



# Handbook

Huronia Players is a community theatre group - a collection of individuals who have a passion for theatre. The primary purpose of the group is to serve its members through mutual support, creative expression, camaraderie, education, and training. The next obligation is to the audience as Huronia Players is dedicated to pursuing "professional" standards even though we are an amateur group.

For those who have a wealth of theatrical experience, the Handbook is a worthwhile reminder of what they should be doing and a way to discover the traditions and quirks the Players have developed over the years.

For those less experienced it is a source of information on what is required of a particular job and who to ask. And do ask! The Handbook is no substitute for face-to-face explanations. Above all it should not be regarded as "holy writ". Variations from the norms expressed in the Handbook can and do occur. Regard it as a set of guidelines to ensure that Huronia Player activities and Community Theatre are both successful and enjoyable.

As a reminder, all those working on the production must be current members of Huronia Players.

#### **Editing history:**

- This handbook is based on the extensive research and knowledge that went into the original "It's Not My Job" by Val MacMenemey.
- reformatted August 16, 2009 by Steve Killing
- revision Nov 3, 2014 by Sue Cook and Steve Killing
- revision Jan 4, 2015 by Steve Killing, to Producer, Graphic Artist and Marketing Director
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## Huronian Players Creative Philosophy

Huronian Players is a creative community theatre. We produce excellent amateur theatre while teaching the many aspects of theatre arts through hands-on experience.

One of the biggest challenges is to allow individual department heads enough freedom that the final product reflects their creative talent and input, while remaining true to the Director's vision. The Director, at the beginning of the process, must clearly explain that vision to the costumes, props, set, lighting, sound, and promotion department heads and come to a mutual decision on how each department will develop the concept. This might include the importance of the era, special effects, general lifestyle, level of realism, even suggestions of colours or textures. This should be collaborative, recognizing the input of each member of the company and the influence of one department's decisions on another.

Once the Director has given input to the department heads, the head is given creative freedom to develop their portion of the vision, but with regular communication throughout the development of the production.

From past experience this is one of the most challenging tasks for the Director - avoiding the micromanagement of each department. At times there might be a need for a gentle re-direction of a department if the Director feels they are straying from the vision, but it must be done with diplomacy. If there is a disagreement, the Director has the final say, but our hope is that if the initial vision was well defined there are few conflicts when it comes to details. Directors tell us that balancing the tradeoff between controlling the vision and giving freedom to the participants is one of the most difficult aspects of their job.

It is inevitable that during the rehearsal period both the Stage Manager and the Director will receive input from cast, crew, and friends. The cast might suggest new costumes, the crew new sound or lighting, and others modifications to the set. And the temptation is for the Director and Stage Manager to make on-the-spot decisions, but each decision should be made by the department heads. The proper Stage Manager response is to say, "interesting idea, we'll pass that on to Set (or costumes or whomever) and see what they think". If decisions are made on behalf of the department heads both their authority and their creative control will be undermined.

It is important for most departments that they attend several rehearsals so that they can be part of the ongoing decisions as they arise. Seeing the challenges firsthand is always best and leads to great shows and strong relationships.

## DIRECTOR

1. Assist the production team in finalizing a budget.
2. Attend all production meetings to ensure all departments are aware of the Director's vision.
3. Well before the first read-through, make sure the key positions of Producer and Stage Manager (SM) are filled with people prepared for the commitment required.  
Assist the Stage Manager in setting up 'the Book'. (The Book is the official record of schedules, casting, blocking etc.), and assembling the backstage team leaders (ASM, Set, Costumes, Props, Hair, Makeup, Sound, Lights).
4. Arrange dates and coordinate with Marketing for the advertising of auditions.
5. At auditions:
  - a) give a synopsis of the play and what you are looking for in the reading, singing or dancing audition.
  - b) outline the anticipated rehearsal schedule and time commitment for the specific roles.
  - c) explain how casting results will be made known.
  - d) make clear your expectations for the actors as well as those outlined in this handbook.
6. Cast the roles. If there is difficulty in completing the casting, consult with the Executive regarding further auditions or alternative plays.
7. Arrange a rehearsal schedule. Coordinate this with the Stage Manager's calendar.
8. Be prepared to explain the goals of each rehearsal to the actors.
9. Communicate any publicity ideas to Promotion/Marketing
10. Decide if an Assistant Director is required and make sure (s)he understands the Director's overall vision and expectations. Make sure the cast is aware of the position and responsibilities of the Assistant Director.
11. Make sure the Stage Manager is prepared to run the show from the Dress Rehearsal on and that the whole group is aware of the SM's position. The Director should be invisible to cast and crew at time of performance.
12. Attend the Post-Production Meeting.

## ASSISTANT DIRECTOR

1. Not all Directors choose to have an assistant.
2. The Assistant Director position could be an excellent training ground for someone contemplating directing a play in the future - either for a Studio Night production or as part of the regular season.
3. Ultimately, the role of the Assistant Director ought to be discussed and negotiated with the Director, and areas of responsibility should be defined for each production. Generally, the Assistant Director will be designated to help carry out the responsibilities of the Director as outlined in this handbook.
4. With the approval of the Director, the Assistant Director could be expected to:
  - act as a creative "sounding board" to discuss characterization and play interpretation.
  - share in pre-blocking plans.
  - contribute ideas re: the interpretation of the play through set, costume, music, etc.
  - work on lines, scenes, blocking (according to the Director's interpretation) with actors not on-stage during rehearsal.
  - listen to ideas, queries, or concerns directed to the Director if the Director is working with actors and is unavailable for immediate assistance.
  - act as a second pair of eyes for the Director.
  - take the Director's place at rehearsals in case of absence.
  - note details which might enhance the scene being rehearsed and discuss the rehearsal with the Director.
  - attend Production meetings.

## STAGE MANAGER

A non-theatrical definition (but an accurate one) is that the Stage Manager (SM) is the first person to arrive at every rehearsal and is the last to leave. The Stage Manager's responsibilities are important and varied and may require one or even two assistants (ASM's).

### *Pre-performance*

1. Attend all Production meetings.
2. Be aware of Budget restrictions.
3. Keep a "needs to be done/by whom" list.
4. Become familiar with the Production Calendar of scheduled activities such as rehearsal times, costume fittings and parades, publicity and photo sessions, technical and dress rehearsals, set construction and striking and post-production meeting. Help keep this calendar up to date.
5. Maintain and update copies of Rehearsal & other schedules.
6. Co-ordinate all the stage-side aspects of the production. This is recorded in "The Book". The Book is the official record of schedules, casting, set sketches, plots (lighting, sound, special effects, properties, wardrobe, makeup), pronunciation, cues, blocking and stage directions and can be a useful log of rehearsal activities and progress with notes on any mechanical and other problems and their solutions, timing of scenes, etc.. SM's develop their own styles in keeping the book but the basis is usually the script. "The Book" is the central item in running or calling the show.
7. Have a First Aid kit available.
8. Maintain a list of vital information such as the location of fuse boxes, measurements of the stage, location of fire extinguishers, emergency phone numbers, etc.. (get this from Maintenance person on the HP Board)

### *Rehearsals*

1. Arrive well before the rehearsal is scheduled to begin to prepare the rehearsal space for the actors, the Director, yourself and any assistants (e.g.. desk, chair, working props, extra pencils, paper, light, etc.).
2. Set up the Green Room notice board with schedules, times, names, phone numbers, etc..
3. Designate organization of refreshments for the Company during rehearsal and during productions (sign up sheet can work)
4. Co-ordinate with the Executive Producer regarding scheduling of the use of Studio.
5. Check set for safety (nails, unsteady platforms, dark areas, unsecured construction, trip hazards).
6. Make sure rehearsals begin and end on time and that break times are kept to. (Phone actors who

are late or absent to check for misunderstanding).

7. Arrange for lines of late or absent actors to be read.
8. Buffer the Director so she or he can start rehearsing on time and keep focus on the rehearsal. Minimize distractions during rehearsal time.
9. Greet newcomers interested in helping, take names and phone numbers and direct them to the most relevant department head.
10. During rehearsals, make sure actors are ready for all entrances. They may be waiting elsewhere or working on lines, singing or dancing.
11. At end of rehearsal, remind everyone of the next "call". Establish with your actors whether you expect them to "check out" with you after each rehearsal or performance. (This can be a very useful "good night" if you have separate notes or messages for individuals).

### ***Technical Rehearsal(s)***

1. Once at the Theatre, timing is critical! Make a list of 'Set Preparation Tasks' and give the Department Heads clear time slots in which to setup, evaluate and complete their preparation!
2. Decide if you need a "paper tech" and make sure all concerned are informed. (Some Stage Managers prefer to hold separate crew rehearsals of all cues and changes prior to a full technical rehearsal).
3. Prepare written instructions for the lighting and sound people. In some cases a lighting designer will prepare the lighting sheet, and sound designer will prepare the sound sheets.
4. Make sure all communication systems are working.
5. Decide if the tech. rehearsal will be "run through" or "cue to cue". The Stage Manager runs the technical rehearsal. Some Stage Managers practice calls by simply going from tech. cue to tech. cue with actors giving their cue line and standing in place. Other Stage Managers choose to do the technical rehearsal as a run through, stopping when technical problems make it impossible to go on.
6. Set an efficient, mannerly, and calm "tone" for the tech. rehearsal.
7. Be in communication with the Director to ensure that sound, lighting, and special effects are what the Director is seeking.
8. Insist on ample time to rehearse the curtain call. ("On the night", your judgement will decide on length, encore, etc..)

**Performances MUST WEAR BLACK CLOTHES DURING THE PERFORMANCES**

1. Before dress rehearsal, review clearly with the Company the behaviour of cast, crew, family and fans during performances. Make clear your expectations regarding:
  - 1.1. people other than lighting/sound crew in lighting/sound booth.
  - 1.2. people touching or moving props or special effects that they are not responsible for.
  - 1.3. people other than cast in backstage areas and green room before, during and after the show.
2. Establish system to ensure all cast members are present in good time (e.g.. initialing the Call Sheet on arrival).
3. Consult with House Manager about:
  - 3.1. the procedures that will be followed in the event of emergencies such as fires and medical crises (e.g., the location of fire extinguishers, who will contact response services).
  - 3.2. the keeping clear of aisles and exits if used by actors.
  - 3.3. whether the curtain will be held if the audience is still entering the hall.
  - 3.4. policies for late arrivals (audience).
  - 3.5. the signal the Front of House Manager will use to indicate the show can start.
4. Conduct light, sound and headset checks prior to curtain.
5. Check that all discovered props are in place ready for curtain and that all other props are in their correct positions backstage.
6. Make sure stage is "clean" (swept, free of hazards such as nails, screws, splinters, loose edges of rugs and that all entrances and exits are clear.
7. Give calls in the green room at 30-minute, 15 minute, and 5 minute marks (modify times for intermissions).
8. Await the House Manager's signal before calling "Places"/"Hold" to the cast.
9. Check everyone is in appropriate place for "curtain".
10. Check work light is off prior to "curtain".
11. Proceed to call the show. The Stage Manager is responsible for cueing the curtain and the light, sound and special effects using the "Warn, Standby, Go" (or equivalent) system practiced during tech. and dress rehearsals. (Rapid sequence effects are cued once for the series). It is generally considered essential that, even if light and sound crews can see and hear clearly and can follow the script, the Stage Manager, nevertheless, calls the show. In the event of "unforeseen situations", this means one person makes the judgement calls.

***After the last Performance***

1. Clean up the Control Booth, empty garbage, remove all play-specific paperwork.
2. Attend the Post-Production meeting ready to suggest ideas for improvement and change.



## **Stage Manager or Assistant Stage manager additional duties**

### ***Performance(s) & Tech. rehearsals***

1. Instruct crews about the need for quiet on-stage and backstage, and for black clothing in "black-out" scene changes.
2. Supervise placement of everything on and off during the scene changes.
3. Rehearse the crew until the set changes are "greased".
4. Inform crews of arrival times for tech. and dress rehearsals and performances.
5. Check set pieces for damage and need of repairs.
6. Note placement of microphones or electrical cords to avoid tripping or hitting with set.
7. Introduce stage crew to other backstage members and to the cast. Make sure crews hear about all social arrangements in the Company and are part of the "production hype".

## ASSISTANT STAGE MANAGER (known as the ASM)

- eyes and ears of stage manager backstage
- calling cues for actors
- coordinating all backstage activities; “on-book” at all times
- rapport with cast and crew extremely valuable
- may be a second ASM, if there are exits/entrances on both sides of stage

### During rehearsal period

1. Rehearsal prompter when actors go “off book”; follow in script; supply correct line when asked (actor will say “Line”); other prompting as requested by Director
2. Need your own binder with enlarged version of script (may be provided) for blocking notes. As blocking, entrances etc. are finalized, note any variations from script in binder. Also special directions (eg. door is open at beginning of Scene 2)
3. Track actors Make notes of when actors make entrances and then note when they should be ready backstage (usually 1 to 1½ pages earlier). In last weeks of rehearsal, you should be starting to convey this information to actors, so they can begin to cue themselves. You should be backstage throughout the rehearsal by now.
4. Work with props person to work out scene changes and provide assistance if required.
5. You may be required to help with some special effects as requested by Director and stage manager.

### During run

1. Present at every performance wearing black clothes
2. Props, SM and ASM usually share duties cleaning and checking stage and furnishings before setting props. Work out this sharing scheme.
3. Greet actors, make sure they are signed in.
4. On headphones throughout performance (always inform SM if you have to leave your station; if extended absence, have props wear headphones)
5. Convey ½ hour; 15 min, 5 min etc. calls as cued by SM; call “places” when prompted.
6. Follow script closely as you need to know when actors should be backstage; be ready to react to major deviations from script (jumping pages etc.) There is no prompter during performances and actors are expected to get themselves and each other out of difficulties but you may need to help. You may need to get an actor there earlier if those onstage have jumped ahead.
7. Keep actors quiet – in a really nice way!
8. If there are cue lights backstage, still be ready to cue actors if they miss the signal.

9. Help with scene changes as required.
10. Be prepared for the unexpected and stay in contact with SM at all times.
11. At end of show, help re-set. Note any problems with set, costumes or props and report to appropriate person, so they can be rectified before the next performance.

## PRODUCER

The Producer is to co-ordinate and facilitate communication between the Executive Producer, backstage and front of house and check that all departments are fulfilling the roles, as set out in this Handbook. If personnel challenges arise, they are first to be solved by the Director and Stage Manager and then if a resolution is not found, the Producer.

The Producer and Stage Manager should be the first people identified once the Director is chosen.

### Budget

1. A generic budget form will be sent by the Executive Producer. This will either contain draft values or you should enter estimates as a starting point ready for the first production meeting.
2. Work with Director and the department heads at the first production meeting to develop the specific budget for the production.
3. The Executive Producer will present the budget to the Board for approval.

### Auditions *8 Weeks Before Auditions or as soon as possible:*

1. Consult with the Director as to when they want to do auditions.
2. Contact Marketing so that they can promote the auditions at least 2 weeks ahead of audition dates.
3. Get scripts from the Executive Producer (in some cases the Director will already have them). Number the scripts and work with the Director to provide scripts to anyone who asks. Have 4-6 scripts reserved for circulation. Keep track of name, address, phone number, email and date that someone borrowed script.

### *2 Days Before Auditions:*

1. Check with the Director to see if they want head shots taken at the auditions. If so, arrange for yourself or someone else to take on the task.
2. Print Audition Forms (obtain from Executive Producer)

### *At Auditions:*

1. Greet everyone as they come in. Introduce them to the Director if necessary.
2. Give each person an Audition Form to fill out. Make sure you have extra pens & pencils.
3. Give completed forms to the Director.
4. Offer membership forms to anyone who is new.

### Production Meetings

1. Decide in conjunction with the Director and Stage Manager who is best to chair the production meetings. Most often the Stage Manager chairs the production meetings and they are scheduled every 2 or 3 weeks.

2. At each production meeting each Department Lead should report and identify any outstanding issues, problems or help needed. If they are unable to attend then a report should be sent (even if the report is “No Report”).
3. Check with the Department Leads to see if they would like a cheque. If so, ensure that the Treasurer issues cheques as necessary.
4. Give expense sheets to Department Leads with an envelope for receipts. Remind department heads to keep all receipts, number them, and write on them what they purchased.
5. Remind department heads to cc Director, Stage Manager, and Producer on all important emails.
6. Remind Department Leads that when they create their own crews those people must also be members of Huronia Players.
7. Ensure that each member of the cast and crew has an up-to-date membership to Huronia Players. Collect any forms and cash/cheques and deliver them to the Membership Chair/Treasurer.
8. At the last production meeting before Opening Night schedule the Post Production Meeting.
9. Should no post production meeting occur the Producer should email each Department Lead asking for feedback. This post production information should be provided to the executive Producer.

### **Rehearsals**

1. Attend as many rehearsals as possible.

### **Photos and Potluck**

1. When rehearsals begin propose dates for potluck and photos then contact the Huronia Players photographer re availability to take pictures of the cast/ crew for the Front of House board.
2. The potluck should be at least 3 weeks before performances start.
3. The Stage Manager or Producer sends out an email invitation to all Cast and Crew for the potluck and inquires if they need to have an updated photo taken.
4. Confirm who is attending and who is needing photos.
5. Send list of photos in the order in which they are to be taken with names correctly spelled to the HP photographer (Jacquie Black at the time of this writing).

### *Day of Photos and Potluck*

1. Prepare list of photos for photographer and have hard copy the day of the photoshoot.
2. Ensure that cast members who cannot attend understand that they **MUST** call photographer for an appointment to get a picture done.
3. Ask for help to set up Studio for potluck.
4. Make sure the room is cleaned up. Ask for help.

**Poster Distribution** *5 weeks prior*

1. Follow up with marketing to ensure posters, table talkers, and rack cards are being completed.
2. Communicate with marketing regarding advertising and timing.

*3-4 weeks prior*

Ask cast and crew for assistance with distribution

**Sponsor Tickets** *4-5 weeks prior to opening*

1. Ask Executive Producer to pull sponsor tickets
2. Pick up sponsor tickets and deliver to sponsors

**Programs, Posters and Dress-with-Audience Tickets** *3 weeks prior to opening*

Supply information, in electronic form (not pdf), to the Graphics person who is laying out the program, including Director's notes, complete cast and crew list with heads and sub members of each department. Also supply # and sizes of posters required to be printed and number of tickets for dress with audience.

**Dress-with-Audience** *3 weeks prior to opening*

1. Get dress rehearsal ticket list from Executive Producer or Director
2. Contact the graphics person to print dress rehearsal tickets and letter

*1-2 weeks prior to opening*

Deliver dress rehearsal tickets

**Cleaning** *2-3 weeks prior to opening*

Contact the cleaner through the MCC manager to book theatre cleaning prior to opening or arrange for about 5 HP members to vacuum and sweep the theatre.

**Opening Night**

As of this writing Opening Night responsibilities (Table Layout, Food, Drinks, Special Speeches, Cleanup and Leftovers) are organized by the Executive Producer to ensure a consistent contact through the year. The responsibility may change to rest on the Producer's shoulders.

**Gifts for Director and Stage Manager**

When the show starts ask a longstanding cast member to canvas the cast and crew for gift suggestions and amount they would like to contribute. It depends on who you are working with as to how involved you will be in this process. Some will take it and run with it themselves and you just contribute. In other productions you may have to completely do this yourself.

**Cast and Crew Party**

1. One week prior to last performance confirm location of cast and crew party
2. Assist with sending out invitations (usually sent by the Stage Manager as they will have created a group email). Ensure that crew are invited who may have worked on the production early on but haven't been around to get the invitation.

**Expense Receipts**

1. Before everyone disperses at the end of the run, canvas all department leads to get expense records and receipts.
2. Collect funds owing from advances or arrange for cheques to be issued for reimbursement.

**POST PRODUCTION****Post Production Report**

Ensure that a post production meeting is held (it may be chaired by the Stage Manager) as soon as possible after the production ends. In lieu of a meeting, reports may be requested from all Department Leads. Keep a record of what went especially well and what suggestions there are for improvement. Pass this report to the Executive Producer who will present it at the next board meeting.

**Budget Reconciliation**

1. Obtain any funds or receipts from FOH Lead (this may include cash for tickets sold at the door, cash for coat check, and items purchased e.g., water). Include these amounts in the final budget.
2. Balance each Department Lead's receipts. Once they are reconciled give all receipts and cash/cheques to the Treasurer and ensure that any monies owing to the Department Leads are paid in a timely fashion.
3. Complete the budget with actual values.
4. Give completed budget to Executive Producer to present to the board along with post production notes.

## ACTOR

The Actor's overall duty is to be a cooperative member of the group and perform his/her part to the best of his/her ability in order to project the Director's vision of the play.

### *General Tasks*

1. Be present at auditions in order to be cast for a production. If an Actor is unable to attend a scheduled audition due to unforeseen reasons, special arrangements can be made for an individual audition at the discretion of the Director.
2. Make a full commitment to the production. If an Actor cannot attend a rehearsal, for any reason, it is the Actor's duty to inform the Director or Stage Manager prior to the rehearsal schedule being issued. Should an unexpected absentee occur, the Actor must notify the Director or Stage Manager immediately.
3. Learn the lines as requested.
4. Research the character. Characterization must be done and discussed with the Director at times other than rehearsals (e.g., prior to rehearsal or at extra meetings).
5. Assist and cooperate with costuming, props, and set wherever possible.
6. Be prompt at all rehearsals and arrive on or before the scheduled rehearsal times and theatre call times.
7. Conduct a pre/post show dressing room check and report any graffiti/damage to the stage manager.
8. When at the theatre, ensure the Call Sheet is signed in each night, all props and costumes are in place prior to the show, walk the set as allowed by stage management to check all furniture, entrance and exit areas and perform vocal warm-ups as instructed by the Director or designate.
9. Actors are expected to launder their own costumes as needed. However, if costumes are intricate or actor has difficulty with cleaning, actors are asked to inform costumers who will assist.
10. Make sure to put your costumes and props in their appropriate place at the end of each show, so you are not searching the next night.
11. Remove all items from the dressing rooms at the end of the production and return any borrowed items.



## COSTUMES

### *Responsibilities and Guidelines*

The main job of costume design is to provide physical and emotional support to every actor through clothing he/she will wear to enhance their character. The costume must work onstage, meaning the garments must be comfortable, flexible and durable. At the same time, it must impart a strong visual understanding of the story, concept, and context of the play as a whole. It allows the actors to become the character in the play.

Cues are taken from the characters, their surroundings as written in the script, as well as the stylistic choices of the production. Costumers should consider how best to reflect a character's evolution as the story develops.

The Director's vision is discussed with the costume department. It is the costume department's responsibility to understand the Director's vision for the play and prepare costumes based on this understanding. Allowing the costume department to oversee costumes provides a unified picture. Please note, however, that the Director always has the final say about costuming.

1. Once the Director is satisfied that the costume department understands their vision, all costume ideas must be funneled to the Director through the costume department. Allowing the costume department to oversee costume development allows the Director to direct and the Actors to act.
2. Actors are encouraged to discuss their ideas, possible purchases, use of their own clothing, etc. with the costume department who will discuss with the Director on an as needed basis.

***Costuming Process*** The costume department will:

1. Provide a working timeline and discuss details with the Director.
2. Ensure stylistic choices made in initial discussions will work onstage and will further plot development as the play progresses.
3. Adjust designs or costumes as required to ensure actor comfort and credibility in the context of the play. Be aware of colour schemes on stage.
4. Participate in rehearsals to understand how garments will be used.

### ***Before the First Production Meeting***

The costume department head will be provided with a script as early as possible. Once read, they will have an understanding of the various characters, their roles, the time period, setting and other ideas related to the play. Prepare the following material before the first meeting:

1. Costume plot.
2. Script analysis.
3. Character analysis.
4. Visual references.
5. Sketches, Collages if needed

***First Production Meeting***

1. Listen and get a clear idea of the Director's interpretation of the play.
2. Time frame, place or other aspects of the play may be altered based on the Director's vision.
3. Present materials listed above (costume plot, script, and character analysis, etc.) to Director.
4. Ensure ideas are consistent with Director's.
5. Discuss and determine budget estimate.
6. Request that *at least two* costume meetings be added to scheduling.

***First Costume Meeting***

1. Take actors' measurements.
2. Get an understanding of factors that make actors comfortable (or uncomfortable) in clothing, styles, etc.
3. Discuss with the actors what their vision of their role is and ensure it is consistent with the Director's vision. Consult with the Director at this point if vision is inconsistent and find a solution.
4. Use of an actor's personal clothing is discouraged where possible as alternate clothing helps them to establish characters other than their own. However, at the first meeting, clothing items that are appropriate (ex. Blue jeans for contemporary period) may be helpful and actors are asked to offer these items to the costumers.

***Post-First Costumers Meeting***

1. Acquire costumes.

***Second Costumers Meeting***

1. Actors try on costumes. Alterations or changes are made.
2. Following the second meeting, the work with actors will be on an individual basis to modify costumes as required.

***Costume Parade***

As soon as possible after the second costume meeting, the costume department will assemble the costumes. When complete, the costume department will ask the Director to set aside a time for the costume parade. At this time the actors will "model" their costumes for the Director. He/She will either approve or discuss changes with the costume designers and the actors.

***Subsequent Production meetings***

1. Update producer on status of costumes and budget
2. Request budget adjustment if required (see below)

***Preparing the Budget***

1. Check sources for usable pieces or items that can be modified.
2. Estimate and submit cost of fabrics, trimming, rentals and cleaning expenses for budget approval.
3. Establish with producer method of payment of expenses and submission of receipts.
4. Define "props vs. costumes" responsibilities with Props team.
5. Check for wardrobe sources (other drama groups, Salvation Army clothing, members, etc.)
6. Establish change areas, rehearsal and production storage space.
7. Acquire sufficient racks to hang costumes.
8. Experiment with underskirts, underlinings, etc. ahead of costume parade as they change the look, hang and movement of a garment.

***Rehearsal Period***

1. Attend rehearsals to ensure planning is translated onto the stage.
2. Work with actors on an individual basis to refine, alter or change costumes, always keeping the Director's vision in mind.
3. Do costumes balance with each scene being aware of colour schemes and setting?
4. Discuss possible changes with Director and alter accordingly to support the major themes and tell the story.
5. Remind actors to rehearse in practice clothes or "working costumes" that will be a suitable preparation for their role.
6. Record borrowed items with name, address, condition of item, date for return and date returned.
7. Arrange dresser(s) if required for quick changes.

***Performances***

1. Keep a repair kit and iron at hand.
2. After each performance ensure costumes are hanging and stored properly.
3. Attend to alterations, mending or cleaning problems with costumes as they occur.
4. Prior to each performance check that costumes are in the proper place for the upcoming show.
5. Actors are expected to launder their own costumes as needed. However, if costumes are intricate or actor has difficulty with cleaning, actors are asked to inform costumers who will assist.

***Post Production***

1. Check all costumes are cleaned before storage.
2. Return all borrowed items after cleaning.
3. Attend post production meeting.

***Post Production Meeting***

1. Present final and completed budget form to the Producer.
2. Discuss any issues that occurred during the play and, where possible, propose an appropriate solution.

## FRONT OF HOUSE LEAD

This position involves arranging for Front of House managers, ushers, and coat check.

4 weeks prior to the show opening an email will need to be sent out to members who have indicated they are interested in helping with one of the above-mentioned positions.

Send out two emails – one to those who have indicated ushering/coat check and one to those indicating Front of House Manager (Front of House can also get the one about ushering).

Front of House Lead usually does take shifts as a Front of House Manager.

2 managers, 4 ushers and a minimum of one coat check are required for each performance. Dress with Audience requires 2 ushers. If you are unable to get coat check, you can have an usher cover or one of the managers.

Ask that they indicate at least 2 available dates (more is helpful). We are hoping that people will volunteer for a minimum of two shows (this really helps with scheduling).

As email responses start arriving it helps to write them down in numerical order (i.e.. 1<sup>st</sup> response, 1<sup>st</sup> preferred date).

Create a chart that you can start filling in as you receive responses.

You will often have to respond to emails, indicating that the dates they requested have been filled, and asking if there are any other dates that may work for them.

Once you have gotten the chart/schedule filled in (hopefully within that week), it is important to send everyone on the chart a confirmation of what their shift(s) will be. Also, be sure to invite them to Dress with Audience (ask for a reply).

You will need to check with the Treasurer or the person doing the Membership Tracking/Data Base, to see if all your Front of House folks have paid their membership fees. You will have to have a list available of those needing to pay for the Front of House Managers.

The schedule will need to be posted in the coat check room.

If you have new ushers, a name tag will need to be requested (at the moment this is through Steve Killing). It is recommended to wait until the new usher has done at least two shifts before ordering a name tag. If you have new ushers, you will need to arrange a training session for them prior to the show.

Check if water needs to be purchased.

Give a list of all ushers, Front of House Managers, and coat check to the person in charge of the brochure (presently Maggie Killing) so they are recognized for their time.

You may have to reach out to folks to cover a shift if someone has to cancel.

Send a thank you note to everyone after the show run is over to thank them for their help.

Attend pre-production (closer to opening) and post-production meetings.

Note: there is a binder in the Front of House container that covers – “Front of House Manager Duties”, “Front of House Usher Training Guide”, “General Duties of Ushers”, “HP Scanner Instructions”, and “Count Time Timer”

## FRONT OF HOUSE MANAGER DUTIES

FOR FRONT OF HOUSE LEAD/FRONT OF HOUSE MANAGER: As stated in our usher training guide, in case of evacuation of the building we are to use Nicolls Funeral Home parking lot as a meeting place. In the event this should happen we have added some new instructions.

1. When the show starts the FRONT OF HOUSE MANAGER will need to take the ticket sales print out and compare it to the scanner - cross off any names on the print out that did not attend. (We understand that often one person will have purchased numerous tickets, but we will at least have an idea of how many folks were with that group).
  2. If we are required to exit the building it is important that you take the ticket sale print out with you. The list will be valuable to Emergency Services to be able to double check everyone has evacuated the building.
- FRONT OF HOUSE LEAD will print out the usher list to be put up on wall inside coat room. Check to see if water is required for the shows.

## SHOW TIMES

- Arrival 6:30pm (evening shows) and 12:30pm (afternoon shows) – open door and turn on coat check room light
- Put “Drop off Zone” signs out on Elizabeth Street; put at the middle “T” marking.
- Check the list to see who is ushering and get name tags, flashlights and water bottles organized
- Get the ‘Check-In’ (tablet) from the office. Instructions to power it up are attached.
- Make sure that the stairs in front of the stage are tucked in the corners where the ushers sit (stage left/right)
- There is a wedge to hold open the door directly into the theatre. It is kept inside the theatre in the area where the usher will sit stage right. Please return the wedge there at the end of the night.
- Turn off the Hepa Filter – stage right usher station
- There is a hex key in the coat check drawer that can be used to unlock the top theatre doors (if it hasn’t been unlocked yet).
- To ‘unlock’ the MCC doors (Elizabeth Street and King Street) use the “Door Clips” located at the box office. 1. at MCC counter, open up the first roll-up door. 2. You will see black, orange and white u-shaped plastic things. 3. The black is HP’s. 4. You push in the bar on the door and slide the u-shape over the handle/bar. 5. They will get returned to their home behind the roll-up door at the end of the evening. 6. You can ‘lock’ the King Street door at

the start of the show. NOTE: if the MCC is having a show they will already have their “Door Clips” on the door. We still need to put ours on the door as it represents who is in the building.

- Tip container (brown box) goes on the counter near TV
- Plug in and check hearing devices are ready to go (ear pads are put on when devices are handed out)
- Turn on TV on counter – remote in drawer.
- Unroll ‘red’ carpet in front of theatre entrance door. Vacuum if necessary (kept in set storage).
- Turn on the foyer/marquee lights. Switch and instructions are just inside the coat room door.
- 1:00pm or 7:00pm greet ushers and coat checkers, introduce ushers and assign duties
- 1:00pm or 7:00pm check in with the Stage Manager and co-ordinate times ... check if it is okay for ushers to go into the theatre at 7:20pm (1:20pm) and set up their stations (their folding chairs, flashlights and water)
- 7:00pm -7:20pm (1:00pm – 1:20pm) go over general duties with the ushers (attached sheet)
- 7:25pm go to the box office and change the computer to “countdown” from the preshow. (instructions attached)
- 7:30pm call the Stage Manager (or she/he will call you) and ask if it is okay to open the main doors ... (if there are patrons in the atrium with disabilities they may be allowed to enter earlier)
- IMPORTANT: SHOULD THERE BE ANY PROBLEMS WITH TICKETS, PLEASE KEEP ALL PAPERWORK RELATED TO THAT TICKET. Indicate on a note attached to paperwork/ticket what the problem was and leave it on the desk in the office for the Front of House Lead. Make sure to let them know you have left it there.
- 7:50pm -8:00pm stay in touch with the Stage Manager re: time, how many people still to come, until the call is made to close the door and start the show. Check the washrooms, lobby, etc. for patrons before you call the Stage Manager
- Signal to ushers to take seats = then signal the Stage Manager and close the door
- Make sure doors to hallway are closed and coat check door is closed



- Take any late comers up the backstairs (close the first door before you open the second door so there isn't any "light spill")
- After the show starts (breathe a sigh of relief) make sure all patrons have been checked in. Can cross reference print out against tablet.
- Just prior to Intermission change the computer at the box office to "Intermission Countdown"

### **INTERMISSION**

- Prop both the main doors (both need the stopper that is attached to door) so patrons can exit easily
- Take the tablet back to the office if you haven't already done so.
- At the end of intermission FOH Manager checks the washrooms, lobby, etc. for patrons ... calls the Stage Manager, then goes into the theatre, gives the signal and closes the door
- Countdown computer and monitors can be shut down if the MCC is closed (power down both remotes) OR if the MCC is open leave the screen "show in progress", then at the end of the show turn off.
- If one of the Front of House Managers would like to leave once the second act has started they may do so. Please discuss amongst yourself.

### **END OF THE SHOW**

- All theatre doors are to be opened.
- Coat checkers or ushers to help with coat check
- Smile and thank people for coming to the show, wish patrons a great day/evening
- Do a final check of the theatre.
- Hepa filter to be turned back on
- Stairs to be put back
- Door wedge to be returned to its location
- Check water supply; let Front of House Lead know if more is needed
- Put flashlights, tip money, etc. away in Huronia Players plastic bin (note: if it is the last show of the weekend, put tip money in an envelope, and take upstairs to HP office. Put the envelope in the bottom drawer under the printer – there is a folder that says 'Front of House'.)
- Name tags returned to board
- Roll up carpet and put inside theatre entrance against wall
- Turn off marquee lights
- Turn off the light, close coat room door – do not lock at this point in time – key missing

- PUT THE PHONE UNDER THE COUNTER
- Make sure drop off signs have been brought in and stored in our theatre hallway.

## GRAPHIC ARTIST

1. Prepare and propose for approval by the Board, in conjunction with the Marketing Director, a theme (concept) for the entire season for posters, ads, web announcements etc. Everything produced for the season will fit in this concept and share a common “look”. (e.g. the “white” season, “head shots” season etc)
2. Using the theme determined for the season, design and prepare the **season** posters, and rack card layouts - ready for printing.
- 3 a) Develop the design for **production** graphics before each play to fit within the season concept.  
To do this, it is necessary to read the play, attend rehearsals and at least one production meeting. Get approval of the concept by the Director.
  - b) Prepare the artwork for the production posters, rack cards, ads, table talkers, web etc.
  - c) Present proof(s) to the Director and Marketing for accuracy.
  - d) Send for printing.
  - e) Deliver to Producer for distribution.
4. Coordinate with the Marketing Director to have the ad graphics ready for the determined due dates.

## HAIR

The hairstylist is responsible for cutting, styling and colouring hair, and maintaining continuity of the overall look/effect for all performances.

1. At times work with cast members to ensure they are willing to change their normal hairstyle in a fashion they may consider drastic.
2. Be able to fit and maintain wigs, hairpieces and work with extensions, sideburns, moustaches and beards.

### ***Pre-production***

1. Read the script.
2. Ask the Director for their vision and requirements.
3. Research the period of the play.
4. Discuss and set budget with Producer. If a shortfall occurs notify the producer.
5. Order and buy required materials
6. Check if any cast members have allergies to any hair products.
7. Attend rehearsals for a 'feel' of the play and note timing available for any changes required during a performance.
8. Set up makeup room
9. Be available for all production meetings.
10. After dress rehearsal check with Director for any required changes.

### ***During Production***

1. The Green Room is a **quiet** area for cast members. Production crew should only be there if they are working.
2. Time Management is essential to ensure all cast are ready for the stage.
3. The dressing room is an area where cast members are becoming their characters. While working with a cast member keep talking to a minimum.
4. Arrive up to 2 hours (depending on size of cast) before all dress rehearsals and performances.
5. After every performance ensure the makeup area is tidied and all equipment cleaned.

***Post Production***

1. All equipment should be cleaned and stored in the Costume Room.
2. Dressing room is to be cleaned in conjunction with hair and costume team.
3. Attend Post Production meeting.
4. Submit expense from to producer with all receipts.

## **LIGHTING DESIGNER/OPERATOR** Note there can be a designer and operator.

### ***Pre-production***

1. Check rehearsal schedule and attend enough rehearsals to facilitate co-ordination with the Stage Manager. Attend Production Meetings as required.
2. Obtain and read the script.
3. With the Director and Stage Manager, develop a lighting cue sheet.
4. Set up lighting plot to include blocking, stage areas to be lit, cues, levels, etc.
5. Recruit and organize helpers for set up and operation.
6. Co-ordinate with the Set designer and Director: - lighting effects on the set - mounting of special lights in and around the set ... (ie. lights not mounted on standard lighting bars, follow spots - colours of lights as they affect set, costume, and make-up)
7. Make a map of lighting placement, direction & colour and of lighting controls.
8. Check inventory of lights, bulbs, extension cords, plugs, etc.
9. Itemize and estimate any rental and purchase requirements and submit budget to Producer.
10. Be aware of the safety rules and regulations governing the use of ladders and lifts in the auditorium/theatre. (Arrange in advance for set-up of ladders and for qualified operators as needed).
11. Be aware of the Ontario Hydro Code and take care not to transgress. A surprise inspection could result in a theatre closure if all electrical practices are not up to Code.
12. If a "PAPER TECH." is called: - debug and polish the lighting plan and cue sheet. - agree with the Stage Manager on the timing for the "warning"/"standby"/"go" lighting cues. The lighting person should know, at each cue, what Lights are already on and what changes the cue will make.
13. TECHNICAL REHEARSAL: - Set lighting levels and focus based on calls from the Stage Manager and record them on a master copy of the cue sheet. After the rehearsal, make sure the Stage Manager and other lighting crew have updated cue sheets before the next rehearsal. BEAR IN MIND THE LIGHTING CUES WILL BE THE ONLY GUIDELINES FOR A REPLACEMENT... SO EVERYTHING SHOULD BE WRITTEN DOWN. - Check that actors are always lighted properly. Insist that tricky cues, involving close timing or co-ordination with entrances, exits, or sound are rehearsed in "real time", so that the lighting crew become as practiced as the actors. Aim and focus lights after the set has been constructed/installed. (Arrange for techies, the Stage Manager, or actors to stand on stage when setting the lights. Check for spill on curtains and walls with the house and work lights off).
14. DRESS REHEARSAL: - Treat the Dress Rehearsal just like a performance.

**Performance** (MUST WEAR BLACK CLOTHES TO EVERY PERFORMANCE)

1. Prior to each performance, arrive at least 60 minutes before the House is opened and check out the dimmer board and lights. (Bulbs can burn out, extension cords pull out, patch boards get mixed up, and so on).
2. Be ready in the lighting booth, usually about 15-30 minutes before the curtain opens, for lighting preset and house lights.
3. During the show take cues from the Stage Manager.
4. Allow time at the end and start of each performance to check all equipment.

**Post Production**

1. Determine what condition the lighting and controls must be left in when the production is finished.
2. Check that all equipment is returned to the right owners.
3. Salvage, label, and store as much reusable material as possible (eg. bulbs, sockets, cords, etc.) for the next production.
4. Attend the post-production meeting with suggestions for change and improvement.
5. Give all expense receipts to the Producer.

## MAKEUP

This position involves creating characters and images according to the Director's vision using creative flair and practical ability and working quickly and accurately in time-pressured conditions. Makeup may be basic or character (i.e. ageing, wounds, bruises, moustaches, etc

### *Pre-production*

1. Read the script.
2. Ask the Director for their vision and requirements.
3. Research the period of the play. Take into consideration time of year, urban or rural settings.
4. Discuss and set budget with Producer. If a shortfall occurs notify the producer.
5. Find out if any cast members have any allergy requirements and if any are using their own theatrical makeup kits.
6. Order and buy required materials
7. Attend rehearsals for a 'feel' of the play and note timing available for any changes required during a performance.
8. Meet with costume team to find out costume colours and styles.
9. Check colour gels that the lighting team is using as this will affect makeup colour selection.
10. Obtain side and front view photos of all cast members for reference.
11. Design and draw makeup charts for all characters.
12. Chart actors' stage entrances – to ensure makeup is applied pre-show in order of stage appearance.
13. Set up makeup room

Some additional notes:

- \* Some cast members may wish to apply their own makeup – and only need instruction while others may require assistance for the whole process.
- \* Be available for all production meetings.
- \* After dress rehearsal check with Director for any required changes.



***During Production***

1. The Green Room is a **quiet** area for cast and crew members, please keep that in mind.
2. Time management is essential to ensure all cast are ready for the stage.
3. The dressing room is an area where cast members are becoming their characters. While working with a cast member keep talking to a minimum.
4. Arrive up to 2 hours (depending on size of cast) before all dress rehearsals and performances.
5. After every performance ensure the makeup area is tidied and all equipment cleaned.

***Post Production***

1. All equipment should be cleaned and stored in the Costume Room.
2. Dressing room is to be cleaned in conjunction with hair and costume team.
3. Attend Post Production meeting.
4. Submit expense form to Producer with receipts.

## **MARKETING DIRECTOR** (Board Position)

Marketing is responsible for the public awareness of HP, Promotion sells the Show.

1. Propose a season marketing and publicity plan and budget for approval from the Board.
2. Work with the HP Graphic Artist to come to mutual agreement on the philosophy of posters and ads for the season.
3. Develop an advertising schedule for the season with print submission dates.
4. At the beginning of the season ensure that season, production, set and /or Director's Night sponsors are found. This can be delegated if appropriate.
5. Propose new avenues for seasonal and play promotion.
6. Keep an eye out for shoppers' news, community events calendars and other free give-away formats.
7. Press releases should be continually made available ... you never know when they may be used. Especially useful are quotes from authoritative individuals such as Directors, producers, members of the executive.
8. Inform all media where you, or somebody in the know, can be reached.

## **PROMOTION** (for a Specific Production)

As a clarification, the Marketing Director (Board Position) is responsible for season marketing.

Promotion is a separate function as described below.

Supply the Producer with the budget for the show (usually the same poster, ads etc. budget for each play). Any budgetary excesses must be approved by the Producer and the Board.

Attend the first production meeting.

This person's role is to come up with creative ways to promote the show. They may also be responsible for poster distribution. It is often best that the promotion person is a different person for each play in the season so that ideas remain fresh.

Think innovative, think no cost. It is important that the gimmick is appropriate to the play and does not alienate the community.

Flash mobs, newspaper feature articles, actors performing short pieces at town events, singing at a bar, special T-shirts sold to the cast, free radio spots, short video for the website, TV coverage of some unique aspect of the show, find a CBC angle (many of our audience listen to CBC), promote over social media, interviews with Director or actor, performance excerpts at festivals, get sponsors excited enough to promote the show themselves (the Wonderful Life jingle phenomenon), roll a bed down the main street, are all good ideas.

Actors and crew are major promoters of the show. Keep them informed with notes in the Green Room about promotions. Watch rehearsals to get a feel for the show and get ideas for promotion – take promo photos, or have a photographer take photos, of rehearsal.

**Note:** All the graphic elements (Posters, Table Talkers, Rack Cards, HP Website, MCC Website, Facebook, Ads) are done by the Graphic Artists following the theme for the season.

- a) Book any ads online or with the paper – (we used to include their logo on our not-for-profit ads to receive half price). Confirm dates with the graphics artists.
- b) Invite newspaper reviewers to a rehearsal for pre-show promotion and to Opening Night (with 2 tickets) for a review of the show.
- c) Ensure that sponsor's tickets are reserved and that they receive their tickets.
- d) Maintain constant social media and e-blasts content. Encourage cast and crew to take photos for distribution (after approval from Director)
- e) In conjunction with the Producer and Director, invite attendees to the Dress Rehearsal with audience.

### ***Post-production***

1. Submit expense receipts and summary to the Producer.
2. Attend post-production meeting to make suggestions for change and improvement.

## PROPS SUPERVISOR

A prop is any object directly used by an actor

### Pre-performance

1. Read and re-read the script. (Many scripts include a "props" list but they aren't 100% reliable).
2. Determine which items will be designated as set-dressing and which props.
3. Check props room for existing items in the HP collection.
4. Estimate and submit costs of props to Producer for budget approval. Budget allocations are low so lots of begging and borrowing – donors are recognized in program so this helps. Keep track of all bills and receipts.
5. Attend production meetings to co-ordinate with the Director and set designers to assure props and set dressing are appropriate for the "total look."
6. Attend all rehearsals to make notes of additional props, where and how props are used, which actors use them and from which entrance they come on stage.
7. Begin early to find stand-in props for rehearsal if final item not available.
8. Bring in large boxes, label them by act or scene as necessary to store the props.
9. Be prepared to modify or replace props as requested by Director. This can be frustrating when you spend many weeks finding an item and then the request comes for something different, but it is the Director's vision that is the deciding factor.
10. Note problems with particular props and suggest solutions/modifications.
11. Make custom props or find someone to do so.
12. Set up props table(s). Using painter's tape, outline and label a space on the table for each prop. Remind cast to return prop to table in correct mapped space.
13. Set props for each scene before rehearsal begins. Make and maintain a map of prop locations on stage.
14. Create props plot or tracking plan. Throughout rehearsals, you will be tracking props (where do they have to be; when; who needs them). The tracking plan will be your guide through every performance. It is invaluable if a replacement props person needs to step in for any reason.
15. Compile a props running crew. There may be one, two or more props people, depending on the complexity of the show. Remember that space is at a premium backstage so make use of the ASMs or set wranglers before bringing in extra people. (For the same reason, you may be asked to help with special effects and sound effects from backstage.)

16. "Choreograph" scene changes; try different combinations to efficiently remove and replace items on stage; if you follow the same routine every night, nothing will be forgotten.
17. Begin to get actors used to checking their own props. Set a deadline before curtain for all actors to do this, then check to make sure it has been done. It is best to have actors pick up items from props table just prior to going on stage and to return them there when finished so that you know where they are.
18. Give a written receipt to lenders of props, if requested. Record the name and address of anyone lending props and describe the condition of the item when borrowed and returned. (Don't borrow priceless heirlooms. Find cheap substitutes and doctor them up).
19. Give Producer a list of donors and the names of all props crew for recognition in the program. (Check, because in some cases the lender definitely does not want a program credit.)
20. Check Rehearsal Notes for comments from actors and SM re. props.

### **Performance**

1. Present at every performance wearing black clothes
2. Arrive in time to pre-set all props; help clean stage if time
3. Prepare any food or expendable items (e.g., Tea in pot, crumbled paper, whipping cream).
4. Make sure actors have props at correct times, especially items that they keep in pockets
5. Re-set on stage between scenes and acts
6. Locate all props at end of performance; check for breakage, damage etc and arrange for repair/replacement

### **Post-production**

1. Clean, repair, return borrowed items.
2. Attend post-production meeting with suggestions for improvement and change.
3. Give all receipts to the Producer.

## SET DESIGN & CONSTRUCTION

*In the Huronia Players model, most of the time, construction is led by the design team. Construction includes building, painting, furniture, fabrics and any set décor pieces that are not props. True "Set Dressers" as they exist in professional theatre (ie people who come in at the last minute and put pictures on the wall or throw magazines around) are not used. We have two categories only – Set Design and Construction, and the Set Construction Team (see attached). In the rare cases when someone wants to design only, they will need to work closely with a Head of Construction.*

### **Pre-Production**

1. Read the script, several times, as set details often get missed on a single read through.
2. Well before rehearsals start, consult with the Director about the artistic interpretation of the play as well as setting, time period, lifestyle etc. Discuss entrances and exits and any special requirements – second floor, stairways, opening windows, special effects (snowstorms etc). Work out a first draft layout with the Director.
3. Complete the set design before the first rehearsal. The designer, in conjunction with the Director, will tape out the floor plan in the rehearsal space. This may be modified during the first blocking rehearsals.

### **Rehearsal Period**

1. Attend the tear down of the previous set to identify and set aside those pieces that will be needed. This reduces the need for many flats to be moved to set storage and back.
2. Attend the first rehearsal, or 'read through' with a set of sketches and a detailed floor plan so that the whole company has an idea of the environment in which they will be working.
3. At the first production meeting, come prepared with an estimate for set costs to assist the Producer in preparing the budget.
4. Assemble a Construction Team (builders, painters, sewers etc) and schedule construction work parties to fit with the rehearsal schedule and the availability of team members. Construction begins as soon as blocking details are finalized.
5. Determine construction specifications (risers strong enough to bear actor's weight safely, flats supported, etc.) and make sure these guidelines are followed at all times.
6. Make sure Team members who are new to the theatre have an orientation to the facility, set storage room, tools & supplies available, safe practices and set building standards.
7. Be aware of the set pieces and materials in the Players' inventory and use those, as far as is possible, to avoid unnecessary costs. Standard flats are 10' high in 1, 2, 3 and 4 foot increments.
8. Find rehearsal furniture immediately and actual furniture as soon as possible.
9. Clarify with Props Supervisor what items are "Props" and what are "Set". Collect all non-prop items that give set the realism it needs. Install as soon as set is ready.

10. Record the name and address of anyone lending furniture or set dressing and describe the condition of the item when borrowed and returned. You may leave a copy with the lender. (Don't borrow priceless heirlooms. Find cheap substitutes and doctor them up).
11. Determine colours for walls etc. This is often driven by the availability and colour of large furniture pieces but also must be a co-operative decision with the Director & Costume Designer.
12. Ensure painters have brushes and paint, sufficient protective sheeting to protect the floor, materials for cleanup, sponges for faux finishes, etc.
13. Assign skilled/experienced painters for spattering, texturing, dry brushing technique, any landscapes as required and for breaking down the set (adding a gray wash "dirt" to walls and surfaces to make the set look used and lived-in) at the end of construction.
14. Plan refreshments for work sessions.
15. Check tools are put away, areas cleaned, stage swept after all work sessions.
16. Keep the Stage Manager updated about progress of construction.
17. Be available during the rehearsal period to discuss and oversee any modifications that may arise out of the rehearsal experience. This is done ideally by attending rehearsals, but changes can be transmitted through the Stage Manager's Rehearsal Notes.
18. Attend all production meetings to co-ordinate set painting and decor with Props & Costumes to ensure these items fit the overall artistic theme of the production.
19. Assemble a Set Running Crew if needed. This may be required if there is furniture to be moved between scenes or special effects to run. These people may need special training in the operation of set pieces.
20. Set Head may be asked to locate and install ASM stations and special props tables backstage.
21. Be aware of the budget established for set construction and keep within it. Any over-spending must be approved by the Producer.
22. Check with the Stage Manager, Set Designer and Director that the "finished" set is indeed complete and satisfactory.
23. Provide a daily maintenance and repair schedule to the SM/ASM and make sure they know where tools and materials are located.
24. Provide a list of all the members of the Construction Team and all donors of furniture and dressing to the Producer for inclusion in the program.

### ***Performance***

1. Be available for maintenance and repair between performances when requested.

***Post-Production***

1. Schedule a date and time for Set tear down. All items should be disassembled into their component parts, unless there is a good plan for storage of same. Some items may be sold or given away. Other items will be sent to the dump.
2. Ensure that the Set Storage room and stage are clean and all materials sorted and tidied for the next production team.
3. Return all borrowed items promptly after the end of the production.
4. Present final receipts and a detailed account to the Producer. Attend the postproduction meeting with suggestions for improvements and change.



## **SOUND DESIGNER/OPERATOR** (note there can be a designer and operator)

As a technician it is important to remember that sound is a "supporting role". It needs to be seamless and transparent. Well-placed, high-quality sound reinforces the skill of the actors, low quality, miscued sound distracts the audience and weakens the effect of the play.

### ***Rehearsal Period: Attend production meetings as required.***

1. Consult with the Director to find what is required in the four basic areas: a) Pre-show and intermission music; b) "Atmosphere" music during the show; c) Sound effects; d) Sound reinforcement
2. Where the Director's suggestions are general, be prepared to obtain a variety of sound material and offer it to the Director for his or her approval.
2. Whenever possible use actual sounds (e.g. a telephone, doorbell, door knocker or breaking glass) as opposed to recorded sound. The best sound is always real sound.
3. Beg, borrow, or rent any equipment which may not be in the company inventory.
4. Create a sound plot by reading the script and marking down the page numbers where a specific action occurs, be it a sound effect, a music cue, a microphone volume adjustment, etc..
5. Have sound effects for rehearsals at least two weeks before production so the Director can change them if necessary and the actors can become used to them.
6. Culminating with the technical rehearsal, note on the sound plot the duration of each cue and, where appropriate, the levels. Bear in mind the sound plot will be the only guideline for a replacement ... so **everything** should be marked down.

### ***Performance MUST WEAR BLACK CLOTHES DURING THE PERFORMANCES***

1. Arrive at the theatre at least thirty minutes before the house is opened to check everything is working as it should.
2. During the show, take cues from the Stage Manager.
3. After each performance, make sure all equipment is shut down and/or stored away as is appropriate prior to leaving the theatre.

### ***Post-performance***

1. Make sure all equipment is maintained and returned to its source, be it the studio or rental company, as soon as possible after tear down.
2. Submit all receipts to the producer.

## TICKETING

The ticketing procedure may vary as the situations change. We have had local shops sell tickets for us, the MCC box office, and as of 2020, we manage our own ticketing through ThunderTix. We sell online or via our virtual box office cellphone 705-433-2321.

Decisions on how to sell tickets are made at the Board level and are based on cost, our number one factor, and service provided by a contracted agency like an online service or physical location like the MCC box office. The MCC is valuable for a physical box office, but has limited hours, is not available to be open for all our shows, uses limited software (can't do online subscriptions for example), does not provide weekly deposits for tickets purchased (we don't receive the money until after the show closes) and is expensive (\$1.33 + 6.5% + card processing). All that may change in the future, but for now it make sense to sell our own tickets.

As the ticketing person, you are the voice of Huronia Players and must be friendly, courteous, and prompt. It is best to keep the phone next to your computer and either answer it directly or check for messages 3 times per day, 7 days per week or as best as possible.

The details of the ticketing software will not be covered here, but the policies and procedure will remain the same.

In general we try to distinguish ourselves as 'small-town friendly'. We absorb ticket fees ourselves and because no one on stage is paid, we are not required to charge HST tax. This helps to keep our fees low compared to professional theater and the MCC. We are, however, normally one of the most expensive community theatres in Simcoe County – a necessity to cover our overhead.

The ticketing software costs approximately \$1.33 (\$0.99US) per ticket plus a 2.99 % credit card fee.

### Exchanges & Refunds

We freely exchange tickets up until 24 hours before the show. Reasons are varied but may include those who bought Season Tickets early and now have new commitments, or someone is sick, or in fact any audience scheduling reasons. We are very cooperative and the audience is appreciative.

Since a new ticket is being issued, exchanges cost HP the same as a ticket sale (\$0.99 US). We do not pass exchange fees on to the customer as we would be asking them to pay a tiny amount for the exchange and that is not practical to charge to their credit card.

We do not refund tickets except in exceptional circumstances. We do exchange dates and even shows if necessary. We promote giving tickets to a friend if someone cannot make any of the show dates.

### Weather

We seldom cancel shows due to weather but will exchange for another date if they cannot travel due to weather. If we cancel due to weather or pandemic, we offer a refund on all tickets.

### Season Tickets

The current software handles season tickets (discount on 3 shows), gift certificates, and coupons.