend all subsequent meetings to report progress. 	
 research the period and location of the play. Use set design books, architecture and design history books, history books, travel guides, movi from the same period, etc. Identify forms, styles, colours, distinctive architectural and decorative elements to avoid inaccurate or stereotypic clichés. There are resources in the Blair Room library. Be aware of the limits of the budget and the availability of resources. 	
Designing	
work out rough floor plans and perspective sketches or rough model indicating doors, windows, and the location of furniture for further discussion with director.	• 1/4" and 1/2" scale Floor Plans for Firehall Theatre in file in office
in the Firehall, determine where SM and Props will be located to ensure that exits are not blocked. The exit passage to the Stage (south) Door mode be kept clear at all times. FofH nor other crew may not sit in the passageway.	
 with the Set Construction Lead check the sizes and availability of standard flats, window flats, door flats, light switch flats, and other custom flats stored at the 3rd Space. It is faster, easier and less expensive to design using existing flats and standard 4' X 10' flats as modules wherever possible. But note that 4' X 8' flats are maximum height at the Firehall Founder Theatre to allow clearance After designing the set, pull out and label the flats, doors, windows a set pieces, etc., to be used. Note that flats may be used by an earlier production before they will be available for your use. 	nd
• produce a scale drawing of the set where 1/4" represents 1'. Using a per and ruler, marks walls, doors, windows, stairs, railings, all architectural details, and furniture.	encil
meet Set Painter to share ideas for painting set, especially if special finishes are required.	



 provide an initial sketch of the floor plan with dimensions to the Stage Manager to use for spiking the rehearsal floor and for blocking in the Prompt Book. 	
 list pieces required for Set Dresser. Provide pictures, drawings or photocopies for details. Be flexible within the budget. 	
 submit itemized Expense Forms, with all receipts attached, to the Producer for reimbursement. Receipts cannot be reimbursed unless they are attached to an itemized Expense Form. 	Expense Form (appendix)

DEVELOPING THE SET

Working	Plans	
	Attend a working production meeting of all team leaders to ensure that: • plans for set design, set décor, costumes are all consistent with the Director's Production Concept; • set and costume designs are reasonable and feasible within the timeline, workload and resources of the Set Construction Team and Costume House; • colour palettes are consistent and compatible; • plans fall within the budget. Added costs should be met by savings elsewhere if possible. Remind everyone to "Reduce and Re-use" wherever possible. • dates for move-in, build, fittings, painting, lighting hang, etc. are scheduled. Attend additional meetings as required to share progress among all areas of the production.	
	• After the working meeting and upon approval of director, draw final floor plans to 1/2" scale with sizes of flats marked. After discussion with the Set Construction Head, make any adjustments required to make set workable and give copies to Set Construction Head, Stage Manager, and Set Dresser.	• ½" scale cut-and- paste templates for standard flats, door flats, etc. available in binder in the office
	• discuss the requirements for the set with the Set Dresser.	
	• make a maquette, a three-dimensional model, of the final set in 1/2" scale for use by the Set Construction team, Set Dresser and Set Painters. Use 1/4" foamcore for building set and show all details of style, colour, decoration, etc. Include any set pieces. Mark flats with letter and size on the reverse. See 1/2" templates available in the office for standard flats.	(1/2" =1' template for Firehall basic seating is available in Green Room for copying)
	• help the stage manager <i>spike*</i> the set configuration on the rehearsal floor. Using masking tape (unfortunately, Spike Tape removes the finish from the Halligan Room floor!), mark major levels, entrances, exits, windows, etc. Pull appropriate rehearsal furniture pieces from storage.	

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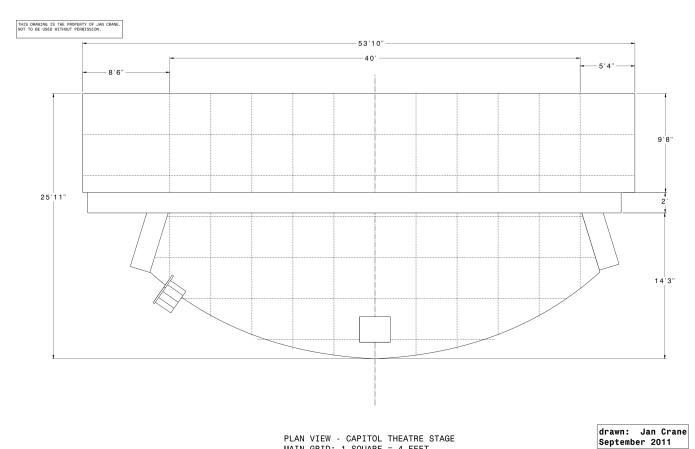


Set Construction		
	• meet with Set Construction Head as necessary to check progress on set.	
	 provide colour swatches or paint chips and discuss the painting of the set with Set Painters. 	

HELL WEEK - THE FINAL WEEK OF REHEARSALS

The Build		
	• attend the "Build" to ensure that the set is built according to the floor plan and maquette and problem solve, if necessary.	
	• attend technical rehearsals in case there are problems to be solved.	
	 make any changes to the set requested by the director and notify the set- construction head, set dresser, and/or set painters. 	

Floor Plan: Capitol Theatre, Port Hope

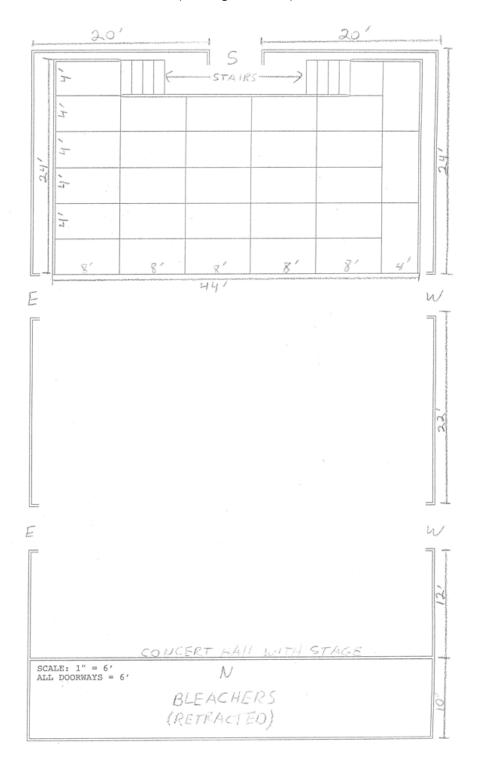


PLAN VIEW - CAPITOL THEATRE STAGE MAIN GRID: 1 SQUARE = 4 FEET



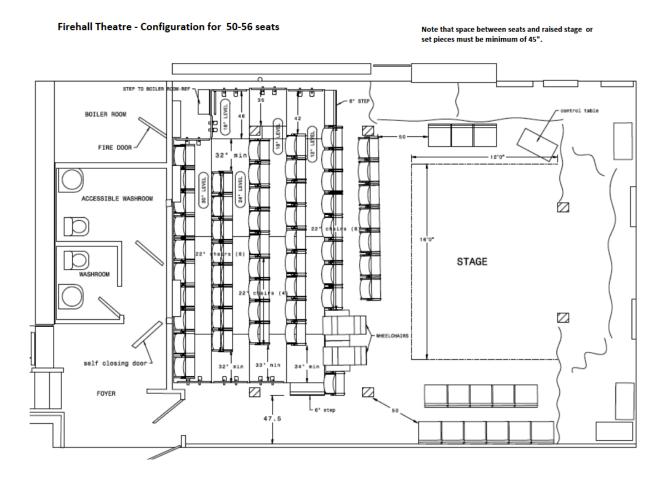
Concert Hall at Victoria Hall

(No longer to scale)





Firehall Theatre - 55 Seats

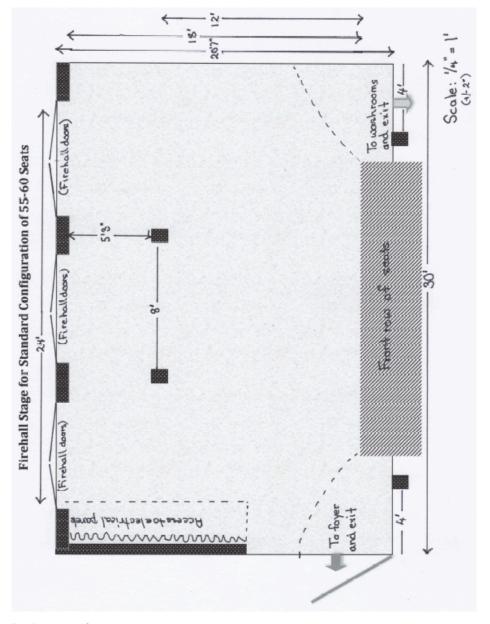




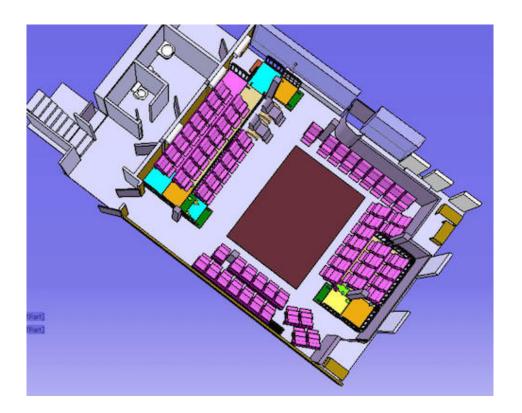
Firehall Stage Dimensions (Standard Configuration)

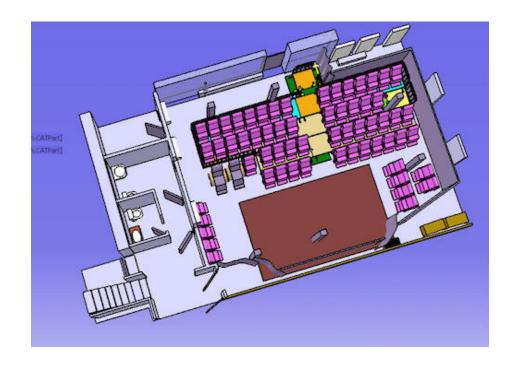
Notes:

- theatre is 30' north to south but radiators and curtains reduce useable space (will be updated when new curtains are installed 2018)
- the ceiling is 10' high, but some lights hang down below that level use 8' flats
- space between pillars is 8'2" how awkward!
- a 45" clearance is required between front of seats and a raised stage or immovable set pieces.
- the floor at the front of the stage is not visible beyond the first two rows.
- electrical panels on stage right protrude into space and must be accessible in case of a power problem during a show.
- accurate 1/4"= 1' and 1/2" = 1' drawings are available in the Green Room rack

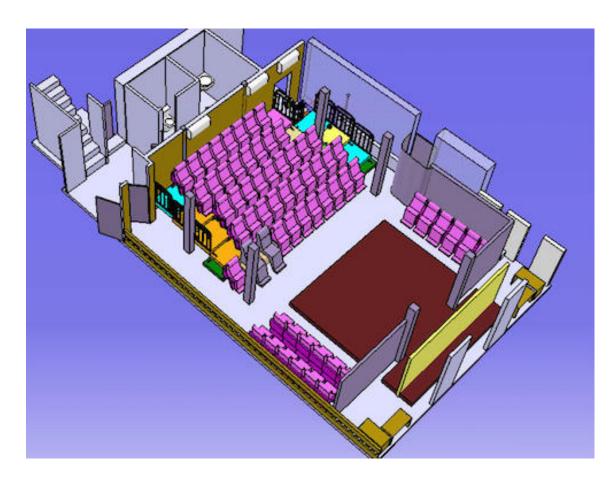


Possible Firehall Seat Configuration Samples











SET CONSTRUCTION HEAD: JOB DESCRIPTION

Profile

It is the responsibility of the Set Construction Head to see that all physical elements of the set (not props or set décor) are completed according to the set designer's specifications and built on the stage by the final week of rehearsals.

Northumberland Players has a set construction workshop, called the 3rd Space, equipped with tools, an extensive inventory of flats and set pieces, and a large, eager, and skilled construction crew. Set construction begins with early production meetings and ends when the set is built and finished on stage.

RESPONSIBILITIES

- recruits a set construction crew for the production
- supervises construction of the set according to the design provided by the set designer
- supervises the *Build* of the set on the stage
- assists with Strike and storage of the set after the completion of the production
- consults with set designer and producer on all aspects of design, budget and deadlines

SKILLS REQUIRED

- knowledge of set construction
- ability to read plans and scale models
- knowledge of shop safety
- knowledge of 3rd Space inventory and tools
- attention to detail

WORKS WITH

- Set Designer
- Producer
- Set Dresser
- Set Painters
- 3rd Space Manager

Task Timeline

The following checklists outline the specific tasks of the set construction head during the various stages of the production.

- Note that these tasks are not necessarily in chronological order.
- > It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PLANNING THE SET CONSTRUCTION

Done	Task	Resources in Handbook			
Prepar	Preparation				
	meet with the set designer to discuss the concept for the set and the feasibility.				
	 obtain satisfactory floor plan and working drawings from the Set Designer, and become familiar with their expectations. Ensure that designs fit the available space and allow for clear area in front of seats at Firehall. Suggest any changes that are required for set to be practical. 				
	attend first production meeting to find out the production schedule and timelines, and subsequent meetings to report progress.				
	 recruit the set construction crew that is needed. Determine the frequency of work parties and number of people needed to have construction finished by due date. Use the volunteer list to include new volunteers and spread the workload. 				
	allocate jobs and give detailed explanation of jobs to those in the work party. Give their names to the producer for the program.				

CONSTRUCTING THE SET

Set Cor	Set Construction			
	Attend a working production meeting of all team leaders to ensure that: - plans for set design, set décor, costumes are all consistent with the Director's Production Concept; - set designs are reasonable and feasible within the timeline, workload and resources of the Set Construction Team; - plans fall within the budget. Added costs should be met by savings elsewhere if possible. Remind everyone to "Reduce and Re-use" wherever possible. - dates for move-in, build, fittings, painting, lighting hang, etc. are scheduled. Attend additional meetings as required to share progress among all areas of the production.			



 to assist the Set Designer with construction plans, check the sizes and availability of standard flats, window flats, and door flats stored at the 3rd Space. Determine which set pieces are available and which need to be constructed. It is easier and less expensive to use standard flats wherever possible. 	• Inventory of 3rd Space
obtain the detailed maquette from the set designer	
• prepare a materials list: lumber, hardware, unique materials, paint etc. and arrange for their pick up or delivery. Support local businesses such as Rona , a 2018-2019 sponsor , if possible. We have an account at Rona.	
as pieces are completed, inform the Set Designer or Set Painters so that they can be painted, etc.	
submit the names of the set construction crew and the set builders to the producer to include on the program.	
* submit itemized Expense Forms, with all receipts attached, to the Producer for reimbursement. Receipts cannot be reimbursed unless they are attached to an itemized Expense Form.	 Production Expense Form, p. 124 Cheque Request Form p. 125

SI	Shop Safety		
	_	e 3rd Space, ensure that the construction crew uses sa methods, operation tools safely, and cleans up after ea	•
		all tools and supplies are kept in good condition and retolace. Report any real problems to the 3rd Space Mana	

The Build			
	with the producer, arrange for the removal of the set pieces from the 3rd Space to the venue.		
	• ensure that Set Builders will be available to assemble the set on the stage on <i>Move-in</i> day.		
	at the Best Western, the stage must first be assembled on the ballroom floor, levelled, and clamped underneath.		

Production Handbook 2018 Draft



 supervise and direct the building of the set on the stage in compliance with safety procedures. Crew must wear safety hats and boots when working on stage. Give a list of those Set Builders present to the Producer for the program. 	
• install black safety bumpers, safety railings, and other safety requirements around stage.	
• with Stage Manager, conduct a safety checklist of the stage and backstage.	
attend technical rehearsals in case there are problems to be solved.	
make any changes to the set requested by the Director or the Stage Manager.	

STRIKING THE SET

The St	The Strike			
	• In advance, with the Producer, Set Designer, and Stage Manager, organize the dismantling and the removal of the set to the 3rd Space.			
	at the Best Western, the stage must also be dismantled for storage.			
	at the Firehall, the stage area is to be swept clean and washed.			
	at the 3rd Space, determine what pieces will be saved and store them for future use. Dismantle and dispose of pieces that will not be stored.			
	update the inventory.	• Inventory of 3rd Space		

Production Handbook 2018 Draft

Construction Safety

(To be posted)

- 1. Wear clothing suitable for work: long pants, short or long-sleeved shirt, hard toe, hard-sole shoes. Do not wear oversized clothes as they will get caught in power equipment.
- 2. Tie back long hair.
- 3. Don't wear jewellery.
- 4. Don't operate a tool unless you have been trained and are giving it your total attention.
- 5. Keep the work space clean. This will prevent accidents.
- 6. Know where the first aid kit is kept.
- 7. When working with materials which emit dust or fumes, make sure the area is well ventilated and that you wear the appropriate mask.
- 8. Rope safety any rope that is bearing a load inspect for use wear which include signs of abrasion, cuts, gouges, worn or broken fibres, discolouration, kinks or twists.
- When spray painting remember that paint is atomized and this can be a serious health hazard. Work outside, wear a mask and dispose of spray cans properly.
- 10. Wood dust can react to static electricity and cause a potential for an explosion.
- 11. Wear hard hats when working on stage.



Production Expense Form

Prod	Production: Producer:					
Nam	Name: Date Sul			bmitted:		
	1					
ate	Vendor	Items	Production	Budget Category	Cost (- HST)	нѕт
				Subtotals		
				Subtotals	Total	
Please attach all receipts behind this form.						
Date Submitted to Treasurer:						
Date						

Producer's Signature ______



Cheque Request Form

Date		For office use
		Cheque #
Requested by		
Payable to	Name	
	Address	
	Telephone	
Production		
(if applicable)		
Details	(attach and itemize receipts)	
Date needed		
Amount		
Signature		

Please submit this form, with receipts attached <u>behind</u>, to the treasurer.



SET DRESSER: JOB DESCRIPTION

Profile

The Set Dresser is responsible for obtaining all physical objects to complete the set according to the set design and the director's *production concept*. That includes furniture, decorative objects, window treatments, rugs, etc. For Northumberland Players, the Set Dresser must be able to find, borrow, make, adapt, or otherwise scrounge the set pieces within a small budget.

The Set Dresser is sometimes called "set décor" around Northumberland Players.

The Set Dresser starts when the Set Designer has the initial concept and finishes when the set is finished on stage.

RESPONSIBILITIES

- collaborates with Set Designer to identify the set pieces required reflecting the Director's production concept
- coordinates with the Properties Manager concerning "set props" on stage that will be handled by actors
- locates and obtains the necessary set pieces (furniture, decorative items, etc.)
- arranges the set pieces on the set during the Build

SKILLS REQUIRED

- strong visual sense
- · knowledge of design styles
- initiative and creativity in finding set pieces
- attention to detail

WORKS WITH:

- Producer
- Set Designer
- Properties Manager
- Set Painters



Task Timeline

The following checklists outline the specific tasks of the Set Dresser during the various stages of the production.

Note that these tasks are not necessarily in chronological order. It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PLANNING THE SET DRESSING

Done	Task	Resources in Handbook
Prepar	ation	
	attend first production meeting, to find out the production schedule and timelines and subsequent meetings to report progress	
	• obtain a floor plan from the Set Designer. Also examine the maquette* (see Glossary for definitions of terminology).	
	create a list of all pieces required. Discuss the Director's vision of the set with the Set Designer and, if necessary, ask for pictures, drawings or photocopies for details.	
	• where set décor pieces will be handled as part of the action on stage, coordinate with the Properties Manager to ensure that the <i>set prop</i> fits the overall design and the Director's production concept	
	determine extent of job and find appropriate assistants, if necessary.	
Obtain	ing Set Pieces	
	• begin researching and investigating the availability of necessary items. If possible, <i>pull</i> from our inventory, borrow, make, or adapt pieces. Obtain pictures, drawings, color swatches, etc. and consult with the designer regarding choices.	
	• check the sizes and availability of set pieces in storage at the storage room on Campbell Street, at "the fram", and at the 3rd Space. Pull and label set pieces to be used. Note that the Players have limited space to store only a very few pieces.	Inventory of 3rd Space (Green Room bulletin board)
	• as pieces are obtained, compile a Set Décor Record to identify source of pieces and how each piece will be dealt with at the Strike. Note that items must be reurned or sold as the Players have limited storage space for furniture.	• Set Décor Record, p. 130

• prepare a cost estimate for décor items and confer with the Set Designer and Producer. If possible, <i>pull</i> from our inventory, borrow, make, or adapt pieces, and as a last resort, buy cheap. Plan how to use the limited budgeted amount most effectively.	
• in consultation with the Set Designer decide how special or unique items will be acquired, refurbished, or built.	
• assign the finding of specific items to appropriate assistant. Make them aware of all deadlines and purchasing system, rentals, insurance, damage deposits, etc.	
• list each item with its source and where it will be returned on the Set Décor Record. In special circumstances where appropriate for special <i>significant</i> contributions, inform Producer of need for acknowledgment in program.	• Set Décor Record, p. 130
• keep separate receipts of all expenses(no personal items included) because receipts are required for reimbursement.	
• submit itemized Expense Forms, with all receipts attached, to the Producer for reimbursement. Receipts cannot be reimbursed unless they are attached to an itemized Expense Form.	• Production Expense Form p. 131, Cheque Request Form, p. 132

DRESSING THE SET

Rehearsals				
	assist Set Designer in acquiring and setting up rehearsal pieces, labelling them to indicate what they represent in the final set.			
	if possible, coordinate set-dressing work with Set Construction work parties to capitalize on all available expertise.			
Move-	Move-IN			
	arrange for pick up and delivery of all items to arrive at theatre at an appropriate time.			
	after the "Build" when you have the go-ahead from the Set Construction Head, dress the set according to the plan and maquette.			
	• spike the floor to mark location of furniture if the set will be changed. In that case, instruct Stage Crew on placement.			
	be prepared to add, <i>strike</i> , change or substitute any item that is not considered suitable by the Set Designer or Director.			



	attend the full run through and subsequent dress rehearsals as required. Be present to receive notes from the Director regarding changes and unfinished items.	
During	the Run	
	 for productions with many scene changes, the Set Dresser and Assistant(s) may become running crew members and are, in this capacity, under the direction of the Stage Manager and Assistant Stage Manager. 	

THE STRIKE

The St	The Strike			
	• remove all set décor items from the stage immediately after the final curtain to leave the stage free for the <i>strike</i> .			
	arrange for pick up of all items. Arrange to move smaller items in your own vehicle.			
	• Dispose of or return all items within 1 week. If items have been purchased, try to sell them to recover some of the cost. Do not leave anything at the Firehall as there is no storage space for furniture or large props. There is some space at Campbell Street for			



Set Décor Record

Production:	Set Dresser:

Item	Source	Disposal After Strike	Done



Production Expense Form

Production: Pr		Produce	cer:			
Name: Dat		Date Su	ıbmitted:			
Date	Vendor	Items	Production	Budget Category	Cost (- HST)	нѕт
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Pleas	e attach all receipt	s <u>behind</u> this form.			L	
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riou	acci s signature _					



Cheque Request Form

Date		For office use
		Cheque #
Requested by		
Payable to	Name	
	Address	
	Telephone	
Production		
(if applicable)		
Details	(attach and itemize receipts)	
Date needed		
Amount		
Signature		

Please submit this form, with receipts attached <u>behind</u>, to the treasurer.



SET PAINTER: JOB DESCRIPTION

Profile

The Set Painters are responsible for painting all wall and floor treatments.

Set Painters work for a few days once the set construction team is finished, and also paint once the set is on the stage.

RESPONSIBILITIES

- paints the flats and other set pieces according to the Set Designer's directions
- paints the floor of the stage
- repaints Firehall to "black" after the Strike

SKILLS REQUIRED

- knowledge of painting techniques and finishes used for theatre
- attention to detail
- ability to work with others

WORKS WITH:

- Set Designer
- Set Construction Team



Task Timeline

The following checklists outline the specific tasks of the set painter during the various stages of the production.

Done	Task	Resources in Handbook
	 Set Painter Lead will assemble a team of painters after the production meeting according to the amount and complexity of painting that must be done. 	
	 obtain elevations or detailed instructions from the set designer. Also examine the maquette* (see Glossary for definitions of terminology). 	
	 determine paint and material needs and communicate the costs to the Producer. Get separate receipts for all purchases (no personal items mixed in). Submit receipts and itemized Expense Form to the Producer for reimbursement. Receipts cannot be reimbursed unless they are attached behind an itemized Expense Form. 	Expense Form from Producer
	 with the Set Construction Head, establish a painting schedule. Keep in mind drying time and rehearsal times when scheduling work. Call in painters. 	
	 cover any holes, screws, etc., with tape and paint over (Do <u>not</u> fill screw heads as they must all be removed at end of show!) 	
	 paint safety bumpers around stage and level changes black. 	
	 complete all painting and painted finishes, including finishing floor after the Build, when you have the go-ahead from the Set Construction Head. 	
	 keep all brushes, pans, sprayers, any other materials, and the paint area at 3rd Space clean. 	
	 for Firehall productions, paint floor, pillars, etc. back to black (actually "Strong Espresso") after the <i>Strike</i> if they have been changed. 	
	 label any remaining paint and dispose of anything (paint, old brushes, etc.) that can no longer be used. 	



PROPERTIES MANAGER: JOB DESCRIPTION

Profile

The Properties Manager contributes to the Director's *production concept* by obtaining all items used by actors on stage except costumes, organizing these, and ensuring that actors have what they need during rehearsals and all performances. Both properties and the Property Manager are both commonly just called "props".

Props begins early in rehearsals and finishes after the Strike when all props have been put away or returned.

RESPONSIBILITIES

- acquiring or creating all properties needed for the production;
- maintaining an inventory of props;
- establishing a props table backstage;
- communicating the procedures for props to the actors;
- returning or storing props after the production.

SKILLS REQUIRED

- initiative
- creativity
- communication skills
- · attention to detail
- ability to work with and motivate people.

WORKS WITH:

- Producer
- Director
- Stage Manager
- Set Designer
- Costume Head
- Props Assistants



Task Timeline

The following checklists outline the specific tasks of the Properties Manager during the various stages of the production.

Note that these tasks are not necessarily in chronological order. It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PRE-PRODUCTION PLANNING

Done	Task	Resources in Handbook
Prepara	ation	
	• read the script several times and develop a Props Plot. Make notes on Properties* ("props") (see Glossary for definitions of terminology) required.	Props Plot: Script Analysis, p. 140
	based on the Director's <i>production concept</i> , make a detailed description of props to be acquired, noting style, colour, size, etc.	
	attend production meetings to find out the production schedule.	
	 determine how many Props Assistants are required to manage props during rehearsals and during the <i>run</i> and arrange with the Producer to find them. Give their names to the Producer for the program. 	
Obtain	ing Properties	
	obtain pictures, drawings, color swatches, etc. and consult with the Set Designer regarding choices.	
	 with Props Assistants, investigate the availability of props: pull from inventory at Firehall, "the farm", or Campbell Street borrow from individuals (consider an eBlast to members and volunteers) borrow from charity shop (e.g., Beyond the Blue Box) adapt something make unusual items buy used or buy cheap! 	Props Inventory from Jennie Ryan: jennieryan@icloud.com 905-753-2033
	 decide how special or unique items will be made or acquired, and arrange for this to be done. Check references in the library or online for tips. 	
	• if props must be purchased, find out what the budget will allow.	
	 assign specific items to appropriate assistants. Make them aware of all deadlines and purchasing system, rentals, insurance, damage deposits, etc. 	



 maintain accurate records of all props, where each came from, and how each will be dealt with after the Strike. Submit names of significant contributors to the producer for acknowledgement in the program 	• Props Record, p. 141
 coordinate with Costume Head to decide which costumes will be handled as props (e.g., a coat that the actor removes from a closet on stage and then puts on). 	
• get separate receipts for all expenses (no personal items mixed in). Submit itemized Expense Forms, with all receipts attached, to the Producer for reimbursement. Receipts cannot be reimbursed unless they are attached to an itemized Expense Form which separates cost from HST.	• Production Expense Form, p.143 Cheque Request Form p. 144

DURING REHEARSAL PERIOD

Rehearsals	
attend the rehearsals when asked to by the Stage Manager.	
provide rehearsal props that can be used during early blocking.	ng rehearsals.
 store props between rehearsals on shelf unit assigned to the or cover props table. Do not leave props out and do not touch another production. 	•
assist Stage Manager in setting up rehearsal props table with props. After blocking, props table should be located at entranc the props are required. Sometimes tables might be needed on	e/exit where
 when props are complete, prepare the props table cover with make the map by marking and labelling spaces where each pro- placed for quick access by actors always place props in their assigned places on the map to make check that props are complete. 	pp will be
 remember that Actors are responsible for taking carried prop props table and for returning them to the table if they carry the unless there is a quick change. 	
 determine whether you will Set and Strike props at scene character a Props Script to be used during the performances. Ask Props Cues if required mid-scene; e.g., a character runs off stag change to get something and runs back on. 	ASM for
• for productions with many props, assign responsibilities to 2 props assistants. Ask the Producer for Props Assistants if neces	



	as soon as possible provide actual props as needed for rehearsals.	
Move-	In	
	develop a performance shift schedule to ensure there are enough props assistants for each performance.	
	arrange for pick-up and delivery of all props to arrive at theatre at an appropriate time. It is better to use your own vehicle and not Stevenson's.	
	• attend the "Build" to ensure that the properties table(s) is set up exactly as planned. Transfer "map" to the table and place props on the map. Post Props Script on the wall. Ensure sufficient work light is available.	

HELL WEEK - THE FINAL WEEK OF REHEARSALS

Technical rehearsals	
rehearse efficient scene changes according to Props Script: o plan routes and finalize co-ordinated roles of each Props Assistant o prep baskets or trays for setting props in advance o work rapidly but safely o stay out of the way of actors during entrances and exits o share wings with Dressers o stick to same procedure for all performances to ensure no prop is missed.	• Properties Script, p. 142
attend the full run-through and subsequent dress rehearsals as required. Be prepared to change any item that is not considered suitable by the set designer or director.	
with the assistant stage manager, establish safe and efficient procedures for getting props to Actors who exit to get something and re-enter the stage.	
update the Props Script as required.	

THE RUN

Perfor	mances	
	arrive at least an hour before curtain time, to check the props table and assist Actors in checking their props.	
	set props on stage for opening scene according to the Props Script. (This is often done after final curtain to prepare for next performance.)	



	between scenes, set and strike props according to the props script. (This may be done with Set Dressers).	
	ensure that actors have picked up carried props as required for entrances by prompting, if necessary.	
	ensure that Actors return props to the props table.	
	check props table before leaving each night and ensure that props are secure.	
ТНЕ	STRIKE	
	immediately after the final curtain, remove all props from the table and pack for removal. Transport them in your own vehicle, if possible.	
	arrange for return, disposal or storage of all items within 1 week.	
	update the Props Inventory with new items obtained for this show	Props Inventory with Jennie Ryan.



Props Plot: Script Analysis

Production:	Properties Manager:	
-------------	---------------------	--

Script	Properties	Set/Discovered*	Personal/Carried*	Possible source
Reference	Properties	(where?)		Pull/borrow/make/buy used?

^{*} Set or Discovered props are items of set décor which actors handle on stage. They are set on stage by props assistants during scene changes.

^{*} Personal or Carried props are carried on by actors. They are kept on the prop table.



Props Record

Production:	Properties Manager:	
Floudction.	Froperties ividiager.	

Properties	Source	Disposal After Strike	Done



Properties Script

Production:			
Properties Manager:	Page:	of	

Act and Scene	Props: Set Where?	Props: Strike from Where?	Personal: Who and Cue?



Production Expense Form

Prod	uction:		Produce	er:		
Name: Date Submitted: _						
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Date	Vendor	Items	Production	Budget Category	Cost (- HST)	нѕт
				Subtotals		
					Total	
Pleas	e attach all receipt	s <u>behind</u> this form.				
Date	Submitted to Trea	asurer:		-		

Producer's Signature _____



Cheque Request Form

Date		For office use
		Cheque #
Requested by		
Payable to	Name	
	Address	
	Telephone	
Production		
(if applicable)		
Details	(attach and itemize receipts)	
Date needed		
Amount		
Signature		

Please submit with receipts attached behind to the Producer.



Costume Head: Job Description

Profile

The Costume Head is responsible for creating the look of each character according to the Director's *production concept* and within the budget by selecting clothes and accessories the actor will wear in performance. At Northumberland Players, the Costume Head usually serves as "wardrobe mistress/master" and hands over to dressers for the run.

The complexity of the job of Costume Head depends on the production:

- the number of characters,
- the number of costume changes, and
- whether it requires period costumes.

Depending on the complexity of the production, the Costume Head may have the assistance of Costume Assistants, Seamstresses, and Dressers.

Northumberland Players has a very extensive costume collection at Northumberland Players Costume House, 450 Campbell Street, Unit 4.

If costumes must be original designs requiring pattern-making and sewing, there are volunteers with the specialized skills who can be called on the do this.

The Costume Head begins work at the initial production meeting and finishes after the final curtain when all costumes are dispersed or returned to storage.

RESPONSIBILITIES

- collaborates with Director to design costumes reflecting the Director's production concept
- creates illustrations of costumes as required
- creates plans for obtaining or creating costumes and accessories
- develops plans for costume changes with Dressers

SKILLS REQUIRED

- strong visual sense
- knowledge of costume styles and how costume is used to develop characterization
- knowledge of costume fitting, alteration and construction
- sewing skills or someone else who has the skills
- attention to detail
- ability to work with a team and delegate tasks

WORKS WITH:

- Director
- Actors
- Costume House Volunteers
- Dressers
- Hair and Make-Up Head



Task Timeline

The following checklists outline the specific tasks of the Costume Head during the various stages of the production.

Note that these tasks are not necessarily in chronological order. It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PRE-PRODUCTION PLANNING

Done	Task Resources in Handbook						
Prepara	tion						
	 analyze the script and note: the lifestyles and personalities of characters period and place of setting any references to costume in dialogue costume changes scene by scene 						
	attend first production meeting, to find out the production schedule and timel meetings.	ines, and subsequent					
	 talk to the Director to discuss his/her production concept: overall style of production period, place, and general impression style, mood and basic concepts of costumes 						
	 with the Producer, assemble a costume team according to the needs of the production: Costume Assistants Seamstresses Dressers. Give their names to the producer for the program. 						
Designir	ng						
	plan how many costumes will be required for each character, and develop a Costume Plot* (see Glossary for definitions).	Costume Plot - Female, p.152 Costume Plot - Male, p. 153					
	 prepare sketches or locate images of the designs for costumes. Add colour swatches, sample fabrics, details of fit, etc., if costumes must be made. 						
	discuss colours and styles with the Set Designer so costumes work well with into, the set.	, and do not disappear					
	• identify the accessories that will be required to complete costumes.						

DURING REHEARSAL PERIOD

Obtaining Costumes							
Attend a working production meeting of all team leaders to ensure that: • plans for set design, set décor, costumes are all consistent with the Director's P • costume designs are reasonable and feasible within the timeline, workload and Costume House; • colour palettes are consistent and compatible; • plans fall within the budget. Added costs should be met by savings elsewhere if everyone to "Reduce and Re-use" wherever possible. • dates for move-in, build, fittings, painting, lighting hang, etc. are scheduled. Attend additional meetings as required to share progress among all areas of the page of the progress and the progress are consistent and compatible.	resources of the possible. Remind						
take the necessary measurements of all actors. Measurements are much more useful than sizes, especially for women. Attend an early rehearsal to do this. Discuss costume requirements with each Actor.	• Costume Plots, p. 152-3						
provide rehearsal costumes for special needs (e.g., full skirts, practical pockets, etc.). These are usually available in our costume collection. costumes@northumberlandplayers.ca	Northumberland Players Costume House 450 Campbell Street, Unit 4, Cobourg 905-372-5856						
co-ordinate with the Property Manager concerning costumes that are also propaccessories that are discovered or carried and handled onstage by actors.	• co-ordinate with the Property Manager concerning costumes that are also <i>props</i> ; i.e., clothes or accessories that are <i>discovered</i> or <i>carried</i> and handled onstage by actors.						
 make an appointment with the Costume House volunteers to see what costumes are available. They also have accessories, jewellery, fabrics and notions. Book a time or sign out costumes for fitting. Adjust plans to reflect what is available: costumes@northumberlandplayers.ca 	Costume House						
develop a plan for obtaining each costume item and accessory: find at The Costume House - there are over 10,000 costumes! borrow from actor's own wardrobe or other person (costume must be left with Costume Head for duration of rehearsals and performances); make the costume; buy at thrift shop; buy new if the budget allows. 	Northumberland Players Costume House 450 Campbell Street, Unit 4, Cobourg 905-372-5856						
with Costume House volunteers plan how costumes will be altered or constructed and find seamstresses if necessary.	• Costume Alteration/ Construction Plan, p. 154						
plan how costumes will be purchased and who will do this. Ensure that all receipts are kept and that no non-show items are purchased on the same receipt.							



	as costumes are obtained, record them on the Costume Record to facilitate the return of costumes after the show.	• Costume Record, p. 156
	Book a time or sign out costumes for fitting. Adjust plans to reflect what is available: costumes@northumberlandplayers.ca	
	as costumes and accessories are obtained, complete Character/Scene Costume Details. Print hang tags on heavy paper and label hangers for dressing room rack, and backstage racks, if necessary.	 Character/Scene Costume Details, p. 157 Costume Hang Tags, p. 158
	• get separate receipts for all purchase (no personal items mixed in). Submit itemized Expense Forms, with all receipts attached, to the Producer for reimbursement. Receipts cannot be reimbursed without an itemized Expense Form.	 Production Expense Form, p.159 Cheque Request Form, p. 160
Costur	me Construction	
	with permission of Costume House, make alterations to costumes that allow for fast changes:; e.g., velcro behind buttons.	
	arrange for a Seamstress to do the alterations and/or construction of costumes. Provide the patterns, fabrics and notions.	• Costume Alteration/ Construction Plan, p. 154
	hold a costume parade during rehearsals. Assess the suitability of each costume. the costumes as requested by the Director or the Actors.	Make any changes to
	add details to Costume Record to keep track of costumes and accessories.	• Costume Record, p. 156

HELL WEEK - THE FINAL WEEK OF REHEARSALS

Preparation						
	 organize costumes and accessories for costume changes: obtain costume rack sort everything for each costume change for all Actors use plastic bags for accessories hang costumes on hangers with hang tags sort by scene or by Actor but be consistent. 	 Character/Scene Costume Details, p. 157 Costume Hang Tag, p. 158 				
	talk to Dressers to explain procedures and to develop a shift schedule backstage for all performances.	so there are enough Dressers				



• with Dressers and Actors, develop Costume Script summarizing changes especially for fast changes backstage. Actors will have personal preferences for how this should be done. For efficiency, assign Dressers to Actors.

Move-In

- transport costumes to the theatre and set up dressing room:
 - rack for clothes
 - o iron and ironing board
 - o spot removal
 - lint roller
 - Static Guard
 - o sewing kit
 - o fusible hem tape
 - safety pins

tape.

- post **Costume Scripts** prominently in dressing room (and backstage, if necessary) because Actors can forget which costume to put on when rushed. Printing one Actor at a time and enlarging these can be useful, especially if there are many fast changes.
- Costume Script, p. 155
- if there are fast changes, with Stage Manager, set up changing areas with chairs and hanging places for each Actor in the wings. A second clothes rack might be useful. Ask for screws to be placed in flats, if necessary, to hold hangers. Ensure that there is enough light.
- establish procedures with Actors for getting costumes for changes and returning costumes to the rack both in the dressing room and backstage.

Rehearsals

- attend technical rehearsals in case there are problems to be solved.
- rehearse fast changes in the wings before the dress rehearsal. Ensure that Stage Manager is aware of the fast changes required. Several run-throughs will be needed to become efficient. Encourage Dressers to make notes.
- ensure that costumes are set out and stored correctly.
- tape sole of shoes with black hockey tape if shoes make too much noise on the stage.
- depending on how much assistance they are providing, dressers may be given others tasks backstage by the ASM.



THE RUN

Perfor	Performances					
	Costume Head or designated Dresser should arrive an hour before the show to check the costumes and assist actors with dressing.					
	ensure that costumes are located correctly in dressing room or backstage as needed for each change.					
	ensure that Dressers are available for emergency repairs or clean-up.					
	• pick up costumes and hang them up after each change. Press if necessary. Make sure they are hung up according to the hang tags.					
	arrange for washable costumes to be laundered and pressed between performances or at least between weekends, and spot clean others - the Actors will appreciate this! Spraying with diluted cheap vodka will remove perspiration stains and odour after each performance, but will not clean costumes.					

THE STRIKE

After I	Final performance	
	 collect and sort all costumes and transport costumes and supplies from the theatre. It is best to do this in your own vehicle. Ensure that everything is sorted out, put away and/or returned within 2 weeks. 	• Costume Record, p. 156
	launder clothes or take them for dry-cleaning. If dry cleaning, specify no pressing for vintage garments.	Baker Cleaners 12 Elgin St E, Cobourg 905-372-1255
	 dispose of all costumes: return clean borrowed clothes to their owners resell purchased clothes (sometimes actors want to buy them) return all other costumes and accessories to the Costume House 	• Costume Record, p. 156
	 keep all receipts. Submit itemized Production Expense Forms, with all receipts attached, to the Producer for reimbursement. <u>Receipts cannot be</u> <u>reimbursed without an itemized Expense Form.</u> 	• Production Expense Form, p. 159 • Cheque Request Form, p. 1160



Costume Script Analysis

Production:	Written by:		
Costume Head:	_	Page	_ of

Script Reference (page and quote)	Character	Character	Character	Character	Character	Character



Costume Plot - Female

Production:					Written by:			
Costume He	ead:					Page:	of	
Actor:					Cha	aracter:		
Height: Bust: Wa			Waist:	Hip	:	Skirt Length:		
Dress Size:		Pant	Size:	Sweater:	Oth	ner:		
Allergies:					Pie	rced Ears: Y	N	
Requests /	Fitting N	Notes:						
Costume #	Act/So	ene		Descript	ion		Notes	



Costume Plot - Male

Production:					Written by:			
Costume He	ead:					Page:	of	
Actor:				Char	acter:			
Height:		Ches	t:	Waist:	Shirt	Size:	Jacket:	
Pant Size:		Insea	am:	Shoe Size:	Othe	er:		
Allergies:					Piero	ced Ears: Y	N	
Requests /	Fitting N	lotes:						
Costume #	Act/Sc	ene		Descript	tion		Notes	
	Ī						1	



Costume Alteration/Construction Plan

Production:	Written By:
Costume Head:	Page: of

Character	Item	1st Fitting Notes	Sew	Final Fitting	Complete



Costume Script

Production:							
Costume Head: _				_ Page o	of		
Scene	Character						
Action/Setting							
Scene							
Change							
Action/Setting							
Carra							
Scene							
Change							
Action/Setting							
Scene							
Change							
Action/Setting							

- 1. Identify costume for each actor for each scene.
- 2. Note when costume change is required between scenes, where change will be done (in wings or dressing room), and whether a dresser is required
- 3. Highlight any "fast changes". Discuss these with the stage manager. Record time required for 'fast changes".



Costume Record

Production:	Costume Head:	

Costume Item	Source	Disposal After Strike	Done

page __ of ___



Character/Scene Costume Details

Production:		Ву:					
Costume Head:	_ Dre	sser:				Page _	of
Character:		Act:		Scene:			
Garments:	·						
Accessories:		Foot	wear				
Undergarments, Hosiery		Hat,	Coat				
Ondergaments, mostery		1101,	Coat				
Other (e.g., wig)							
				_			
Change Dressing Room	OR		Fast Ch	nange Bad	:kstage:		
Notes for Dresser							

Complete the details and copy to a Costume Hang Tag. Attach Hang Tag to the coat hanger

Costume Hang Tags

northumi	Derland players	0		
· P northanic	zeriano piayers	northum	perland players	
Char	acter	Char	acter	
Act	Scene	Act	Scene	
Dressing Room C	OR Backstage	Dressing Room O	R Backstage	
northumb	perland players	northumb	erland players	
•	perland players	northumb Char		
•		•		
•		•		
Char	acter	Char	acter	
Char	acter Scene	Act	acter	



Production Expense Form

		110	duction Expense i c	/I I I I		
Produ	ıction:		Produce	er:		
Name	2:		Date Su	bmitted:		
ate	Vendor	Items	Production	Budget Category	Cost (- HST)	нѕт
				Subtotals		
					Total	
Please	attach all rece	ipts <u>behind</u> this form.				
Date	Submitted to	Treasurer:		_		

Producer's Signature _____



Cheque Request Form

Date		For office use
		Cheque #
Requested by		
Payable to	Name	
	Address	
	Telephone	
Production		
(if applicable)		
Details	(attach and itemize receipts)	
Date needed		
Amount		
Signature		

Please submit this form, with receipts attached <u>behind</u>, to the treasurer.



HAIR AND MAKE-UP HEAD: JOB DESCRIPTION

Profile

The Hair and Make-up Head works with the Costume Head to design the styling of make-up and hair to complete the final look of characters following the Director's production concept and within the budget. For more complicated productions, separate Hair and Make-up Heads may work together with Hair and Make-up Assistants, especially if there are *fast changes*. Period shows are challenging but in a small production, Actors might manage their own hair and make-up.

The time commitment for Hair and Make-up varies.

RESPONSIBILITIES

- collaborates with Director and Costume Head on hair and make-up design
- · creates sketches and/or plans for make-up and hair styling
- obtains and maintains supplies and accessories
- · coordinates make-up and hairstyling for performances

SKILLS REQUIRED

- strong visual sense
- understanding of effect of colour, light and shadow on the face
- knowledge of the history of make-up and hair styles
- experience with special effects make-up, wigs, and beards
- ability to work with a team and delegate tasks

WORKS WITH:

- Director
- Costume Head



Task Timeline

The following checklists outline the specific tasks of the Make-up and Hair Head during the various stages of the production.

Note that these tasks are not necessarily in chronological order. It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PRE-PRODUCTION PLANNING

Done	Task	Resources in Handbook
Prepar	ation	
	analyze the script and note the descriptions of the characters and any specific details about their appearance.	
	confer with the Director and the Costume Head to ascertain the style of the production and the ideas about the appearance of the characters.	
	 research specific colours, styles, and accessories appropriate to the time and place that the director has decided for the production. 	
	attend production meetings to find out the production schedule and timelines.	
	ascertain the complexity of the hair and make-up task and acquire Assistants as required. Give the names to the Producer for the program.	

DURING REHEARSAL PERIOD

Design	ing	
	attend appropriate rehearsals to get general impression of the characters and the action of the play.	
	analyze the colouring, hair length and texture, etc., of the Actors, and find out their skill and comfort level for applying stage make-up and styling their own hair.	
	develop work charts for make-up and hair style suited to each actor and the requirements of the character	Make-up Work Chart, p. 165
	discuss with the Lighting Designer any special effects that might affect the lighting design and/or make-up	
	create a supply list. Check what is already available in the make-up box and what actors will provide themselves and determine as soon as possible	



supplies and accessories required. Ask Actors to provide their own basic make-up kit if they prefer not to share these products.	
• beg, borrow or buy the special make-up, wigs, etc., and accessories needed. Don't forget to stock up on tissues, cotton swabs, cotton balls, etc.	
• submit itemized Expense Forms, with all receipts attached, to the Producer for reimbursement. Receipts cannot be reimbursed without an itemized Expense Form which separates cost and HST.	Expense Form from Producer

HELL WEEK - THE FINAL WEEK OF REHEARSALS

Move-	In	
	set up the make-up area in the dressing room if you will be applying the make-up. Ensure that there are sufficient mirrors and lights.	
	develop a schedule, assigning Assistants to Actors and ensuring that enough people are available each night.	
	• if there are fast changes, with Stage Manager, set up areas with chairs and supplies for each Actor in the wings.	
	• if necessary, establish procedures with Actors for changing make-up and/or hair both in the dressing room and backstage.	
Rehea	rsals	
	at the tech run-through with actors, the specifics of all lighting are checked. This is a good time to check that make-up works well from the audience and make any adjustments to the work charts.	Make-up Work Chart, p. 165
	for dress rehearsal, apply make-up and style hair as planned. Check time required. Be prepared to make any changes required by the director or to be more efficient.	

THE RUN

Performances		
	arrive at the theatre one hour before each performance or earlier for more complicated productions to assist in make-up application and hair styling.	
	• check supplies to see that all appears to be in order. Restock if necessary.	



• clean up after every performance and be sure that everything is kept in a
safe place from night to night.

THE STRIKE

Clean-up		
	remove all supplies, equipment, etc. from backstage and from the dressing room. Notify the Producer if the make-up box needs restocking.	
	all supplies must be returned to proper storage areas within 1 week. Restock basic make-up and other supplies.	



Make-Up Work Chart

Production		_ Make-Up Head	
Character		Actor	
WRITE IN BRAND AND	COLOR OR X IF NOT APPI	LICABLE	
BASE/S:	HIGHLIGHT:	SHADOW:	ROUGE:
EYESHADOW:	EYELINER:	MASCARA:	EYEBROW PENCIL:
LIPSTICK:	LIP LINER:	POWDER:	OTHER:
HAIR:		SPECIAL EFFECTS:	, , , , , , , , , , , , , , , , , , , ,



LIGHTING DESIGNER/OPERATOR: JOB DESCRIPTION

Profile

The Lighting Designer creates the lighting design and executes the lighting design. The Lighting Designer may also actually run the lights for the performances or hand over to a Lighting Operator. The following outlines the combined duties of the Lighting Designer/Operator.

The lighting designer hangs the lights before the technical rehearsals and the lighting operator attends all technical rehearsals starting a week before opening and all performances, and removes and stores all lighting equipment after the strike.

RESPONSIBILITIES

- collaborates with Director to design lighting reflecting the Director's production concept
- creates a lighting plot
- · co-ordinates rental of any additional equipment
- hangs, focuses, and sets levels of lights
- creates cue sheets
- follows lighting cues as called by Stage Manager

SKILLS REQUIRED

- strong visual sense
- understanding of interaction of colour, light, and shadow on stage
- · knowledge of lighting equipment
- · attention to detail
- ability to work with a team and delegate tasks

WORKS WITH:

- Director
- Set Designer
- Stage Manager



Task Timeline

The following checklists outline the specific tasks of the Lighting Designer during the various stages of the production.

Note that these tasks are not necessarily in chronological order. It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PRE-PRODUCTION PLANNING

Done	Task	Resources in Handbook			
Prepai	Preparation				
	analyze the script and note the lighting requirements.	None available. If you have forms, please send to info@northumberlandplayers.com Subject line: Production Handbook.			
	 confer with the director and the set designer to ascertain the style of the production, dramatic importance of areas, color, intensity and apparent source of light and shadows. 				
	obtain the floor plan and the cross section of the stage at the venue showing the hanging positions.				
	attend first production meeting, to find out the production schedule and timelines, and subsequent meetings.				
	• assess the complexity of the lighting task and whether Assistants or Lighting Operator are required. If necessary discuss with the Producer any need for more people and ensure their names are provided to the Producer for the program.				

DURING REHEARSAL PERIOD

Designing		
	obtain a floor plan and cross section view from the Set Designer and examine the <i>maquette*</i> .	
	prepare a working lighting plot and instrument schedule based on the design discussion with the Director.	
	 based on this working plot experiment where necessary to check out angles, effects, etc. Get an okay from Set Designer and Director where appropriate. 	



attend appropriate rehearsals to get general impression of action as it relates to lights.	
• from instrument schedule ascertain number of lighting instrument types, lamp wattages, gels, circuits and dimmer assignments, gobos, hanging positions, cables, etc., which will be required.	
 determine as soon as possible any additional equipment and/or supplies, which need to be repaired, borrowed, or rented, if necessary. Discuss any expenses with the Producer. 	
confer as early as possible with Set Designer, Props, Set Dresser and Costume Head regarding coordination of colors and textures.	
with the director, prepare a Lighting Operators script with rough cues, sequences and levels recorded in pencil.	
 submit itemized Expense Forms, with all receipts attached, to the Producer for reimbursement. Receipts cannot be reimbursed without an itemized Expense Form separating the cost from HST. 	• Expense Form

HELL WEEK - THE FINAL WEEK OF REHEARSALS

Prepar	ation	
	begin as soon as possible to hang equipment. Coordinate the timing of this work with Set Construction Head, concerning building and painting, and Producer, concerning rehearsals, to avoid lights going on and off, using ladders, etc., with people walking around on stage.	
Move-	In	
	as soon as the set is in place, install backstage work lights for cast	
	 usually the execution of a lighting design follows these four steps: Hang instruments, plug into a circuit, patch into hot line and rough focus. Unplug. BE AWARE OF DIMMER LOAD LIMITS. Sort out circuit assignment and plug instruments into correct circuits.	
	• install walkway cable lights, practical plugs or lights (floor lamps etc.) on set.	



Rehea	rsals	
	begin to integrate lights into rehearsals. Arrange a time when you can have the theatre to yourself to focus and fine tune without interruption.	
	 number all lighting cues and note for permanent record on a cue sheet and note any changes on instrument schedule sheet. Record all cues and levels in the event someone else has to run the board. 	
	• prior to first tech rehearsal all lights should be working properly – barring minor adjustments. This is particularly important when the lighting plot is complicated. At this time levels can be set and ready for the full technical rehearsal involving all the other technical people.	
	• attend Paper Tech* with Director, Stage Manager, and Sound Designer/Operator for the process of setting cues. This information should be penciled in the Lighting Operator's script and/or cue sheet. Assist the Stage Manager in transferring all light cues to the prompt book.	
	• at the tech run through with Actors, check and note as final the specifics of all lighting cues, sequences and levels. Subsequent rehearsals are for refining the moving from one cue to the next – changes should be kept to a minimum. Be on hand for notes from the Director each night during tech rehearsals. Help the Stage Manager update cues in the Prompt Book.	

THE RUN

Perfori	Performances		
	arrive at the theatre one hour before each performance.		
	At Firehall, take control of the house lights and execute any house light presets. At other venues, follow procedures outlined by House Manager.		
	turn on board and let the power packs warm for five minutes. Turn all lights on at fifteen percent to twenty percent for ten minutes to warm up the bulbs.		
	 visually check instruments, extensions, etc. to see that all appears to be in order. Make any corrections. 		
	turn on the light board at least 30 minutes prior to the opening of the House and scan light cues for any potential problems.		
	run through your cues. At thirty minutes to curtain pre-set should be on, and house lights should be up full.		



 when given warning cue by the Stage Manager that the house is to open, go to first cue. Check that the house lights are at right level, set warming lights at right level, ensure that all work lights are off and any backstage lights are on. 	
be on head set as instructed by Stage Manager, standing by to begin show. Talk quietly into headset, only as necessary - no chatter. Adjust volume control.	
• operate lights throughout the show on prompts from the Stage Manager: Stage Manager: "Lights number 3 stand by" Lighting Operater: "Number 3 standing by" Stage Manager: Number 3 Go" Operate lighting cue. The Stage Manager prompts are the fail-safe that enable the Lighting Operator to focus on the lights, not the timing. When the lighting cue is tied to action on stage (e.g an actor operates a light switch) the prompt will be "Number 4 - Stand by for visual" for you watch the actor also, if possible.	
be attentive to the Stage Manager in case it is necessary to adjust cues; e.g., if Actors skip lines.	
replace any burnt out lamps in lighting instruments during a production.	
turn off the light board after each rehearsal and performance. Cover the light board at end of use.	
the script, cue sheets. and instrument schedule are indispensable items. Be sure that these items are kept in a safe place from night to night where the Producer or Stage Manager could locate them.	

THE STRIKE

Removal and Storage of Lights		
	• the Lighting Designer/Operator(s) should be on hand for the strike.	
	remove all instruments when the space is safely clear of other crews.	
	all equipment, instruments, gels, barn doors, cables, etc. must be returned to proper storage areas. Make any necessary repairs	
	report any equipment in need of major repair, etc. to producer.	



SOUND DESIGNER/OPERATOR: JOB DESCRIPTION

Profile

The Sound Designer plans and provides the sound (including music and sound effects) for the production reflecting the Director's production concept.

The Sound Designer may also operate the sound during the performances or hand over to a Sound Operator. This job description combines both roles.

RESPONSIBILITIES

- collaborates with Director to design a soundscape reflecting the Director's production concept
- creates a sound plot
- co-ordinates rental of equipment
- · sets up sound system including microphones
- creates cue sheets
- follows sound cues as called by stage manager

SKILLS REQUIRED

- understanding of the role of sound in theatre
- · knowledge of sound equipment
- · ability to record and compile sound
- · attention to detail
- · ability to work with a team and delegate tasks

WORKS WITH:

- Director
- Stage Manager



Task Timeline

The following checklists outline the specific tasks of the Sound Designer during the various stages of the production.

Note that these tasks are not necessarily in chronological order. It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PRE-PRODUCTION PLANNING

Done	Task	Resources in Handbook
Prepar	ation	
	analyze the script and note the sound requirements.	
 confer with the director regarding theme and mood to be conveyed by sound at introduction and throughout the play. Ascertain specific requirements with respect to sound effects, apparent sources of sound be conveyed from the stage, and 'practical' sources of sound. 		
	 attend production meetings to find out the production schedule and timelines. 	
	 assess the complexity of the sound and discuss with the producer if a Sound Operator is required. Ensure that the names are provided for the program. 	

DURING REHEARSAL PERIOD

Design	Designing the Sound						
	attend appropriate rehearsals to get general impression of action as it relates to sound.						
	provide sound effects as early on in the rehearsal schedule as practical						
	prepare a working sound plot based on the design discussion with the Director.	• Sound Plot, p. 176					
	fask the Producer andor the Artistic Director if pre-recorded sound and sound effects are provided for the show.						
	find and record sound effects, music, etc. without violating copyright. The Artistic Director can advise you about our performance rights contract.						
	determine as soon as possible equipment and/or supplies, which need to be repaired, borrowed, or rented.						



meet with director as soon as practical and allow him/her to hear your selections for theme, introduction and special requirements.	
• prepare Sound Plot with cues , sound sources, levels, etc.	• Sound Plot, p. 176
integrate sound into rehearsals as soon as possible.	
 submit itemized Expense Forms, with all receipts attached, to the Producer for reimbursement. Receipts cannot be reimbursed without an itemized Expense Form separating the cost from HST. 	• Expense Form

HELL WEEK - THE FINAL WEEK OF REHEARSALS

Move-	In	
	• install and connect any practical sources or effects and ensure the director and actors know how to work them. (Note: practicals may include radios, phones, doorbells, etc.) Where possible audio should source directly from internal speaker but their actual 'working' is controlled by you, on cue, never the actor.	
	• set up speakers, microphones, and sound equipment.	
	• assist Stage Manager with setting up the head sets and cables, if necessary.	
	• set up the Assisted Listening System, if it is available.	TBA
Rehear	rsals	
	Sound Operator, if different from Sound Designer, should now be attending all rehearsals and taking over.	
	• attend <i>Paper Tech*</i> rehearsal with the Director, Stage Manager, and Lighting Operating for the process of setting cues. This information should be penciled in the Sound Operator's script and/or cue sheet. Assist the Stage Manager in transferring all light cues to the prompt book.	• Sound Plot, p. 176
	• at tech rehearsal with Actors, the specifics of all sound cues will be checked and noted as final – changes should be kept to a minimum. Be on hand for notes from the Director each night during tech rehearsals.	



THE RUN

Performances	
arrive at the theatre one hour before each performance to check sound system. (Arrive 2 hours before, with patrons, for dinner theatre).	
• set initial cues and levels.	
begin pre-show music/sound 30 minutes before curtain.	
be on headset as instructed by stage manager, standing by for curtain. Talk quietly into headset, only as necessary - no chatter. Adjust volume control.	
 operate sound throughout the show on prompts from the Stage Manager: Stage Manager: "Sound number 3 stand by" Lighting Operater: "Number 3 standing by" Stage Manager: Number 3 Go" Operate sound cue. The Stage Manager prompts are the fail-safe that enable the Sound Operator to focus on the sound board, not the timing. When the sound cue is tied to action on stage (e.g an actor operates a radio switch) the prompt will be "Number 4 - Stand by for visual" for you watch the actor also, if possible. 	
be attentive to the Stage Manager in case it is necessary to adjust cues; e.g., if Actors skip lines.	
turn off the equipment and cover after each rehearsal and performance to protect it. At the Best Western, cables must be disconnected and tucked away so divider doors can be closed from Sunday night until Friday.	
the script, sound plot and cue sheets are indispensable items. Be sure that these items are kept in a safe place from night to night where the Producer or the Stage Manager could locate them.	



THE STRIKE

The St	The Strike Night					
	• immediately after final curtain, disconnect speakers, microphones, sound equipment, and cables. Thoroughly disconnect any practical or special items that you were responsible for.					
	pack all equipment, cables, etc., in crates for transport for proper storage at the Firehall or in the Best Western lock-up.					

POST PRODUCTION

Removal and Storage of Sound Equipment						
	• report any equipment in need of major repair, etc. to Producer.					
	 return any rented or borrowed equipment, in the appropriate good condition. In the event of damage consult with the Producer 					
	 remove and label recordings used in this production and give to the Producer. 					



Sound Plot*

Production:		Written by:	 		
Sound Designer:			R = right	RR = rear right	
Operator:	Total Pages:		L = left M = MIX	RL = rear left	

SQ #	Description	Cue	0	Source	> 4	Level	Level	Notes



POSTER DESIGNER: JOB DESCRIPTION

Profile

The Poster Designer is responsible for the design and layout of the poster reflecting the Director's production concept and the marketing plan.

Currently all posters for Nortumberland Players are designed by Greg Curtis, graphic artist, who also supervises the printing of media.

RESPONSIBILITIES

- designs the poster using artwork provided
- follows contractual requirements and branding specifications
- ensures that all information is complete and accurate
- adapts poster for cover of program, website, and social media

SKILLS REQUIRED

- strong visual sense
- knowledge of and ability to use design software
- · attention to detail

WORKS WITH

- Producer
- Program designer



Task Timeline

The following checklists outline the specific tasks of the Poster Designer during the various stages of the production.

Note that these tasks are not necessarily in chronological order. It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

DESIGNING THE POSTER

Done	Task	Resources in Handbook						
Prepar	Preparation							
	obtain the current Northumberland Players specifications for the poster. These may be changed from year to year to reflect the marketing theme.	Visual Advertising Specifications for All Productions, p.36						
	obtain the precise specifications for performance rights information as outlined in the contract or the script.							
	with the Producer and Director discuss the design theme that will be used to promote the production.							
	• determine whether an original photograph or original artwork should be used as the starting point for the design. Do not use or "adapt" downloaded or other copyrighted images without purchasing it legally. All original artwork should be signed.							
	• if required, discuss with the photographer the type and specifications for the photograph. Arrange for the photograph to be taken.							
	• attend the first production meeting to find out the production concept and the production schedule.							
Design	ing							
	obtain original artwork or create the original artwork. Ensure that artwork is signed.							
	design the poster using the artwork or photograph, and include all required text.	Visual Advertising Specifications for All Productions, p.36						
	 design a banner for the website, dimensions 920 pixels by 430 pixels, as soon as artwork and text are available and concept is decided. Notify the Producer who will contact the Webmaster and the Facebook co-ordinator. 	Visual Advertising Specifications for All Productions, p.36						



 deliver a proof of the poster to the Producer for editing and approval. It is a good idea to have a few people not connected with the production look at the design to check that it clearly communicates about the production. 	
make any changes and improvements and deliver the completed poster to the Producer for printing.	
 adapt the poster for use on the cover of the program: adjust format to fit (height 7.61" by width 4.65"). Black borders at side of a skinny poster do not print well at all and use a lot of ink. remove ticket contact information reduce the size of the dates of the performances. Forward the adapted file to the Program Designer. 	Visual Advertising Specifications for All Productions, p.36
notify the Program Designer what fonts have been used in the poster in order to use them for the headings in the program.	



PROGRAM DESIGNER: JOB DESCRIPTION

Profile

The Program Designer is responsible for the design, layout, and printing of the program reflecting the Director's production concept and within the budget.

The Program Designer starts about a month before opening night and finishes when sufficient programs are printed for the run, usually in the last week of rehearsals.

RESPONSIBILITIES

- designs the program using the template provided each year
- ensures that all information is complete and accurate
- prints the programs at the Firehall

SKILLS REQUIRED

- ability to use a template in Microsoft Word
- knowledge of program format
- · attention to detail

WORKS WITH:

- Producer
- Poster designer



Task Timeline

The following checklists outline the specific tasks of the Program Designer during the various stages of the production.

- Note that these tasks are not necessarily in chronological order.
- > It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

DESIGNING THE PROGRAM

Done	Task	Resources in Handbook		
Prepara	Preparation			
	obtain the current template for the program. The standard template may be changed from year to year to reflect the marketing theme.	Program Template (past program for current season)		
	obtain the artwork for the cover adapted from the poster for the production from the Poster Designer. Ensure that royalty information is complete and correct as required by the contract.			
	 find out what fonts have been used in the poster in order to use them for the headings in the program if possible. 			
	ask producer to gather information required for the program as outlined on "Information Required for the Program".	 Information Required for the Program p.183 Sample Bios p. 184 		
	 edit cast bios to 80 words and to improve spelling, grammar, and consistent style. 			
	obtain headshots of cast members from Producer, if bios will be included.	headshot archives are available inthe office		
	produce simple ads for upcoming productions if ads have not been provided by the Producers.			
	• scan business cards for advertising if any have been provided. It may be necessary to scale them to fit 1/4 page.			
Designing				
	• work out draft layout of the program using the template currently being used for consistency. Use Calibri for text unless there is a period "style". Use same font as poster title for headings, if possible.			

Note that minimum text size is 10 pt. using the guidelines for conforming to Accessibility for Ontarians with Disabilities Act, 2005 (AODA)	
• print a draft copy. Have producer proofread the draft program for accuracy of content. The producer could also edit for spelling, grammar, inconsistencies in font, etc.	
have another person proofread the program for spelling, grammar, inconsistencies in font, etc.	
if possible, have cast and crew proofread their own names and information on move-in day. They should initial correct entries or make changes.	
add names of Set Builders after the Build on Move-In Day. From the sign-up form provided by the producer.	
make any changes to the program. Save on a USB flash drive as a pdf file to retain the fonts and graphics. The file will be too big to email.	

PRODUCING THE PROGRAM

Printing		
	• ask the Producer for the number of programs to print For example, dinner theatre usually starts with 500 copies the first weekend.	
	print the programs at least 24 hours before the opening performance each week. Ensure that there will be 24lb. paper available for your use.	
	arrange access to the Firehall. The producer has a key.	
	• print the programs as folded and stapled booklets following the instructions using the computer and the printer/photocopier in the Green Room. Do NOT photocopy as the quality is inferior. Use 24lb. paper so finished programs are clean with no bleed through. Margins should be the same on all sides.	• Instructions for Printing Programs, p. 185
Progra	m Distribution	
	deliver the programs to the venue or to the producer. Programs are distributed by the front of house at each venue.	



Information Required for the Program

- ✓ director's notes about 3/4 page in length for inside front cover
- √ names of characters and cast members in order of appearance
- ✓ setting
- ✓ length of intermission
- ✓ short cast biographies, written in third person and less than 80 words (see samples)
- √ names of production volunteers:
 - o producer
 - o director
 - o musical director, if any
 - o choreographer, if any
 - o stage manager
 - o assistant stage manager
 - logistics manager (for musicals)
 - o treasurer (for large shows)
 - o set designer
 - o set construction head
 - set construction crew
 - o set dressers, with head first
 - o set painters, with head first
 - properties, with manager first
 - costume, with head first
 - dressers
 - o lighting designer
 - o sound designer
 - lighting operator
 - sound operator
 - show photographer
 - o poster designer
 - o program designer
 - child attendant (if there are child actors)
 - o set builders (provided on day of build)
 - o heavy lifters
 - o front of house
- ✓ acknowledgements (for significant contributions)
- √ logos for season and production sponsors
- √ advertisements for upcoming productions for centre-fold
- ✓ any announcements; e.g., 50/50 notice, AGM, miscellaneous message
- √ Members page
- ✓ Who Are Northumberland Players page



Sample Bios for program

Guidelines:

- Write in the third person as if someone else is writing about you.
- Include your theatre experience: plays and roles. Be selective mention more interesting ones.
- Let your personality show!
- Be brief minimum 60 to maximum 80 words!
- Submit the bio to your Producer as <u>unformatted text</u>. This can be done in the body of an email. The producer will forward bios to the Program Designer who will edit the bio, cutting if necessary, and adding bold and italics.

Sample Bios

Christine is feasting on the fun of working on this veritable smorgasbord of laughs with such a talented cast and crew. She is happy to be back at Best Western for dinner theatre, having also had the pleasure of performing here in The Trouble with Richard and Don't Dress for Dinner. When not 'playing', Christine is busy being a mom and a high school teacher -- both of which she loves!(67 words)

Since his return to Cobourg in 2008, Christopher has appeared as Davey/Charlie in Bedtime Stories, Captain Hook in Peter Pan, Ernst in Cabaret, Willie in The Trouble with Richard, the Judge in Sweeney Todd and Inspector Closely in the Last Resort, all with the Northumberland Players. Preferring to play villains over heroes and fools over wise men, Christopher is delighted to be joining this wonderful cast as the hapless Bernard. (73 words)



Instructions for Printing Program

Programs are printed from a pdf file on 24lb. paper using the computer and the Xerox printer at the Firehall. They are automatically stapled and folded ready for use.

Access to Firehall: The Producer has a key to the Firehall exterior door. Access to the office computer can be obtained by any Board member.

Paper: Load 24lb. heavier weight, more expensive, paper in Tray 6. Additional paper, in pink wrapper, is in the cupboard in the office. Remove any extra paper and store in the plastic box when you are finished.

Paper supplies: There is usually enough paper on hand prior to each production for printing of programs. Paper required: # of programs X number of sheets = Total sheets of paper.

Bring a PDF File: Pdf files on a USB drive are preferable because the high-resolution file is too large for email. Use pdf format rather than Word.doc to retains all the fonts, graphics, and formatting. However, you can print a Word file if everything in the program is okya when you open it.

Printing from USB insert USB in computer. Printing directly to the printer is not available for booklets.

Printing from Computer: The default settings for program printing are on the inner office computer. (The settings used are as listed below.)

Contact for problems: Office manager.

Go to Menu> Print Command Select Print Actual Size

Click on Printer Properties: <u>Default Type - Production Program</u>:

These are the setting included in the default:

(Choose: 2 sided print – Flip on short edge

Choose **Booklet Formation**(> **Pre-imposed by app**)

Booklet Finishing – **Booklet, Fold and Staple**

Booklet Layout: **None**Select Tray>Custom>Tray 6

Job Status: Normal

Paper: **Letter size** (8 1/2 x 11), **White** *Output Destination: Automatic*)

Type in the number of copies required and press PRINT. Allow 1 hour per 3-400 programs.

Programs will pile up in box at end of run - the machine will stop if there is a backlog.

Bundle programs for each performance.

Please Save your program: file >My Documents>Programs

Show Photographer

Profile

The Show Photographer is responsible for recording the production and ensuring that images are available for marketing and archival purposes. The Show Photographer works with the Producer to ensure that the visual record of the final production reflects the Director's production concept.

RESPONSIBILITIES

- keeping a visual record of the production;
- taking photographs of cast, crew, and set at rehearsals and work sessions;
- taking headshot photographs of the cast and the crew leads:
- selecting photographs for Facebook, eBlast, website, and other media;
- creating archives reflecting the production concept.

SKILLS REQUIRED

- photography
- · ability to work with digital files
- · attention to detail
- time management

WORKS WITH

- Producer
- Webmaster
- eBlast editor
- Facebook coordinator

Show Photographers will be in contact with the **Producer** who will report on the production to the Marketing Director who reports to the board.



Task Timeline

The following checklists outline the specific tasks of the Show Photographer during the various stages of the production.

Note that these tasks are not necessarily in chronological order. It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PRE-PRODUCTION PLANNING

Done	Task	Resources in Handbook
Pre-Re	hearsal Planning	
	talk to the Producer and the Director to determine the design theme that will be used to promote the production.	
	attend first production meeting to meet all team members.	
	develop a plan for taking the photographs required and co-ordinate dates with Director and other leads (e.g. set construction head, costume designer)	Photo Checklist, p.189

REHEARSAL PERIOD

Рно	TOGRAPHY	
	attend an early rehearsal to take photographs, including all actors, director and stage manager in action, for early promotions.	
	take headshots of all actors and of leads on the production team. Provide these to the producer and the program designer.	
	• take photographs of the production team at work sessions (e.g., costumers, set construction team, props makers) to add to the files of volunteer activity. Send these to the Director of Membership, Volunteers and Communication, Facebook co-ordinator, and to the Webmaster.	
	attend set build and/or move-in day to record the progress of the set and the volunteers at work.	
	• attend a full-dress rehearsal to photograph the entire show and all sets. Think a few 100s not 1000s.	Photo Checklist, p. 189
	• take a photo of the show from the audience, half way back with backs of heads and beyond the set visible to present the audience experience in that venue.	



attend regular production meetings to ensure that all team members are aware of the progress of the production.

THE STRIKE

Sorting and Archiving Photographs		
	• sort all photos and prepare a Gallery including about 25-40 photos of set, entire cast, action throughout the show, close-ups of actors, and costumes and special props – anything that should be remembered. Ensure that photos are labelled with show initials. Send gallery to the webmaster.	Webmaster: maureendholloway@gmail.com
	burn <u>all photos</u> to a CD . Label the CD and take it to the Firehall for the archives.	



Photo Checklist for Show Photographer

The Show Photographer should ensure that everything that should be remembered about the production is recorded in photograph and send them to those who need them.

Photos Required	Photo Taken	Photos Submitted To:
Photo for poster, if required		
Rehearsal photos – candid shots		
Production meeting - candid shots		
*Head Shots – cast		
*Head Shots – leads (director, producer, stage manager, set construction head, costume designer, etc.)		
Work Session Shots (set construction at 3rd Space, set painting, prop making,		
Costumes* and Costume Fittings, if required (e.g., period costumes, special effects)		
*Set Photos, all scenes, including set changes if interesting		
*Series of photos at dress rehearsal spanning entire show, some showing entire set with action, and some more close up of costumes, make-up, special effects, - catch all important moments		
*A photo from half way back in the audience showing audience perspective in that venue on the stage and the action		

^{*} all shows



FRONT OF HOUSE (FIREHALL)

Profile

The Front of House person at the Firehall is responsible for taking tickets at the door, ensuring safety for the audience, and co-ordinating the sale of refreshments if there is an intermission.

Front of House recruits people a few weeks before the opening and finishes after the last performance.

RESPONSIBILITIES

- recruits a team to work at each performance
- manages tickets and ticket sales at the door
- ensures the safety of the audience during the performance
- manages the sale of simple refreshments in the Blaire Room.

SKILLS REQUIRED

- ability communicate tactfully with the public
- handles money responsibly
- · attention to detail

WORKS WITH:

- Producer
- Stage Manager



Task Timeline

The following checklists outline the specific tasks of Front of House during the various stages of the production.

Note that these tasks are not necessarily in chronological order. It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PLANNING THE FRONT OF HOUSE TEAM

Done	Task	Resources in Handbook
Prepai	ration	
	recruit enough volunteers to have two people available for each performance. Discuss with the producer whether the producer or director want to do Front of House. Establish and post the schedule for the entire run of the production.	
	 ensure that the list of patrons and any remaining tickets are brought from the Victoria Hall Box Office prior to close on Friday before the performance. Clarify how many tickets are available for sale at the door for each performance. * Note that some people might arrive with e-tickets online after the list is delivered 	
	ensure that all F. of H .volunteers have read and are familiar with the detailed Front of House Procedures.	• Front of House Procedures, pp. 194.
	obtain the Ticket Cash Box from the office or the producer.	
	know the location of the working lights switch and the flashlight in the theatre.	
	• clarify with the Stage Manager the specific protocol for closing the door prior to the start of the show, for admitting late arrivals, and for stopping the show in case of emergency. These will vary according the location of the stage manager and sound/lights operator for each show.	
	ensure that sufficient refreshments are available for each intermission at the producer's discretion.	

DURING PERFORMANCES

Perforr	mances	
	arrive an hour before the show. One person will set up the "box office" table by the theatre door, not at the foot of the stairs, with Tickets Cash Box, patron list and any available tickets. Place the sandwich board sign outside on the sidewalk with Tickets Available or SOLD OUT.	

before the show, the second person on the team will set up the refreshments for sale in the Blair Room. Empty the dishwasher if necessary. The coffee pot must be filled before the show begins as there cannot be running water during a performance.	
• as patrons arrive, one person will take tickets at the door and one person will sell tickets using Tickets Cash Box. Cross off patrons as they arrive so that you can determine if there are any late arrivals. Notify patrons of the washroom location and about intermission, if there is one.	
• if patrons with disabilities arrive, ask "How may I help you?" It may be necessary to remove seats to accommodate wheelchairs, store rollators at the side, or bring refreshments to them at intermission.	
• one person notify the Stage Manager that the house is full, close the doors, take a seat and remain seated inside the theatre with the flashlight in case of emergency. Do not assist with doors in performance unless you have been specifically asked to do something. That is part of the play.	
• the second person will wait for late arrivals, if any, according to the plan before taking a seat. Do NOT walk around on the second floor, run water or flush toilets during the performance as the audience is right below!	
* sell refreshments during the intermission using the Refreshments Cash Box stored in the refrigerator.	

AFTER PERFORMANCES

• count the money in Ticket Cash Box and <u>seal in an envelope with Tally</u> . Give the cash box with the envelope and the marked patron list to the Producer.	• Front of House (Firehall)Tally, p. 193
Lock Refreshments Cash Box in the refrigerator. There is no need to tally the money. Ensure that refrigerator is locked.	
ensure that the dishwasher is loaded and turned on after the performance is finished and that all food is put away.	
• if Front of House has purchased special refreshments, obtain specific receipts that do not include other items. Submit a completed Expense Form with HST listed separately and all receipts attached to the producer for reimbursement. Expenses will not be reimbursed without a completed Expense Form.	* Production Expense Form, p. 196



Front of House (Firehall) Tally

Production	Performance Date and Time
Front of House Per	son
1. Collect the t	icket stubs as patrons enter. Cross off name on list using name on stub. (we must keep these for the audit)
2. Sell \$25 "tic	kets" (no actual tickets), if any. Tally and record the number of tickets sold.
	ash from ticket sales in the Ticket Cash Box after each performance. Remove eturn it to the Ticket Cash Box for the next performance.
Do NOT includ	e cash from refreshment sales.
	Record the tally:
	\$20.00 =
	\$10.00 =
	\$5.00 =
	\$2.00=
	\$1.00=
	\$0.25 =
	\$0.10 =
	\$0.05 =
	Total cash
	Signature

Place this completed and signed Tally in an envelope with the cash, ticket list, and ticket stubs. Seal the envelope and hand it with the cash box to the Producer or designate to lock away.



Front of House Procedures

Overview

- Front of House personnel, (including traffic/safety control and refreshment sales) will be required for the Firehall and Victoria Hall and will be recruited by the Producer of each individual production as required.
- Front of House Volunteers must be trained in safety and disability awareness.
- The Capitol Theatre has its own volunteers for Front of House.

Front of House (FoH) Procedures

Requirements of the Front of House Coordinator

- The Front of House (FoH) Coordinator will recruit volunteers through the membership contact list to create a list of people who want to help. It is the goal to give the members and active/long term volunteers of the Northumberland Players (NP) the opportunity to enjoy the perks of volunteering for Front of House.
- The volunteers need to know what is required of them. (e.g. they may be required to sell refreshments as well as hand out programs and guide patrons to their seats.) The Coordinator (or designate) is responsible for training the volunteers. They may elicit the help of the Stage Manager to ensure proper procedures are being upheld at the particular venue.
- For Firehall productions: the FoH Coordinator, or designate, will take the responsibility of going to the Victoria Hall box office, the current venue for ticket sales, to collect tickets that were not picked up by purchasers and any remaining blank tickets to be sold at the door ½ hour before performance. This should be done on each production day prior to 4:00 pm and weekend show tickets must be picked up before 4:00 pm on the Friday preceding each weekend.

Requirements for Front of House Volunteers at the Firehall

- At least two volunteers will be present at the theatre entrance to accept, distribute or sell tickets, hand out programs, and direct the patrons to their seats and to the washrooms. <u>DO NOT BLOCK FIRE ROUTE</u> FROM STAIRS TO DOORS with a table.
- The FoH volunteers must know where the quickest and safest exits from the theatre are located and how to disperse patrons in case of an emergency. (e.g. one half of the house exit via one set of doors and the other half exit via another set of doors meeting on the south side of the Market Building.)
- The FoH volunteer should ensure that there is a sign on the stage door directing patrons to the entrance on Second Street.
- The FoH volunteers must also know where the nearest telephone, washrooms, refreshments and First Aid kits are located.
- If a person with a physical disability requiring a wheelchair arrives, the FoH volunteer should <u>remove a brown chair</u> from a front row to make room for the wheelchair. Store the chair under the stairs in the entrance so it cannot be used.
- Ask persons with disabilities "How may I help you?" Note that one washroom is accessible.
- When house is full FoH will lock the outside doors and post "Show in Progress" signs outside.
- The FoH volunteers will advise the Stage Manager when all patrons are in the house at the beginning of the show and after intermission and take their reserved seats, one on each side close to the exits. FoH do not "man the doors" during the show UNLESS specifically asked to.
- During the play, FoH volunteers will remain in their reserved seats, with flashlights, in the theatre to act as traffic / safety personnel in case of an emergency.



- During intermission the volunteers will open doors and guide patrons to washrooms and refreshment areas and be available to sell refreshments from the bar near the kitchen area.
- After intermission the volunteers will guide returning patrons back to their seats, close the door when all patrons are seated, notify the Stage Manager, and take their seats.
- Traffic control may be managed with rope barriers, signs, and traffic cones, posted prior to performances.

Requirements for Front of House Volunteers at Victoria Hall (Under direction of Victoria Hall)

- At least four are required.
- Two volunteers will be present at each of the theatre entrances to accept tickets, hand out programs and guide the patrons to their seats.
- The FoH volunteer must know where the nearest telephone and First Aid kit are located.
- The volunteers must know where the washrooms and refreshments are located.
- If a person with a physical disability requiring a wheelchair arrives, remove seats on an aisle only to accommodate the wheelchair. Remove the chairs from the Hall to the cloakroom area.
- The FoH volunteer will advise the Producer or the Stage Manager when all patrons are in the house at the beginning of the show and after intermission and take their seats.
- When the play begins the volunteers must keep themselves available with flashlights in case there is an emergency.
- These volunteers will remain in the theatre during the show to act as traffic / safety personnel.
- The FoH volunteers must know where the quickest and safest exits from the theatre are located and how to disperse patrons in case of an emergency. (e.g. one half of the house exit via one set of doors and the other half exit via another set of doors.)
- During intermission the volunteers will open doors and guide patrons to washrooms and refreshment areas.
- After intermission the volunteers will guide returning patrons back to their seats, close the door when all patrons are seated, and take their seats.

Refreshment Sales at Firehall

Requirements for Supplying Refreshments at the Firehall

- Currently the FoH Coordinator is responsible for ensuring there is a good supply of pop, water, and juice available for sale on the second floor Blair Room.
- There is a separate Refreshments Cash Box stored in the fridge.
- It is advisable to have some food refreshments as well. (e.g. chips, cookies, chocolate bars)
- If a liquor licence has been obtained for the Firehall Theatre, someone with Smart Serve training will be required to serve the alcohol. The alcohol must be locked up after every performance.
- Should there be a disabled patron who is unable to get to the second floor, an usher may offer to go up and get some refreshment for the patron.



Production Expense Form

Produ	uction:		Producer:			
Name: Date Submitted:						
Date	Vendor	Items	Production	Budget Category	Cost (- HST)	нѕт
			I	Subtotals	\$-	\$-
				_	Total	\$-
Date	Submitted to Trea	asurer:		_		

Producer's Signature _____



GLOSSARY

Above

That area of the stage farthest away from the audience. A written stage direction might call for an actor to "cross above table." Also called upstage.

Abstract stage

One in which the bare minimum of setting is used such as free-standing doors, free-hung windows, limited furnishings; stylistic rather than realistic.

Act change

A change of setting, props, lights, and/or costumes between acts

Act curtain

The front of main curtain on a proscenium stage directly behind the grand drapery.

Acting area

A small area of the stage that has its own set of lights. Lighting designers often divide the stage into acting areas in order to create balanced lighting.

Alarms and excursions

A stage direction meaning the sounds and actions of battle: trumpets, drums, and skirmishes on stage.

Amber

The yellow-red light filter varying from light straw to dark flame.

Apron

Forestage stage area in front of the main curtain.

Architectural set

A permanent structure that can be altered to suggest different locations by adding scenic pieces, draperies, and properties

Arena stage/theatre-in-the-round

Theatre space where the audience sits on all four sides of the auditorium and watches the action in an area set in the middle of the room

Aside

Unspoken thoughts of a character delivered directly to the audience with the other characters on stage but unable to hear what is being said

Atmosphere

The mood of the play conveyed through stage business, lights, props, costumes, makeup, sound.

At rise

Often the beginning of a play script describing who is onstage, what they are doing, and where they are placed.

Backdrop

Large sheet of painted canvas or muslin that hangs at the back of a set

Backing

Flats placed behind doors, windows, hallways, etc., to hide the space beyond .

Backlighting

The process of illuminating the subject from the back.

Backstage

Stage area beyond the acting area, including the dressing rooms

Beam

Horizontal lighting position over the audience.

Below

Stage direction meaning downstage.

Black out

A fast darkening of the stage

Blocking

The movement of the actors onstage.

Boom

A vertical lighting position, either backstage or in the auditorium.

Booth

Area in which the stage manager, light and sound operators sit, usually in rear of the theatre.

Border

A drapery or short rope hanging across the stage above the acting area to mask the fly loft and overhead lights.

Border light

Series of lights hung parallel to the proscenium arch and masked by the borders projected from above onto the stage.

Bounce

Stray light beams that bounce off shiny surfaces and go where they don't belong.

Brace cleat

Flat metal piece screwed to the back of a flat used to attach a stage brace for triangulation which assists in holding the flat in an upright position.

Brace jack

Triangular piece of wood hinged to the bottom of scenery which can be screwed or weighted to the stage floor.

Breakaway

Costume or prop that is specially constructed to come apart easily onstage and to be assemble quickly for the next performance.

Build

The assembly of the set on the stage on Move-In Day. This is done by volunteer *Set Builders*.



Bump buttons

Buttons on a lighting control board that "bump" the lights up to full when pressed.

Bump cue

A lighting cue (usually at the end of musical number) that quickly pushes the level of light to a brighter level.

Bump up

Stage lights come up immediately.

Call

Announcement to performers or crews that they are needed for a rehearsal or performance;

Warning to performers to get ready for an entrance.

Callboard

Place backstage in a theatre where company rules, announcements, notes, and messages are posted.

Calling a show

The process of calling out the lighting, sound, and scenechange cues during a performance; usually done by the stage manager over a headset.

Centre line

An imaginary line down the center of the stage, from upstage to downstage.

Closed turn

Turn made away and with the actor's back to the audience, usually considered a poor movement. The opposite, an open turn, is most often preferred.

Composition

Arrangement of people in a stage group through the use of balance and emphasis to achieve an aesthetic picture to promote mood.

Control board

Also called the dimmer board; the panel that controls the lighting instruments.

Costume fitting

The meeting where costume personnel measure actors and test-fit their costumes.

Costume parade

An event held in the theatre where each actor walks onstage wearing his or her costumes, one at a time. Designed to show the costumes to the director and determine if there are any problems.

Costume plot

List of the cast in a show indicating what costumes they will wear in each scene.

Counter

As one actor moves, another actor shifts his/her position to balance the composition of a scene.

Cover

To stand in front of someone, an object, or a movement so that the audience cannot see it.

Crepe hair

Artificial braided hair used for beards and moustaches coming in different colours

Cross

Movement of an actor from one position on the stage to another. Marked as "X" in the blocking notation in the prompt book.

Cross above

To move upstage/behind a person or prop.

Cross below

To move downstage/in front of a person or prop.

Cross-fade

The lights go down in one area of the stage while they come up in another area.

Cross-fader

The lever on a lighting control board that simultaneously fades all of the channels from one cue to the next.

Crossover

A passageway that leads from one side of the stage to the other, out of view of the audience.

Cross section

Side view of the set.

Cue

Signal (line, piece of business) to an actor or stage technician that the next line or stage function is to occur.

Cue sheet

Chart indicating when lights, scenery, props, and sounds need to be changed.

Cyclorama (Cyc)

White or blue tautly stretched canvas drop or plaster dome across the back wall of the stage which when lit simulates the sky.

Dead-hung

Scenery or lighting that is hanging in the air and not designed to be moved during the performance, as opposed to "flying" scenery or lighting that is designed to be moved up and down.

Dead spot

Improperly lit stage area. Place in the auditorium from which it is particularly difficult to hear the actors.

Deck

The stage floor, or a temporary floor that has been built on top of the permanent floor.

Designer's elevation

Drawing of the flats from audience view; front view of each individual piece of scenery used by the shop crew to determine the height and architectural detail of each scenic unit.



Diffusion filters

A specialized form of filter that spreads out the light coming from a lighting instrument. Used to get rid of hard shadows

Dim

To decrease the intensity of lights by using a rheostat or dimmer.

Dimmer

An electronic device that reduces the amount of power that a lighting instrument receives, thereby reducing the light that it is putting out.

Dimmer per circuit

A wiring scheme where every circuit in the theatre has it own dimmer, thereby eliminating the patch panel.

Dimmer board operator

Lighting Operator, the person who operates the lighting control board during rehearsals and performances.

Director

In modern theatre, the major interpretive figure, the person whose job it is to bring to life the playwright's script. The director's primary objective is to provide artistic meaning to the theatre experience by developing the *production concept*.

Dove tail

A fast cue pickup cutting in on another character's line.

Downstage

The part of the stage closest to the audience as you face the audience.

Downstage right/left

Acting area closest to the audience and on the right/left side of the stage as you face the audience (the actor's right).

Dresser

The person who assists actors with their costumes before, during, and after a performance

Dressing room

A space for performers to hang costumes, put on makeup, and otherwise prepare for their show.

Dress rehearsal

Final rehearsal in which all visual elements of production, including costumes, are used, striving to duplicate an actual performance. Dress rehearsals should run uninterrupted. Two or more dress rehearsals may be called.

Dress the stage

Placement of actors and stage decorations to create pleasing and balanced effect to the viewer.

Escape stair

Any staircase out of the audience's view that is used to help actors get off the set.

Extreme sightline

The seat in the auditorium that, by the nature of its location, has the best view of back stage; used to determine masking requirements.

Fade out/dim out

A slower darkening of the stage.

Fade up/fade in

Stage lights come up gradually.

Fast change

A costume change that must be done very quickly, and is therefore done in the wings instead of in the dressing room, usually with the assistance of a *dresser*.

Fill light

Used to reduce the contrast of a scene and provide some illumination for the areas of the image that are in shadow.

Flat

Frame constructed of 1-by-3 boards, covered with thin board, painted, and used most often for walls of a in a stage setting.

Floor plan

Line drawing of a stage set as seen from above showing the placement on the stage floor of the scenic elements, usually drawn to scale.

Focusing

The process of pointing the lighting instruments where the director wants them.

Follow spot

Large lighting instrument mounted with special equipment so that an operator can direct the beam in narrow wide flood focus in any direction and thereby accompany an actor in his/her various movements over the stage.

Fourth wall

Imaginary wall on the front of the stage through which the audience can see in and observe the action.

Freeloaders

A group of eager and strong younger volunteers for Northumberland Players who show up for *Move-In Day* and the *Strike* to do the heavy lifting.

French scene

Division in a scene or act of the play framed by the entrance or the exit of a major character.

Front-of-house (FOH)

Anything in the audience; commonly used to describe staff such as ushers; also lighting positions.

Front light

Any light that is coming from downstage of an actor.

Full back

Performer has his/her back to the audience.

Full front

Performer is facing the audience.



Gels

Colour medium made of dyed animal material. It is used to change the color in any stage lighting instrument.

Give stage

Director's request that an actor take a weak position so another actor can have focus.

Go

The universal way to tell someone (e.g., lighting operator, actor) to do their thing when *calling the show*.

Grand drape

The main curtain.

Green room

Traditional name of the room in which actors gather to wait for entrances, located on the south side of the second floor at the Firehall.

Hand props

Any item carried and handled by an actor in a play.

Hang the show

To hang all the flying scenery and lights for a play.

Heads up, Heads

A signal that an object is being lowered from above.

Hell Week

Local jargon for the final week of rehearsals from Move-in Day to Openeing Night. Aptly named by pessimists.

Hold

To pause for laughter or applause to die down.

Hook up chart

A list showing which circuit and channel is being used for which lighting instruments.

House

Rows of seats in which the audience sits to watch a performance.

House left/right

The left/right side of the auditorium, from the audience's point of view.

Houselights

Lights that illuminate the auditorium of a theatre; all the lights in the auditorium except the "exit" lights. These lights usually dim and are controlled from the light booth

Italian run through

A rapid rehearsal of lines without action. Actors are expected to be "off book" and line perfect when these rehearsals are called.

Legs (tormentors)

Curtains or flats placed on either side of the stage just upstage of the curtain line. Legs serve to mask the wings from the view of the audience and vary the width of the playing area.

Light leak

Any light that can be seen through a crack or opening in the set and is not supposed to be seen by the audience. Fix by masking.

Light plot

A ground plan of the set is drawn and superimposed on it are drawings of the locations of all the required lighting, naming the type if lamp and its location and the area it is intended to illuminate.

Light spill

Uncontrolled light that shines on areas where a director might not want it.

Lights up

To bring up full house lights for intermission or at the end of a play.

Lighting cues

The instructions that tell the lighting operators what to do and when to do it.

Lighting positions

The various places in a theatre where lighting instruments are hung.

Maquette

A three-dimensional scale model of the set with all set pieces, made using foamcore, cardboard and paper, and painted to show the details of the set and set décor. Maquettes are easier to understand than floor plans for many people.

Masking

The draperies or flats that hide backstage from the audience's view.

Master fader

On a lighting control board, the slider that causes all the lights to fade out.

Mise en scene

The setting of a dramatic piece on stage; all the visual surroundings including the actors.

Motivational light

Where the light in a scene is "supposed" to be coming from, i.e., the sun, an overhead light, etc.

Motivational side

The side of the stage where the motivational light is coming from.

Move-In Day

The moving of all the set, costume, and properties into the theatre space and usually the same the day as the *Build*.

Move in

To cross toward the center of the stage.

Move out

To cross away from the center of the stage.



Offstage

Areas of the stage not in view of the audience.

Off book

Able o perform a scene without looking at a script; the stage manager following along in the script during rehearsal is said to be "on book".

One-quarter left

Performer turns to his/her left about halfway between full front and left profile.

One-quarter right

Performer is in a position halfway between right profile and full front.

Open

Actor is to turn front and face the audience.

Open turn

Actor is to turn toward the audience.

Overlap

To respond before an actor stops speaking; to telescope.

Painter's elevation

A copy of the front elevation which has been rendered to indicate the color and painting techniques which are to be applied to the final set.

Paper tech

Meeting scheduled with the director, set, lighting, and sound designers and the stage manager to finalize and record specific cues and desired effects. Also called Paper Cue-to-Cue.

Performance rights

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Personal props

Props that are carried during a performance, such as letters, bags, or overcoats.

Perspective

The artist's trick that makes a two dimensional space look three-dimensional; the old 'train tracks converging in the distance" thing.

Places

A call to the actors to get ready as the curtain is about to go up. Usually, "Places, please."

Playing space

The amount of room available onstage for the performance; does not include wing space, storage, or any part of the stage that is not visible to the audience.

Polishing rehearsal

Rehearsal that concentrates on pacing: the perfection of timing (the overall rate and speed in handling lines and business) and tempo (the rhythm) of a production.

Practical

Able to be operated, like a window or a faucet; also used to describe a "real" lamp or other lighting fixture on a set.

Pre-production

The time period before actors have begun rehearsal and before the shops have begun to build the show.

Preset

On a manual lighting control board, a row of sliders that controls all of the dimmers; also used to describe the position of lighting, sound, set, prop at the beginning of a performance.

Press Release

An announcement sent to the media about a news story (not just promoting the production). An Interesting "angle" about the production might make a good story.

Producer

A person whose primary responsibility is to establish the budget for the production, and draw together the artistic leadership.

Production Concept

The Director's analysis of the text that determines how it will be brought to life: the director will emphasize certain thematic material, interpret major characters and relationships, determine a basic visual and sound environment, and select a performance style with his production concept.

Production meeting

A meeting of production team to discuss progress on the production. At the initial meeting of the cast and crew, explain policies, hand out rehearsal schedules, make introductions, discuss directing approach, and explain the concept of the production. On some occasions the costume and set designers show sketches or models of their work.

Profile left

Performer faces left with his/her profile (that is, the right side of the body) to the audience.

Profile right

Performer faces right with his/her profile to the audience.

Prompt

Supply the forgotten lines to a performer.

Prompting cut-off

The time during rehearsals after which no prompts will be given. Actors should be able to recover and to correct a lapse of their own or another actor.

Prompt book

Copy of the script in which all information, including the blocking, lighting cues, sound cues, etc., is recorded that is essential for the production of the show.

Prop/property

Article or object that is carried by performers or is used on the set.



Prop list

The master list of all items that could be considered props.

Prop table

The table backstage where handheld props are put when they are not being used onstage.

Pulled

Costumes, set pieces or props taken from existing stock which may be used "as is" or remade according to the designer's specifications.

Read-through

Cast reads through the play to clarify meaning and pronunciations and to gain greater insight into character development and interpretation.

Rendering

Perspective drawing of the stage set; coloured sketch of the finished set as it will appear, under light, to an audience member seated in the center of the house.

Restore

Bringing the lights up or down to where they were before some event (like a musical number) occurred.

Rise

Indicating a curtain is going up.

Risers

Stage platforms.

Royalties

Payments made to authors (and their representatives) for permission to reproduce, in text or in performance, their artistic products (plays, designs, etc.).

Run-through

Rehearsal in which the actors perform long sections of the play (an act or the entire play) without interruption, usually to improve the sense of continuity and to gain a better understanding of the shape of the whole.

Scale model

One-quarter inch cardboard model built from ground plans and elevations so that the set can easily be visualized.

Scene breakdown

A list of scenes showing which characters are in which scenes.

Scene-change light

A dim light cue designed to allow a scene change crew to work without the audience feeling that a real scene in going on.

Set builders

The volunteers who show up, power screwdrivers in hand, to assemble the set on the stage on Move-In Day.

Set dressing

Decorations that have no function in the action, but are placed on the set to contribute to the visual impact,

establish time and place, and contribute to characterization.

Set line

The setting for a play outlined on the stage floor.

Set piece

Furniture, wagon, or larger object that is part of the set to be used in the action. (Smaller pieces are called *props*.)

Shared lines

Where a line is shared between two or more speakers.

Share stage

Placing actors so all have equal focus and emphasis.

Shift

The striking of one set and the setting up of scenery for another.

Side light

Light that comes from stage right or left of the performer.

Sight lines

Imaginary lines from seats at the sides of the house and top of the balcony to the stage to determine what parts of the acting area will be visible to audience members sitting in those seats.

Sign-in sheet

A list of performers and crew that lives on the callboard for the stage manager; cast and crew should check off their name when they arrive.

Silhouette

A lighting effect when you light the performer only from upstage, or when you light a drop behind her.

Simultaneous staging

Stage arrangement in which more than one set appears on the stage at once, often with a neutral playing area (plateau) in front that can be used as part of which ever set is being used at the time.

Sky drop

A blue drop representing the sky.

Sound designer

The person who designs the sound plot for the show with sound effects and cues.

Sound operator

The person who operates the sound system on cue during a performance.

Special

A lighting instrument that is used to light a single, isolated person or thing.

Special effect

Technical effect usually spectacular, found in a play. These can vary from the relatively simple gunshot to the flying of a character, or a vast flood. The more elaborate special effects may be beyond the capacity of the most theatre technicians; in this case, a specialist may be employed.



Spike

To mark the stage floor with tape to indicate the position of furniture, properties, or scenery so that they will be placed correctly during scene shifts.

Spike tape

Coloured tape that is used to mark (or "spike") scenery positions onstage.

Spotlight

Powerful lights used to light a certain area on the stage from the front of the house or from the balcony.

Spotting

The process of making the beam of lighting narrower; the opposite of "flooding."

SRO

Indicates a full house; standing room only.

Stage brace

Used to prevent flats from shaking.

Stage convention

Departure from reality that the audience will accept such as a character in a musical suddenly breaking into song and being accompanied by an orchestra.

Stage directions

Those instructions given to the actor by the director or the playwright.

Stage left/right

The left/right side of the stage, from the actor's perspective.

Stage manager

Member of the artistic leadership of a theatre company who accepts full responsibility for the integrity of a production once it is open to the public. The stage manager normally "calls the show" (i.e., gives commands to execute all cues during performance) and accepts responsibility for maintaining the artistic integrity of the production throughout the duration of its run.

Stand-by

An announcement, called by the stage manager, that a cue is coming up, usually 10-15 seconds before the cue. After a long silence of cues, longer warnings may be given.

Steal

To move onstage without attracting the audience's attention.

Steal a scene

To attract attention that should be on another actor.

Stock scenery

Scenery that is stored and used for many different productions, e.g., flats and platforms.

Strike

In two words, to remove; in rehearsal, perhaps a prop, like a glass or a chair; after a production, the entire set and all the properties from the stage area.

Strong area

Those areas on the stage that are the strongest in getting and holding the audience's attention.

Strut

A scenery support.

Tab

A vertical drape just inside the proscenium that masks performers in the wings; also a term meaning to pull a drape aside.

Tab curtain

A front curtain that is permanently secured at the top edge which is gathered by diagonal ropes when lifted.

Take stage

Director's request that an actor move into a more prominent position on stage; also that the actor needs to expend more energy in the scene.

Technical rehearsal (Tech)

Rehearsal for perfecting the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects. This may be done without actors, or actors may be asked to stop or skip lines where there are no cues. Also called Cue-to-Cue.

Template

Also known as (pattern, gobo) a metal pattern that, when placed inside an ellipsoidal spotlight, throws a shadow pattern on the stage.

Throw distance

The distance from the lighting instrument to the person or thing it is lighting.

Tormentor

Flats or drapes at the sides of the proscenium arch that may be used to alter the with of the stage opening.

Tormentor lights

Spotlights mounted on a vertical pipe batten on either side of the stage just behind the tormentors and used as side lighting.

Trampoline

A framework of net, webbed or rubberized material used to cushion the fall of an actor from a height.

Trap

Opening in the stage floor, normally covered, which can be used for special effects, such as having scenery or performers rise from below, or which permits the construction of a staircase which ostensibly leads to a lower floor or cellar.

Traveller

A horizontally drawn curtain.

Trestle

The framework used to support a platform.

Trombone

The lever on a follow spot that allows the operator to make the beam larger or smaller.

Turn in

Actor is to face upstage, away from the audience.

Turn out

Actor is to face downstage, toward the audience.

Unit set

Uses flats, screens, curtains, platforms, and stairs that can be rearranged to change locales.

Uplight

Light that comes from underneath a performer, either from footlights or through a grated or Plexiglas stage floor.

Upstage

Area on the stage area farthest away from the audience. The term dates back to the days when the stage was raked away from the audience so that actors had to literally walk upstage.

Upstaging

To cross deliberately to a place upstage of another actor and assume a full front or one-quarter position, thereby forcing the other performer to turn to a three-quarter position in order to talk with the upstager.

Vista change

The changing of a set or scene in full view of the audience.

Visual cue

A cue that the sound or light operator runs when she sees something happen on stage; warned, but not called by the stage manager

Wagon

A rolling platform with set piece that can be moved on and off stage.

Wagon set

Uses rolling platforms to move pieces on and off the stage.

Walk through

A rehearsal at which the actors go through their parts with the emphasis on blocking and stage motion rather than lines.

Warning

What the stage manager gives you about a minute before your cue if there has not been a cue in a while. A warning, if there is one, is followed by a stand-by about 10-15 seconds before the cue.

Wash light

A general coloured wide focus coverage of an area to provide light not otherwise covered by sharply focused lighting units in order to provide mood for a setting

Wet tech

Extended rehearsal, with actors, devoted to the integration and practice of all technical elements (light, sound, special effects, and set and prop changes).

Wing flat

Two or three flats hinged together to mask the offstage area to the sides of the set.

Wings

Offstage areas right and left stage.

Wing space

The amount of space on the stage that is not visible to the audience.

Working area

All the space beyond the acting area used for moving scenery and for general stage work

Working drawings

"Blue prints" -- floor plan, front (or designer's) elevation, painter's elevation, cross section, detail drawings -- used by the production crews to build, paint, and assemble the set on stage.

Working rehearsals

Process of exploring, then setting and practicing, the artistic decisions inherent in the play.

Work lights

Lights use solely for illuminating the stage when it is not being watched by an audience, as at rehearsals and when scenery is being shifted.

X (cross)

Notation in the prompt book that an actor crosses at that time.



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