



Cayman Drama Society
at The Prospect Playhouse

THE PRODUCTION GUIDE

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Introduction

The Cayman Drama Society and community theatre in the Cayman Islands are thriving. There is a wealth of opportunities for theatre enthusiasts whether they be budding thespians, sound technicians, lighting technicians, costume designers, props managers, producers, directors, Stage Managers....you name it. We welcome you to the Cayman Drama Society (CDS) and thank you for sharing the show.

This guide outlines the various roles and responsibilities as they exist within our organisation. It describes the responsibilities of each role, gives suggestions on production schedules, marketing guidance as well as our responsibilities with regard to our own patrons and sponsors. This guide acts as a first step in working toward eliminating assumptions and expectations which may lead to interpersonal and production crises by ensuring that all responsibilities have been clearly identified and assigned. We have found this to work well for CDS, however we would welcome any recommendations you, as the production team, may have in enhancing our guide.

This guide will be given to the Producer and Director of each show who will be expected to acknowledge and abide by our processes. It is the responsibility of each Producer to ensure all participants are aware of this guide and understand their own responsibilities. It is also the responsibility of each Producer to ensure all participants are aware of the CDS Operations Manual, a copy can be found on the CDS website.

Should any participant in any show have questions with regard to the guide or their responsibilities, contact can be made with any Executive Member listed at the back of this guide for assistance.

Theatre is a place where magical things can happen. At CDS we cherish that magic and know that you do too. However, shows do pose potential risks to all involved. The creation of a show can pose many potential safety hazards from the creation of sets, costumes and props with specialized knowledge and equipment; to the movement of furniture and actors under overhead lights or in complete darkness. Performers, technical, front of house, bar management, stage management etc. all share responsibility for everyone's safety. CDS productions are 100% volunteer led, it is therefore expected that all participants participate in and assist in ensuring the playhouse is not only safe, but also tidy and clean so that all have a positive experience. It is also important that all involved understand their responsibilities to ensure not only the safety of all, but to ensure the enjoyment of our volunteers and of our guests to whom we all play.

All participants in any CDS production, from front of house, bar, crew and cast, MUST be a member in good standing (i.e. fully paid up) with the Society to be involved. Membership forms are available online or in the foyer.

Thank you for participating in a CDS production and now...."On with the show"!

Terms

EOO	Education and Operations Officer
ExCo	Executive Committee
ManCo	Managing Committee
OSA	Our Secret Agency
PC	Productions Committee
SC	Sponsorship Committee
TC	Technical Committee

The Production

The Cayman Drama Society has a Production Committee (PC) which is responsible for ensuring that the productions calendar for each year is populated with at a minimum three major productions plus one musical per year. A major production will run for a minimum of nine performances and a musical will run for a minimum of 12 performances. Shows will be scheduled up to 24 months in advance. The following are the steps involved in bringing a production to CDS:

- The Productions Committee will use various methods and mediums to put out a call for productions.
- A script is submitted for consideration by CDS Productions Committee. The whole production team may not be identified, however the Director and Producer must be identified before submission.
- The Productions Committee will review the proposal, and make a recommendation to the Managing Committee (ManCo) for approval. The PC and ManCo will agree on appropriate dates and advise the production team.
- The Director and Producer agree audition and show dates having been advised by the PC.
- A contract is drawn up to confirm the details, budget and commitment to the show before it is entered into the diary. Without this, there is the potential that the dates and opportunity may be reassigned. The budget and dates must also be discussed and agreed by the Treasurer and Bar Management respectively.
- If the Director is not on the list of approved directors or has evidence that they have prior experience, a Consulting Director will be appointed by PC to work with the Director at an early stage to ensure that standards required for performance before the public are met.
 - The Consulting Director is not recorded in the production Programme.
 - The objective is not to impose a standard CDS view, but rather to ensure that the director's vision is realistic and achievable and that the new director shows or can absorb the characteristics required to direct the cast and work with the stage crew

Once considered and approved:

- The Director assesses and analyzes every aspect of the play: plot, character, mood, rhythm, style— both literary and theatrical
- The Director researches the playwright, the period, and the style
- Budget issues may restrict what is possible.
- For reference, the following actuals taking into account free sponsor tickets, discounted student tickets and so forth::
 - Musicals 12 days x 120 seats by \$30 = \$43,200 earnings potential
 - Drama/comedy 9 days x 110 seats by \$25 = \$24,750 earnings potential
 - Christmas shows 8 days x 100 seats by \$25 = \$20,000 earnings potential

NB: A production application form and budget template is available at

4 - 5 months before Opening:

- Producer obtains the rights for the play script or musical—a list of license holders is at the back of the guide **NB: Auditions/marketing cannot take place prior to obtaining the rights.**
- Producer confers with the director about the artistic vision of the project
- Producer makes preliminary contact with potential technical crew, choreographer, Stage Manager etc. in consultation with the Director
- At least 80 to 90 hours of rehearsal time must be scheduled for for a play, and 120 hours for a musical.

16 weeks before Opening:

1. Organisation

- Producer creates a production team contact list, including names, addresses, email addresses, with telephone numbers, and distributes same to all production staff
- The above crew begin research as required, make tentative plans, sketches and visual notes
- Producer creates a master production schedule, sends the booking form to the Education and Operations Officer (EOO) once agreed by PC to reserve the rehearsal space and the performance schedule.

2. Meetings

- Producer, director, set, costume, lighting, sound, make-up/hair meet to discuss the director's artistic vision, design concepts, and special effects.

3. Auditions

- The Director must inform the producer of audition dates and hold auditions for the play. These need to be scheduled with one month's notice to ensure maximum outreach, and are mandatory. All productions must hold open auditions. Pre-casting of shows may be possible in very unusual circumstances and must be approved by ManCo and exhaustive open auditions must have been held. Producer sends audition notice to the EOO for posting on the website and booking in the theatre calendar
- All advertising requests must be made with the EOO at least two weeks prior to advertising deadlines. This gives sufficient time for the graphic and creative work to be completed. Creative work is currently sponsored 100% by Our Secret Agency (OSA) and can be relied on to design and place print ads. Details on marketing suppliers is located at the back of this guide
- Social media campaign is established for auditions and managed by the Producer supported by the EOO. Some producers may be social media aware and may have the appropriate language skills. However, all producers must rely on the EOO for assistance with social media campaigns; and the EOO must be responsible for all social media "boosts" as requested and budgeted.
- Mailchimp announcing auditions and details should be sent with a reminder two weeks and again a few days beforehand.
- Producer creates an audition form for auditioners; this form should request

information and confirmation regarding the actors' availability, and whether they're interested in working on the production in another capacity if not cast. Form must state that all actors and crew MUST be CDS members in good standing.

- Producer makes the script or audition pieces available to auditioners to read beforehand.
- Director and producer conduct the auditions including, in the case of a musical, the musical director. It is important that the producer (and musical director) are able to give input in auditions, but the final casting is the director's choice.
- Producer secures an accompanist and keyboard if music is required for auditions
- When casting is completed, producer notifies all auditioners about whether they have been cast or not. This must go out within 24 hours.
- Producer adds cast list to the production list, and distributes to all production staff.

NB: A template audition form is available. Please request from the PC.

12 weeks before Opening:

1. Organisation/scheduling

- a. Producer arranges for a team productions meeting, including cast and crew as a meet and greet. The producer shall review the production guide with all cast and crew to ensure all understand the roles and responsibilities
- b. Producer creates a final budget for approval by the CDS Executive based on all design concepts, including costumes, technical, props, furniture etc
- c. The director shall make up a schedule of rehearsal dates and present to the PC for approval--it is the responsibility of the PC to ensure the Playhouse is free and they will inform the EOO of all approved rehearsal dates in order for them to be placed in the CDS calendar.
- d. The producer shall arrange offsite locations for early rehearsals before stage is available
- e. The producer and director shall advise cast of all rehearsal dates and locations.
- f. The producer and Stage Manager shall advise crew when they are required to commence rehearsals

NB: A Production Guide Lite is available on the website. This should be made available for all cast and crew.

2. Meetings

- a. Lighting designer/operator should meet with TC to become familiar with the rules, lighting board, gels, lighting grid, and generally understand available equipment and
- b. Sound designer/operator should meet with TC to become familiar with the sound board and generally understand available equipment and any limitations

NB: If there is no lighting designer or sound designer, the Director will meet with the TC to discuss what is required.

3. Technical//Props//Costume//Makeup

- a. Sound designer/operator makes note of sound effects, ambient sound, and consideration for music for pre-show, intermission, post-show and scene changes in consultation with the Director

- b. Props person discusses with the director and set designer and the Props Manager the requirements for props and stage furnishings - prepares a props plot
 - c. Wardrobe person /director makes final costume sketches and/or costume plot including swatches of material that have been approved by the director and consults with Wardrobe Manager on availability.
 - d. Lighting designer arranges through the TC any purchases, loans or rental of additional equipment that may be needed and limitations which cannot be exceeded or bypassed.
 - e. If necessary, make-up/hair designer researches style of make-up to be worn in consultation with director and other designers
 - f. Based on the set designer's concepts, the props and furnishings manager assemble lists of required items
 - g. If the production is a musical, all technical requirements with regard to sound must be discussed and approved by the TC at this stage and budgets for music/musicians must be approved by ManCo.
4. **Set and stage**
- a. the set designer, director and producer create set building plan
 - b. director submits to TC the set concepts and building plan for approval. Designs should be budget friendly and take account of multiple users for the stage where possible.

10 weeks before Opening:

1. **Organisation/scheduling**
 - a. Producer sets up a schedule of production meetings as needed
 - b. Stage Manager obtains complete production lists, including cast and crew, complete schedules, scripts and information packages to distribute to the crew
2. **Meetings**
 - a. Producer holds the first full production meeting
 - b. Director meets with set design and construction team and agrees schedule with the TC based on CDS stage occupancy rules.
3. **Marketing**
 - a. Producer has obtained all the information required to begin creating press releases and a marketing timeline
 - b. Marketing for the production is supported by the EOO under the direction of the Producer.
4. **Technical//Props//Costume//Makeup**
 - a. Costume designer and props coordinator supplies the required rehearsal items-if required
 - b. Make-up designer/director in conjunction with Theatre Manager assesses state of make-up room (mirrors, sinks, chairs, etc.) and supplies, and arranges for purchases of supplies as required.
5. **Set and stage**
 - a. Stage Manager, producer, director, designers and others should be in regular communication

- b. Stage Manager produces a list of rehearsal costumes, props, furnishings, if necessary with the director

8 weeks before Opening (or earlier for rehearsals):

- Producer reviews and finalizes all plans and timelines
- Producer should be prepared to solve any conflicts at this stage, especially around budget issues
- Costume designer/wardrobe manager prepares a notebook of measurements, costume needs and costume returns list
- Lighting designer continues to work on the lighting plot
- TC ensures all equipment is in good working order, cables are safely wired, and approved gobos or colour-gels are ordered as requested by Lighting Designer.

First Rehearsal//Read through:

- Producer, director and Stage Manager coordinate the rehearsal
- Company members and production crew must attend
- Introductions, welcome the cast, explain all company policies, and areas of responsibility
 - Cleanliness and recycling
 - Costume care
 - Staff responsibilities
- Director explains the artistic vision for the production
- Costume designer arranges for measurements and all subsequent fittings
- Make-up/hair collects information from actors about allergies or other issues that could impact make-up applications
- Producer ensures all participants sign up as members of CDS
- Preliminary Tech script is prepared by TC including scripted tech, sound and lighting cues.

6 weeks before Opening

- Costume designer continues to oversee costume collection and construction
- Stage Manager, costume designer, props and furnishings manager, lighting and sound technicians, attend as many rehearsals as possible, making notes of any changes and director's requests
- Producer arranges for photo-call requirements of all cast liaising with costume manager and make-up/hair designers.
- Lighting designer, director and Stage Manager continue to develop the lighting cue list amending the Tech Script via the Stage Manager
- Sound designer, director and Stage Manager continue to develop sound cue list amending the Tech Script via the Stage Manager
- Make-up/hair designer finalizes design elements and sketches if required
- Make-up/hair designer assigns small personal make-up kit including brushes, brush cleaners, lip liners, eye liners, etc. if required
- Props and furnishings manager complete collection of any items required after liaising with Props Committee on storage
- Actors begin to work with any special effects make-up or prosthetics as necessary
- Stage Manager fills out appropriate forms for all borrowed props/costumes
- It follows that while there are guidelines as to when the production could expect the

stage to be available, every effort should be made to get mobile sets on as early as possible. They can always be moved to accommodate other events.

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2 weeks before Opening

- Costume designer arranges for dressers for tech week and performances, if required
- Make-up/hair designer arranges for make-up artists for tech week and performances, if required
- Director and Stage Manager arrange for lighting and sound operators for tech week and performances
- Sound designer completes assembly of all required sound sources and loads into the sounds computer via USB stick without disturbing any current show data or settings
- Outreach for volunteers to do the several positions required for the shows and a schedule drawn up
- Actors harden their lines and movements based on set-in-place with props.

Actors' First Time On Stage With full Set:

- Stage Manager establishes a call time for all cast and crew to allow time for warm-up and pre-set
- Stage Manager provides a tour of the set, pointing out entrances and exits, props tables, quick change areas, fly walls and location of stairs, cables, etc.
- Stage Manager makes everyone aware of all emergency exits, fire extinguishers, first aid kit location, supply closet. This must be done for every show regardless of whether or not actors have performed before in the Playhouse, this is part of health and safety compliance.
- With the set in place, preliminary settings for the lighting board can be planned and implemented using an empty show Memory Space in consultation with TC - default settings cannot be disturbed.

Technical rehearsals

- These are not run-throughs - they are held so that technical issues can be addressed.
- Stage Manager supervises - director consults
- Rehearsal is stopped as necessary to address tech issues with set, props, sound and lights
- Any speciality lighting and/or sound equipment is set up
- Show sounds and speakers checked
- Set has been built on stage - construction date depends on prior show and other events agreed to by the PC
- Props and furnishings are moved onto stage or backstage tables as required

Level Set:

- Lighting designer, lighting operator, director and Stage Manager sit in the theatre and amend all of the preliminary lighting cues
- Lighting levels may be altered over the course of tech week, and additional cues are added by Stage Manager to the tech script

- Sound designer, sound operator, director and Stage Manager sit in the theatre and set all the sound cues, and additional cues are added by Stage Manager to the tech script
- Sound levels are prone to change, especially in the case of a musical where an orchestra and/or over-the-ear microphones are used. It is best to test with the standard floor mics to see if the required vocal lift can be achieved.
- Lighting and sound operators follow all cues as called by the Stage Manager

Costume Parade:

- Actors “parade” on stage in their costumes and make-up under show lighting, for the designers, production staff and director—be prepared to make adjustments
- This is a great opportunity to do a photocall—arrange with the producer, publicist, Stage Manager

Rehearsal with Costumes:

- Opportunity for the actors to rehearse in costumes on the set
- This is a great follow-up to a Costume Parade

Technical-Only Rehearsal:

- **Rehearsal of only the technical elements of the show**—lighting, sound, scene changes, and special effects, props
- Director, Stage Manager, lighting and sound operators, and stage crew must be present
- Actors do not need to be present for this.
- This does not take the place of a Technical Rehearsal

Technical Rehearsal:

- **Stage Manager is now responsible for the coordination of the production. The Director may only approach the actors through or at the invitation of the Stage Manager.**
- This demands extra patience from everyone—make it clear to the actors that while acting is not the focus, actors must be alert
- It is important that this is separate from a dress rehearsal; this is for the tech crew and not the actors and does not require a full run-through but should work cue to cue to run through all technical elements, entrances and exits included.

Dress Rehearsal:

- Conducted as a performance, from the hour call to the final exit after the curtain call
- Actors must remain backstage at all times and the intermission must be observed
- Any errors that occur should be dealt with as if an audience was present - the show goes on!
- Take notes on “glitches” to be ironed-out and present these notes after the run or before the next run
- Lighting and sound designers should pass final cue sheet amendments to Stage Manager who may opt to print final versions of the tech script.
- A running time must be taken, if it has not already be established, so that this can be

available to the bar manager and to the public. This should state whether or not there is an intermission, and how long for, and should be available at the box office. It is useful to be able to give an estimated running time early on for audience members who may need to arrange childcare etc to attend. Always note that this is an ESTIMATED time and may change.

- Dress rehearsal is a great way to promote the show. The Producer, with the Stage Manager may arrange for dress to invite media for a Press night and other volunteers working on the show for purposes of providing an audience. The Media Invitation should stress that:
 - Video recordings are not permitted but one or two 10-second clips for news purposes can be taken.
 - Cast and crew will be available for interview on conclusion of the performance or at other times by arrangement with and permission of Stage Manager.

Preview:

- CDS has offered preview nights. This is entirely up to the Stage Manager and producer
- This is an actual performance with an audience (could be complimentary or sold at a discounted rate); but the preview still allows the Stage Manager and designers an opportunity to fine tune aspects of the production

The Run

Opening:

- The first night of the normal run
- If the director or designers have any issues, make notes and pass on to the Stage Manager

The Run:

- Each actor must ensure that their costumes are maintained throughout the run and cleaned and repaired as required
- Make-up/hair designer or, if none, each actor must ensure that all make-up and hair supplies are replenished
- Props coordinator resets props table following each performance, ensures items are properly placed prior to performance, repairs or replenishes props
- Lighting and sound operators ensure all equipment is working properly prior to each show's start and conduct level tests with mic'd cast members at least one hour before curtain.
- Under no circumstances are actors to appear in the Foyer before the show (doors normally open 1 hour prior to curtain). Either the Stage Manager or front of house should let the actors know when doors have opened.
- Backstage crew should only enter the Foyer if it is essential prior to the show
- The door to the Sound Booth should be kept closed whilst the audience is in the Foyer
- Actors are encouraged to greet guests after curtain call in the lobby

Note:

It is the policy of the CDS that all shows end with a curtain call, unless expressly written

in the script or with permission of ManCo, . The curtain call occurs at the end of the performance and gives the opportunity for the cast to thank their audiences for attending. It is proper etiquette for the performers to recognise the orchestra and director, stage management, crew, sound and lighting as a thank you. It is imperative that the curtain calls are efficient and must be practised as part of the tech and dress rehearsals.

Post-Production

The Stage Manager and producer are responsible to ensure the set is struck as soon as the show is completed. For productions ending on a Saturday, the set should be struck on Sunday at the latest. For sets using a “box set” the TC with the set construction crew will remove and store all flats.

- **ALL CAST AND CREW ARE REQUIRED TO ASSIST WITH SET STRIKE AND THIS SHOULD BE COMMUNICATED PRIOR.**
- **This also must be scheduled in the diary if it does not happen on the night of the last performance.**

Strike:

- Set is taken down and all amendments to flats are removed. All specially constructed elements are taken apart and unusable items binned. Flats are returned to flat storage properly stacked by type or otherwise as directed by TC.
- Producer and Stage Manager are responsible to ensure that any borrowed or rented items are returned to their owners as soon as possible and in any case, within the week following closure of the run.
- Producer/costume designer are responsible to have all cleaning, restoration of costumes and accessories. These must be cleaned and returned to the costume room for CDS wardrobe management to put away in the right location and sign them back in with the appropriate person and the completed form.
- Props coordinators must collect all props being added or from CDS permanent collect to props room. Any props not going into collection must be discarded. Props Committee has final say as to what is kept.
 - The general rule for storage is if something is specific to the show it should be disposed of.
 - The only props being kept should be general ones that can be used in different productions over and over.
- Ensure all CDS owned lighting equipment is off and safely stored
- Ensure all CDS-owned sound equipment is off and safely stored
- Make-up/hair designer puts away all pieces to be added to the company’s permanent collection

Organisation:

- Producer conducts final production meeting for the director, Stage Manager, and representative(s) from the cast, to discuss aspects of production—what worked and what did not; artistic outcomes should not be discussed
- Producer submits all receipts to the CDS Treasurer for settlement, these should all be received within one week of the show closing so that the Treasurer’s report can be

created.

- Producer creates the financial report showing the original budget and the project actual expenditures
- Producer analyzes the results from cost-to-budget as well as artistic achievements
- Producer submits this overall report with the financial report to the PC.

Notes on Musical Theatre

Musical theatre, in general, requires more money, people, time and organization. The first thing to remember is to extend the planning and rehearsal timelines. How much? How long? This all depends on the skill of the cast and crew. If a drama is rehearsed for 80 hours, then a musical would be rehearsed for 120 hours (approximately 50% more)—provided that the musical performers are as accomplished as the actors. If there is any training involved—dancing, singing, music—then it is wise to begin the process a few months ahead, with weekly training/rehearsals in music and dance.

Extra personnel with special skills will be needed—choreographers, music directors, accompanists and musicians. The Stage Manager will need assistants with clearly stated duties. With large groups of people, maintaining discipline and focus can sometimes be difficult. At least one of these assistant Stage Managers should be assigned to “crowd control.” During the run, appoint one or two chorus members to liaise with the assistant Stage Manager. If the chorus contains family groupings, make elder members responsible for the care of younger members.

The primary artistic personnel in musical productions are the director, the choreographer and the music director. Both the choreographer and the music director support the director’s artistic interpretation of the play while adding their special vision to their own area of expertise. This is a close working relationship. Care should be taken that communication lines are always open. This threesome is the core of the artistic team, and both the choreographer and the music director should attend any meetings attended by the director. This includes design and production meetings. There is nothing worse than having to cut a wonderful piece of choreography because the designer was unaware of the choreographer’s needs. Some set materials absorb or distort sound—these kinds of details must be discussed and settled while ideas are still in the planning stage. Costuming is another area that requires communication. Can the actors dance, move and breathe? When people are physically active, their costume needs must be clearly communicated to the designer by the choreographer. It is important for the musical director to meet with the TC to discuss sound issues. The use of over-the-ear wireless mics is discouraged, but possible. Also, the use of handheld wireless mics is also possible. **The tech requirements of a musical must be approved by the TC at least eight weeks in advance.**

Note: The CDS has approved a stipend to local musicians who perform for the run of the musical. This stipend must have been budgeted and approved by ManCo prior to the approval of the show. CDS discourages the use of backing tracks for major musicals.

Note on Plays and the role of Actors/Producers/Directors

The Director should always have final say on artistic choices. It can become extremely difficult to make a play work well if actors are clashing with directors and not taking on their direction properly or disputing every note given. It is great to have actors with ideas and creative input but it is upto the director whether or not they take each suggestion. Actors, remember you are seeing your role only from your view and the director is looking at the piece as a whole so sometimes you may have a fantastic suggestion but it may clash with something else the director is trying to achieve at another point in the play. The same goes for producers, their role is not to give directions or actors notes and they should only be in attendance at a rehearsal if requested so by the director. It is a good rule of thumb to have the producer in one near the beginning of rehearsals so that they understand the production needs that they are providing you, and once near the end of rehearsals if you wish them to see the final piece before it goes live. The producers role is production and they should only provide consultation with the director and creative team if requested.

Producer

The producer reports to the Chair of the PC and the CDS Executive. Has responsibility to liaise with the Marketing Committee for general direction and with the EOO for marketing and social media actions.

Duties:

- Coordinates and is responsible for all aspects of production
- Organizes, prioritizes and manages finances, personnel, and scheduling
- Keeps up to date on all developments from inception to final wrap-up of the project
- Ensures everyone has a clear job description and is able to do their job effectively
- Fosters team spirit
- Obtains the rights for the play script and music royalties (these must be obtained PRIOR to any auditions or rehearsals).
- Engages a director and, if required, a musical director and choreographer
- Engages designers and department heads in consultation with the director
- Creates a master production schedule
- Creates a budget for the project with a break-down for each area—ie marketing, wardrobe (CDS has a budget template for ease of use)
- Makes arrangements for the audition call
- Notifies all auditioners within 24 hours of auditions about whether or not they have been cast
- Creates a Production Team and Cast Contact List which is distributed for communications
- Directly or may delegate to an Assistant as an advertising manager, handles all marketing of the show in coordination with the EOO
 - Plans and implements a media strategy that incites interest and excitement in the public through posters, promotional flyers and advertisements
 - Liaises with the media through press releases
 - Arranges interviews
 - Sets up photo shoots
 - Prepares press kits
 - Design and printing of all programmes
 - Distributes any complimentary tickets
 - Obtains list of sponsors from the SC. Ensures all sponsors packages are honoured
 - Sends invitations to all sponsors
 - Distributes sponsor tickets
 - Ensures the front of house/bar manager is fully informed about any marketing initiatives
 - Obtains list of annual advertisers and ads from the SC
 - Obtain sponsor ads from the SC sponsors as necessary
 - Sell advertising space as needed
 - Organise marketing of any special evenings such as as a gala or sales of

complete performances to service organisations or clubs/schools

- Attends all production meetings, the first rehearsal, all of technical week, and opening night
- Responsible for management of box office phone during weekends.
- Ensures clean-up and return of borrowed or rented equipment
- Creates the financial report showing the original budget and the project actual expenditures-a template will be provided for the Producer to follow
- Submits a producer's report to the ManCo
- Works within the budget agreed by the ManCo

Note:

Complimentary tickets: Opening night is typically the night all complimentary tickets are distributed. The list of complimentary tickets can be obtained from the SC. Send invitations to all sponsors, who are then invited to book. If they do not book, they lose those seats. Templates for these invitations can be obtained from the EOO. Rotary Club normally likes to sell one night, normally the first Friday of opening weekend.

Programmes: The design and printing of the programme must be reviewed by the EOO or by an assigned member of ManCo. Each licensing agency has its different sets of requirement which need to be strictly adhered to and are embedded within each licence.

Volunteers: In circumstances where a cast or crew member is consistently late, does not do an assigned job, or abuses membership privileges, the producer should be asked to explain to the volunteer how this behaviour is affecting the others and offer an opportunity to change. It is sometimes assumed in community theatre that one must put up with a disruptive volunteer (not true!) The producer, after consultation with ManCo, may ask a volunteer to leave when the behaviour puts a project at risk, or does not change prior to a conversation with the producer.

Skills:

- Highly organized
- Financially responsible
- Strong communication skills
- Approachable and able to mediate disagreement
- Enthusiastic about the project
- Strong interpersonal skills
- Strong organizational skills
- Strong supervisory skills
- Ability to delegate, motivate and encourage others
- Prepared to mediate a dispute, to solve the problem, and in extreme situations, inform the Executive Committee

Note:

A list of suppliers is located at the end of the guide.

Director

The director is responsible to ExCo, and everything created for the performance is under the director's control.

Duties:

- Works with the Consulting Director to build skills if a Consulting Director is appointed by PC or ManCo.
- Assesses and analyzes every aspect of the play: plot, character, mood, rhythm, style—both literary and theatrical
- Researches the playwright, the period, and the style
- Communicates the artistic vision to all involved
- Casts the play appropriately following open auditions
- Executes and interprets the artistic components of the show
- Rehearses and prepares the actors
- Approves scene designs, lighting designs, stage props and sound effects
- Approves costume designs, accessories, make-up and hair
- Attends all production meetings
- Ensure set strike is effected timely and efficiently
- Works within the budget presented and approved by the Executive
- Ensures the Playhouse/auditorium is cleared of all garbage during rehearsals
- Advises and ensures all glasses are washed and are not left lying around auditorium

Skills:

- Knowledgeable in all aspects of theatre, including design, lighting, sound, costume and acting technique
- Excellent communication skills
- Strong organizational skills
- Prepared to spend the necessary rehearsal and preparation time
- Strong intuition
- Clear artistic vision
- Willingness to work with many people with a range of experience and abilities
- Likes the play
- Enthusiasm for the project

Note:

It is particularly important that the director consciously communicate in a helpful, creative, supportive and constructive manner. Directors should avoid negative communication methods such as: blaming, yelling, accusing, cursing, threatening, nagging, guilting, and not listening. It is never appropriate to swear or raise your voice to your actors and will be taken very seriously by the committee. Any issues around this should be reported to the Producer to mediate or bring to the attention of ManCo. This may be a cause for the production to be cancelled.

It is important that there are no food containers, bottles, glasses left lying around. This helps with rodent control in the Playhouse. It also is a requirement since the theatre is a shared space. No production has sole rights to the space. It is imperative that the

director ensures during rehearsals that all glasses are cleaned and returned to their proper places, garbage is placed in the bins and communicates this clearly to cast and crew.

Director of the Musical

In general, the director's job description and responsibilities are the same as those described for director above with the addition of collaborating artistically with the choreographer and the music director. Communicating the artistic vision to the large cast, crew and production team required in musical theatre is one of the largest challenges the director will meet. The Director should also define expectations with Choreographer: which scenes require blocking and which scenes require choreography.

Choreographer

The choreographer is responsible to the director for the creation of all dance movement for the production.

Duties:

- Collaborates with director
- Auditions the dancers and may make recommendations to the director for casting
- Schedules dance rehearsals with the director, the music director and the Stage Manager
- Teaches the cast members how to execute the choreography
- Leads choreography rehearsals
- With the director, blocks and directs those areas of the play that move into and out of the musical numbers
- Functions as a movement coach throughout the show, particularly if it is a period piece and a certain style of movement is required
- Attends production meetings
- Attends rehearsals

Skills:

- Strong visual sense
- Strong choreographic skill and experience in dance
- Ability to teach
- Knowledge of dance styles and history
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills

Note:

Resist the urge to direct the show. This is more difficult than it sounds because, a large portion of the show will be the choreographer's to share. As a result, the choreographer may begin to see possibilities that lie outside the director's interpretation. By all means, the choreographer may express ideas, but should be prepared to accept the director's final word.

Music Director

The music director is responsible to the director for all musical aspects of the production.

Duties:

- Collaborates with director
- Auditions the singers and may make recommendations to the director for casting
- Schedules music rehearsals with the director, choreographer and Stage Manager
- Teaches the cast members the show's music
- Leads music rehearsals—principals, chorus and musicians
- Serves as the conductor
- Works with the sound designer
- Attends production meetings
- Attends rehearsals

Skills:

- Strong musical ability
- Strong conducting ability
- Ability to teach
- Knowledge of music styles and history
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills

Note:

Resist the urge to direct the show. This is more difficult than it sounds because, a large portion of the show will be the music director's to share. As a result, the music director may begin to see possibilities that lie outside the director's interpretation. By all means, the music director may express ideas, but should be prepared to accept the director's final word.

Stage Manager

The Stage Manager is responsible to the director until Technical Rehearsal. The Stage Manager is the link between the creative ideas and their translation to practical reality. The Stage Manager assumes full responsibility from technical rehearsal through the run of the show.

Duties:

- Consults with the producer on the selection of assistant Stage Managers
- Attends all production meetings
- Preparation:
 - Prepares lists and forms for distribution to the actors
 - Prepares a preliminary list of props
 - Tapes out the set on the rehearsal hall floor
 - Prepares the green room area
- Rehearsals:
 - In cooperation with director sets up rehearsal schedule
 - Responsible for the smooth running of rehearsals
 - Ensures rehearsal props are available
 - Ensures rehearsal space is safe
- Maintains a neat, orderly and easily understandable prompt book
 - Notes start time, break time, finish time of rehearsals
 - Takes blocking notes, missed lines, entrances and exits
- Tech Week:
 - Organizes cue to cue and all technical rehearsals
 - Responsible for calling all cues
 - Oversees all backstage activities
 - Ensures the show is running smoothly
 - Train and coordinate the work of backstage crew
- After Opening:
 - Responsible for maintaining the director's vision throughout the run
 - All production personnel and actors report to the Stage Manager
 - Open up theatre and lock up when audience and cast have departed after each performance
- Health and Safety:
 - Ensures first aid kit is stocked
 - Ensures that green room, dressing rooms and stage are free of garbage
 - Ensures all actors and crew know where all fire exits, fire extinguishers are located
 - Posts health and safety information
 - Liaises with front of house, taking direction from them with regard to start of each show
 - Responsible for evacuation of actors and crew in case of emergency---CLOSE THE MAIN CURTAINS AND EVACUATE CAST AND CREW
- Works closely with the director, producer and actors
- Works closely with bar management ensuring water is provided in green room and any bar orders are taken for intermission

- Prepares schedule to ensure cast and crew keep dressing rooms and green rooms tidy and free of garbage during rehearsals and run
- During the run the Stage Manager will:
 - Open up the theatre and lock up when audience and cast have gone home after each performance

Skills:

- Strong organizational skills
- Strong communication skills
- Calm and helpful manner under pressure
- Ability to multi-task
- Sense of humour
- Knowledge of lighting and sound equipment

Note: The Stage Manager must ensure the safety and health of the cast and crew. This includes ensuring the green room, dressing rooms and backstage are free from food containers, bottles, cans and all rubbish. A rota should be issued involving cast and crew members and adhered to so as to ensure these spaces are clean. Supplies of toilet paper and paper towel are kept in the supply cupboard. The Stage Manager should make all aware of where supplies are kept.

Assistant Stage Managers

An assistant Stage Manager should be assigned specific stage management tasks under the supervision of the Stage Manager. For example, in rehearsal the assistant Stage Manager may be responsible for assisting with paperwork, prompting, and the rehearsal props preset; during production, the assistant Stage Manager may coordinate backstage traffic. In emergency situations, the assistant Stage Manager’s familiarity with the play makes them an ideal pinch-hitter for lighting or sound operators.

The assistant Stage Manager should not be expected to conduct rehearsals or call a show, except in extreme emergencies. Be clear about delegated tasks and resist the temptation of using the assistant Stage Manager as a “gopher.”

Set Designer

The set designer collaborates with the director

Duties:

- Collaborates with director on establishing a set design
- Collaborates with director, costume and lighting designers on a colour palette
- Creates drawings for props/furnishings coordinator
- Attends production meetings
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Coordinates scenic artists and set painters
- Coordinates props and furnishings with the appropriate coordinator
- Works within a budget

Skills:

- Strong visual sense
- Ability to draw and build maquettes
- Knowledge of architectural styles and history
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Costume Designer

The costume designer collaborates with the director

Duties:

- Collaborates with director on establishing a costume design
- Collaborates with director, set and lighting designers on a colour palette
- Creates colour sketches of people and clothing that communicate the final “look” of costumes
- Takes measurements of all cast members
- Buys, rents or borrows costumes and accessories (shoes, hats, gloves, jewelry, purses, etc.),
- Adapts clothing to suit a character, and the actors’ activities (safety, comfort and motion)
- Sews costumes if necessary
- Attends production meetings
- Supplies rehearsal costumes
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Attends costume parade, dress rehearsals, etc.
- Coordinates dressers for costume changes
- Arranges to repair and clean costumes during the run
- Supervises returns of any borrowed costumes or accessories
- Works within a budget

Skills:

- Strong visual sense
- Ability to draw
- Knowledge of clothing styles and history
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Lighting Designer

The lighting designer collaborates with the director

Duties:

- Collaborates with director on establishing a lighting design
- Collaborates with director, set and costume designers on a colour palette
- Creates a lighting plot
- Creates cue sheets for addition into the Tech script and provides amendments to the Stage Manager as necessary.
- Attends production meetings
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Coordinates through the Technical Committee the rental of additional budgeted and authorised lighting equipment
- Attends technical and dress rehearsals
- May operate lighting board during the shows and is the stand-in for the lighting operator in case of illness.
- Responsible for having lighting operator as needed during the run
- Works within a budget

Skills:

- Strong visual sense
- Understanding of the interaction of colour, light and shadow in three-dimensional spaces
- Understanding of lighting equipment (lamps, lighting boards, dimmers, wiring, etc.)
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Sound Designer

The sound designer collaborates with the director

Duties:

- Collaborates with director on establishing a sound design (effects, soundscapes, ambient music)
- Collaborates with other designers
- Creates a sound plot (speaker location, etc.)
- Creates cue sheets
- Attends production meetings
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Coordinates through the TC the rental of additional budgeted and authorised sound equipment
- Attends technical and dress rehearsals

- Operates sound board during the shows
- Responsible for having sound operator as needed during the run
- Works within a budget

Skills:

- Understanding of different sounds and music create moods, tension, and a sense of place
- Understanding of acoustics
- Understanding of sound equipment (speakers, amplifiers, sound boards, microphones, playback equipment, etc.)
- Ability to record and/or compile sound sources
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Make-up/Hair Designer

The make-up/hair designer(s) collaborates with the director

Duties:

- Collaborates with director on establishing a make-up/hair design
- Collaborates with other designers
- Creates colour sketches of people and make-up/hair that communicates the final “look” of characters
- Buys, rents or borrows make-up accessories
- Attends production meetings
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Attends costume parade, dress rehearsals, etc.
- Coordinates make-up artists for performances
- Arranges to replenish make-up/hair supplies during the run
- Works within a budget

Skills:

- Strong visual sense
- Ability to draw
- Knowledge of make-up/hair styles and history
- Understanding of the effect of colour, light and shadow on the human face
- Experience with wigs, beards and various prosthetics and special effects make-up
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Props Manager

The props manager is responsible to the Stage Manager

Duties:

- Collaborates with set designer/director
- Builds, borrows, rents props or furnishings based on concepts from director/set designer
- Attends production meetings
- Supplies rehearsal props and/or furnishings
- Attends first rehearsal
- Attends other rehearsals as available
- Attends technical and dress rehearsals
- Arranges to replenish or repair props and/or furnishings during the run
- Works within a budget

Skills:

- Ability to build, repair props and/or furnishings
- Talent for scrounging and getting great bargains
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Note:

Never underestimate the effectiveness of suitable props and furnishings for a production. The aim of everyone involved in the production should be “attention to detail”—in decor, props and furnishings it is an absolute. The detail left unattended is what can pull the audience completely “out of the moment.” The exactly right props and furnishings are sometimes hard to find, but absolutely worth the extra time and trouble.

Remember that set furnishings are subject to much more abuse than home furnishings and consequently need much more care. Be prepared to repair and re-upholster borrowed furniture if any damage is done.

Lighting Operator

The lighting operator is responsible to the Stage Manager and lighting designer.

Duties:

- Attends technical and dress rehearsals
- Operates lighting board during the shows
- Follows all lighting cues as called by the Stage Manager
- Ensures lighting equipment is operational prior to each performance

Skills:

- Understanding of lighting equipment (lamps, lighting boards, dimmers, wiring, etc.)
- Attentive and follows instructions
- Strong communication skills

Sound Operator

The sound operator is responsible to the Stage Manager and sound designer.

Duties:

- Attends technical and dress rehearsals
- Operates sound board during the shows
- Follows all sound cues as called by the Stage Manager
- Ensures sound equipment is operational prior to each performance
- Sets levels for wireless mic’s no later than one hour before curtain up

Skills:

- Understanding of sound equipment (speakers, amplifiers, sound boards,

- microphones, playback equipment, etc.)
- Attentive and follows instructions
- Strong communication skills

Bar and Front of House Manager

The bar and front of house manager is responsible to the Executive Committee

Duties:

- Recruitment of volunteers for bar and front of house each evening
- Responsible for all activities in the audience (house), and the foyer
- Ensures that the house, its foyer and washrooms are maintained cleanly
- Controls audience traffic before, during and after each performance
- Trains, schedules and supervises box office staff
- Trains, schedules and supervises bar staff
- Ensure sufficient programmes each evening
- Ensures audience members are checked in and where applicable , tickets collected; programs distributed and audience members are seated comfortably
- Liaises with the Stage Manager for the timing of curtain at the beginning of the performance and at intermissions
- Responsible for all bar activities; refreshments served during intermission
- Posts warnings indicating that a performance uses fog effects, flashing/strobe lights or cigarette smoke
- Prepares for first aid emergencies and has phone numbers for taxis, police, and other emergencies
- Ensures emergency lighting is fully operational each night
- Ensure all emergency exit doors are UNLOCKED and properly lit
- Ensures all bar volunteers are knowledgeable of and can enact an evacuation in an emergency
- Any other matters concerning the safety, comfort and well being of the audience

Skills:

- Enjoys dealing with people and is known as “a good host”
- Excellent communication skills
- Easy-going and personable manner
- Strong team-building skills
- Background in catering or the hospitality industry is a strong asset

Actors/Performers

An actor is responsible to the director and Stage Manager for punctual attendance at rehearsals and learning the role. It is the actor’s responsibility to come to rehearsals well-prepared and ready to work, including bringing their scripts, music, rehearsal schedule, pencils, and highlighters. Be prepared to cooperate with Director’s requests. During the run, all actors are responsible to the Stage Manager in all areas including: backstage conduct, maintenance of dressing rooms, and handling of make-up, properties and costumes.

Note:

A good actor understands that theatre is a group effort and that all cast and crew provide valuable and meaningful contributions. Truly professional actors do not, at any time, assume that someone else is responsible for picking up or cleaning up after them. It is the actor's responsibility to discard empty bottles, return and wash glassware to the bar, put away his or her own costumes, and return props used to their assigned places.

Remember that the myth of the actor as temperamental genius is just that—a myth. It doesn't matter how "big" the role is.

The Actor's Guide to Backstage Etiquette

By Chris Polo

Community Theater Green Room

Imagine this: you've rehearsed for weeks, and are ready to present your theatrical masterpiece to an adoring public that is sure to shower you with accolades. You and your fellow actors have your lines down pat; your laugh lines will bring down the house, and your dramatic scenes will earn you a ten-hanky rating. The cast is working like a well-oiled machine: not a line dropped, not a move out of place, and trust and camaraderie flow like water. There's just one little hitch.

You have no crew. Nobody's running lights, so you're doomed to deliver your lines in the dark. There's no props mistress to make sure the cups and saucers are set, and nothing to pour into them even if there were. No one to help you backstage with that quick change between the first two scenes. No Stage Manager to make sure you make your entrance on time. No set, because no one designed and built it. No one to pull the curtain.

Putting on a show is a team effort; while the actors have the showier part, the fact of the matter is that without a crew, they've got no show. Treating your crew members well, listening to what they need from you and doing as they ask can very well make the difference between a good show and a great show. Following are a few tips to help you make their jobs easier.

Do whatever the crew tells you without arguing, especially in performance.

When a crew member tells you to do something, it's for one reason: the good of the show. If you have a problem with what you're told to do, do it anyway and complain later.

Why it's important: Sometimes the reasons for the requests aren't obvious. If crew tells you they need to call you eight pages before your cue, it may be because they're all so busy with some other crucial backstage moment during the time leading up to your entrance that no one is free to call you any later than that. It's either come up 8 pages early or don't get cued. If they ask you to keep a prop with your costume and be responsible for it, it may be because they have no room for it or because they're busy when you make your entrance. One of my favorite personal stories (which we recounted in the early days of our web site) illustrating the "you just never know" principle occurred during a production of Rumors, when the Stage Manager told the actress playing Cookie, who had just donned an apron in preparation for an entrance, "Hold very still and don't look down." Being a well-trained actress, she did as she was told. The Stage

Manager did something which the actress couldn't see and then told her to make her entrance. It wasn't until intermission that the actress discovered that her apron, which had been hanging on a hook on the wall, had become the roost of a small bat. It was clinging to the front of the apron when the actress put it on, and the Stage Manager had taken a towel, plucked the bat from the front of the apron, and then quickly run off and disposed of it outside. Never question what the crew tells you to do in performance; just trust that it's for your own good and all will be well.

Don't hang out in the wings watching the show.

If your theater doesn't have a monitor or loudspeaker in the green room, you may feel totally in the dark about how the performance is going. It's very tempting to creep backstage and keep tabs on things from the wings. Resist the temptation.

Why it's important: Backstage space in most theaters is pretty cramped, and the last thing the crew needs is to have to work around an extra body. Things can happen pretty quickly backstage, and you could find yourself causing a disaster by blocking someone's view when a visual cue is needed, or being in the way during a quick entrance or exit. Stay in the green room and out of the way.

Don't talk with anyone backstage unless it is essential to the show

You've got an early cue with a lot of time to hang out in the wings before your entrance, and it looks like the gal manning stage left isn't doing anything, so why not strike up a little conversation about how the show's going while you wait? Resist the urge. You'll have plenty of time to talk at the cast party.

Why it's important: A whispered conversation going on in the wings can be very annoying to the actors on stage, and in some small theaters can even be heard in the house. Not only that, but a lot of what the crew is doing is waiting for a cue, just like you. If you distract them with conversation, they may miss a cue, just as you would if someone were trying to hold a conversation with you while you were trying to act on stage. If you have something that you must communicate to a crew member because it affects your performance or the show, then do so, but make sure you're not interrupting something else that may be going on. If your crew uses headsets, always make the assumption that they're listening to something when you approach them and you won't go wrong.

Stay put until you're called for your cue.

It can be nerve-wracking to hang out in the green room until you're called, so you pace. You might be back in the storage area, or in the dressing room, or having a quick smoke outside the backstage entrance.

Whatever the case, you're never in the same place two nights running. Don't do it. Find some place where you're comfortable spending time until you're called, and then stick to that spot for the run of the show.

Why it's important: The crew can't call you if they can't find you. And while you may know perfectly well where you are, they don't. If the actors on stage skip ten pages, you're going to be needed on stage sooner than you thought, so don't count on going somewhere and making sure

you're back "in time for your cue." If you need to be someplace away from others so you can run lines, make sure the crew knows that and be there when they come to get you. If you must use the restroom, tell someone else in the green room who will be there until you get back. This rule also applies to arriving in the wings before you're cued. I can't count the number of times I've seen crew frantically trying to track down a missing actor who is subsequently found nonchalantly waiting in the wings on the opposite side of the stage. This is one habit that can backfire on you, because the one time you decide to wait until you're cued, the crew figures you're already in place and doesn't bother to call you. Don't play with or move the props, and don't sit on the furniture backstage.

The rule is "don't touch."

Why it's important: Props should only be handled in the context of the performance – you'd be surprised how easy it can be to break or damage a prop that looked sturdy enough when you picked it up. Never move a prop -- Stage Managers and prop masters have specific spots for certain props, making it easier to find things in dim backstage lighting. It may not look like a big deal to just shove that coal scuttle under the props table so it won't be in anyone's way, but when the crew goes looking for it in the dark, it may not be so obvious that it's been pushed off to one side. If prop and set piece placement backstage is a safety hazard, talk to the Stage Manager about it and let him or her decide what to do about it. Likewise, if you inadvertently take a prop that should remain in the wings to the green room with you, try to get it back up into the wings as soon as possible, preferably by handing it off to a crew member who comes to the green room to call someone. Don't just lay it down somewhere, promising to put it back later; it's easy to forget both that you had it and where you put it, and there's bound to be a panicky search for it the next evening. Never sit on furniture that's stored backstage – many pieces are borrowed, or may have been mended just well enough to last through the run. Your group doesn't want to have to explain why there's makeup smeared on the upholstery, or be forced to rustle up a replacement if a chair leg is broken beyond repair.

Check your props before each performance, including any that are set for you to use onstage

Since crew is supposed to set the props, you should trust them to do their jobs, right? They don't need any back-up, do they? Well, yeah, they do.

Why it's important: If something that you need to use on stage isn't set, you can lay all the blame you want on whoever fell down on the job, but ultimately you're the one who looks like a fool in front of the audience. This is a self-preservation measure, as well as back-up for the crew. If your props aren't there, blame yourself as well as the crew member who didn't set them, because you should have double-checked.

Don't peek through the curtains at the audience

If your Aunt Marge is supposed to be out in the house tonight, who's going to notice if you sneak a quick peek through the curtains to see where she's sitting? Everybody else in the audience, that's who. And especially the director of the next production, who's going to make special note of that unprofessional bozo who just stuck his nose through the curtain.

Why it's important: This goes along with not hanging out in the wings – if you're on stage, you're in the way of the crew. Actors should set foot on stage before the curtain opens only to make a

quick check of their props, and then they need to vamoose. Needless to say, looking out through the curtains is strictly amateursville. Ever see Laurence Olivier stick his nose through the curtains to check out the house? Of course not. Do it, and you're branding your whole theater group as unprofessional.

Hold your temper until you get to the green room

You blew a cue or a crucial prop wasn't set, and the critic is in the house tonight. You come off stage ready to explode as soon as you're out of sight of the audience. Keep a lid on it. Backstage is not the place to tell the world how you feel.

Why it's important: First of all, you run the risk of being heard, because you're upset and probably not too cognizant of how loud you really are. In addition, an angry outburst is a distraction to the crew – you may compound the disaster by making them miss something else while they deal with you. Instead, use the time you take to get to the green room to cool down. If you must vent, do it there, but try not to get your fellow cast members too upset, especially the ones who have to go on after you.

Be on time: Be on time to what? Rehearsals, performances, appointments, classes, coaching sessions, conferences, auditions, meetings with costume designers. Everything. Some people take pride in their lateness, wearing it like a banner which pronounces that they are so important that it doesn't matter whom they keep waiting. Lateness is a subtle insult.

Learn your lines. A book could be written on that subject alone. Just learn them. It is your duty to yourself, to the director, to the audience and most of all, to the other actors in the scene. Again, not learning lines belongs in the arena of bad professional manners. It is thoughtless.

Discuss, don't "diss." Do not argue with the director. Keep discussions private, not in full view of crew or cast.

Do not give advice about a line reading, an interpretation, or anything to do with the casts' performance. That is not your business. That belongs between actors and director.

Most of all: Have fun!

Theatre Resources

Community

American Association of Community Theatre

<http://www.aact.org/index.htm>

ACT UK-The Association of Community Theatre

<http://www.actuk.org>

Educational

Educational Theatre Association

<http://www.schooltheatre.org/home>

Performing Arts Organizations Network for Education (PAONE)

www.paone.org

[ca](#)

On Stage Lighting
lighting/

<http://www.onstagelighting.co.uk/about-on-stage-lighting/>

Licensing

Samuel French:
london.co.uk

Contact: Debbie Simmons debbie@samuelfrench-london.co.uk
<http://www.samuelfrench-london.co.uk>

Musical Theatre International: Contact: Richard Salfas richards@mtishows.com
<http://www.mtishows.com>

Dramatists Play Service, Inc : (no specific) Contact: billing@dramatists.com
<http://www.dramatists.com>

Recommended Reading

An Actor Prepares, Constantin Stanislavski

Different Every Night, Mike Alfreds

Respect for Acting, Uta Hagen

Thinking Like A Director, Michael Bloom

Directing Actors, Judith Weston

Sanford Meisner on acting, Sanford Meisner

Directors On Directing, Toby Cole and Helen Krich Chinoy

Workshops

The CDS Education & Operations Officer can offer complimentary workshops for the cast. For example, if a play is a certain style we can create a workshop for potential actors to take to learn the genre/style/accent prior to audition, or even a workshop at the beginning of rehearsals to tighten skills before embracing their roles.

CDS Contacts

CDS Managing Committee (ManCo)

Name	Position	Email	Telephone
Sheree Ebanks	Chairman	chairman@cds.ky	916-2722
Paul deFreitas	Deputy Chair and Theatre Manager	theatremanager#@cds.ky	916-6331
Andrew Edgington	Treasurer	treasurer@cds.ky	916-6916
Juliet Fenn	Secretary	secretary@cds.ky ,	
Kirsty O'Sullivan	Education and Operations Officer	training@cds.ky	938-1998

Productions Committee

Name	Position	Email	Telephone
Erica Ebanks	Chair	eebanks@me.com	925-0810
Vanessa Hansen	Member	vhansenallot@gmail.com	
Rory Mann	Member	rory.mann@butterfieldgroup.com	
Juliet Garricks	Member	ygarricks@yahoo.com	
Liam Oko	Member	liam.oko@belliant.net	
Adam Roberts	Member	fatcaymanactor@gmail.com	
Vijay Singhera	Member	vijay.singhera@hotmail.com	
Kirsty O'Sullivan	Education and Operaitos Officer	training@cds.ky	938-1998

Technical Committee

Theatre Management in case of any emergency or issue with alarm

Name	Position	Email	Telephone
Paul deFreitas	Theatre Manager-Everything	theatremanager@cds.ky	916-6331
James Gibb	Member-Sound	gibbjames@gmail.com	525-5266
Bill Mervyn	Member-Facilities	mervyn@candw.ky	925-1957
Mike Bishop	Member-Bar software/systems	mike.bishop@walkersgl.com obal.com	
Agata Kalicki	Member-Bar software/systems	agata@cafe.ky	
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Peter Pasold	Member-facilities	pasold@candw.ky	

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Front of house and Bar

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