

Streetlight Theatre
Company
Production Manual
2008-2009



Note: this manual will also be available online in PDF format through our website www.streetlight-theatre.org

Streetlight Theatre Company

2008-2009

Board of Directors

President: Julie Lantos
 Vice President: Karen Keels
 Vice President: Carma Webber
 Secretary: Chris Paulusse
 Treasurer: Josh DeBoer
 Director: Mike Dawe
 Director: Sean Keels
 Director: Liz Reid
 Director: Peter Smith

STC's 2008-2009 Board Contact Information

Often, knowing who your board members are is half the answer to whatever question you may have! Corrections to this list should be directed to the **Secretary**.

POSITION	MEMBER	PHONE #	E-MAIL
PRESIDENT	Julie Lantos	613-735-1255	julielan@jp2g.com
VICE PRESIDENT	Karen Keels	613-687-8140	karenkeels@hotmail.com
VICE PRESIDENT	Carma Webber	613-687-1441	carmawebber@sympatico.ca
SECRETARY	Chris Paulusse	613-735-5921	npt@nrtco.net
TREASURER	Josh DeBoer	613-687-6076	joshua.deboer@gmail.com
DIRECTOR	Mike Dawe	613-735-1630	dawem@aecl.ca
DIRECTOR	Sean Keels	613-687-8140	spkeels@hotmail.com
DIRECTOR	Liz Reid	613-735-3999	liz.reid@geologic.ca
DIRECTOR	Peter Smith	613-732-3956	smithp@sympatico.ca

Streetlight Theatre Company Production Manual

TABLE OF CONTENTS

1. Introduction.....	5
1.1 Please read this manual!.....	5
1.2 Purpose and Organization of the Manual.....	5
1.3 Responsibility for the Manual.....	5
2. General Theatre Policies and Procedures.....	2
2.1 STC's Proposed Season/Schedule.....	
2.2 Membership/Patrons.....	
2.3 Dinner Theatre.....	3
2.4 Youth Productions.....	3
2.5 Festival Hall Productions.....	
2.6 Finances.....	
2.7 Resource Lists and Keys.....	
2.8 Auditions.....	
2.9 Performances.....	
2.10 Safe Sets.....	
2.11 Accidents.....	
3. Planning & Proposing a production.....	
3.1 Assembling your Crew	
3.2 Planning.....	
3.3 The Proposal.....	
4. Production Staff Duties and Procedures.....	
4.1 Production Staff Appointment and reporting.....	
4.2 Director.....	
4.3 Producer.....	

4.4 Stage Manager.....
4.5 Costume Designer.....
4.6 Lighting Designer.....
4.7 Makeup Designer.....
4.8 Properties Designer.....
4.9 Set Designer.....
4.10 Set Construction Crew.....
4.11 Sound Designer.....
4.12 Other Crew/Technicians.....
4.13 Actors.....
4.14 Publicity Manager.....

APPENDICES:

- 1.

1. Introduction

1.1 Please read this Manual!

Whether or not you have directed, stage managed or otherwise been responsible for an STC production before, it never hurts to refresh your memory. Nine times out of ten, if you have a question about how we do things, you'll find the answer here — and if you don't, you'll find out how to find out.

This manual is not simply — or even primarily — a rule book. It's a road map to staging a successful production that runs smoothly and is fun for everyone involved, and to avoiding some of the potholes others have fallen into over the years. It's based on decades of real production experience, and offers a chance to learn from the successes, as well as the mistakes, of others. Please read it now; copy the appropriate sections and give them to people on your production crew, and keep it handy for future reference.

1.2 Purpose and Organization of the Manual

This manual documents all rules, guidelines, and standard operating procedures related to Streetlight Theatre Company productions for persons directly associated with any such productions whether on or off stage. Every attempt has been made to be consistent with information in the Streetlight Theatre Company Bylaws and Resolutions.

The manual is organized primarily according to general policies and procedures and staffing responsibilities. Any information too cumbersome to include within a specific staff section or which relates to more than one staff member is placed in a separate section or added as an appendix.

1.3 Responsibility for the Manual

The Director has overall responsibility for maintaining the manual. The manual will be available for use and consultation for the duration of the production. It must be returned in its original condition upon completion of the production. It will be the responsibility of the director to replace any lost or damaged manuals. Comments and suggestions may be directed to the Board of Directors. Check the website yearly for an updated manual.

2. General Theatre Policies and Procedures

2.1 STC's Proposed Season/Schedule

Streetlight Theatre Company will produce a maximum of six productions per year. The proposed schedule is as follows:

- 1) Haunted House - October
- 2) Festival Hall production - November
- 3) Dinner Theatre – December
- 4) Youth Production – January
- 5) Festival Hall production – April
- 6) Dinner Theatre – May

2.2 Membership/Patron

Membership is mandatory for all persons working on any aspect of the production. This is both for the protection of the member as well as Streetlight Theatre Company. Memberships are available in the following formats:

- Adult (18+) - \$20.00
- Youth (4-18)- \$10.00
- Families of 3 or more - \$45.00

Members can also opt to become a Patron of Streetlight Theatre Company. Patrons receive a membership, a voucher for two tickets to any of the season's performances (not including the dinner portion of a dinner theatre), as well as a tax receipt. Patron levels are as follows

- Bronze \$100.00
- Silver: \$101.00 - \$249.00
- Gold: \$250 +

2.3 Dinner Theatre

Streetlight Theatre Company endeavors to produce a maximum of two dinner theatres per season. These dinner theatres will be performed in a small venue, most likely at the STC's home. When producing a dinner theatre, directors and producers must keep the following in mind:

- 1) Productions must be appropriate for a small venue
- 2) Arrangements must be made with the caterer for the necessary

- performance nights
- 3) The theatre space must be decorated in a manner which reflects the quality of both the dinner and the performance (cloth napkins, cutlery, wine glasses, candles, etc.)

2.4 Youth Productions

Streetlight Theatre Company endeavors to produce one Youth Production per season. The Youth productions shall only include performers between the ages of 4 and 17 years old.

It is mandatory that ALL adults and/or parents working on the production must purchase memberships Also, to ensure the safety of all children involved, all adults involved in working in direct contact with the children must produce a current Police Record Check (no more than two years old).

2.5 Festival Hall Productions

Streetlight Theatre Company endeavors to produce two Festival Hall Productions per season. It is the responsibility of the Producer to make all arrangements for performance dates, rehearsal times and ticket sales through the Valley Arts Council at Festival Hall. It is also the responsibility of the Producer and Director to inform themselves of Festival Hall's policies and regulations and must adhere strictly to them.

2.6 Finances

No director, designer, actor or production staff member of any production is paid a salary, stipend, or other remuneration with the exception of musicians who may be paid as necessary.

The Producer handles all funds for a show, and no items may be purchased without approval of the Producer. Anyone spending money for a show must arrange to receive an advance from the Producer or must obtain the Producer's authorization to pay for the items and be reimbursed. Receipts for all purchases must be submitted with proper category identification and the name of the authorized purchaser to the Producer.

Show advance budgets will be provided to the Producer as required from the General Funds If the Director or Producer of a show estimates that the financial needs will exceed the standard budget, the Producer may request the Board of Directors that additional funds be allocated.

2.7 Resource Lists and Keys

2.7.1. Resource Lists. The Board of Directors will keep a resource lists of previous directors, designers, consultants, technicians and production members for consultation

2.7.2. Theatre Keys. The Producer provides keys to the doors to the theater to the Director and Stage Manager of each show. These keys may not be given to any other member of the cast or production staff unless approved by the Producer

2.7.3. Costume Room Keys. The Costume Designer, as necessary, will receive a key to the Costume Room. This key may not be given to any other member of the cast or production staff unless approved by the Producer.

2.8. Auditions

All roles are open. No role may be pre-cast.

All auditions are held at the STC's home unless the Producer has approved a change of venue.

2.9. Rehearsals

During rehearsals, the lobby is not to be used as a catchall for props, costumes, and other show or personal items.

All rehearsals are open unless the Director or Production Manager has received permission from the Board of Directors. No rehearsals are ever closed to Board Members.

Members of the Board of Directors will not be excused from regular monthly Board meetings and/or General Membership meetings to attend rehearsals. Every effort must be made to work rehearsal schedules around these events.

2.9. Performances

All shows have curtain calls. Individual curtain calls for the principal performers are a standard practice at STC. A gesture by the cast is given toward the Tech Booth to acknowledge the work of the show's technicians.

A scheduled performance of any production may be cancelled only with the authorization of the Board of Directors, in consultation with the Director and the Producer of the show, and with immediate notification to the Publicity

Manager. Rescheduled performances are authorized in the same way.

2.10 Safe Sets

Safety must be the No. 1 concern during set construction.

Minors are not to use power tools under any circumstances (and should not be sent up ladders); untrained adults should use them only under supervision. Those who use tools must follow proper safety procedures (wearing goggles or respiration masks, using safety guards on saws, etc.).

Be especially careful when lifting or moving lumber, platforms, large set pieces, heavy furniture, etc., both to avoid back injuries and to keep from running into, or over, other volunteers.

Sets themselves must be designed with safety in mind. Among other things, that means adequate railings on stairs and platforms (on stage and backstage), appropriate fire exits, adequately braced platforms and sufficient blue light or glow tape behind sets so actors can see where they're going. The Producer can help if you have questions about set safety and has the final word on safety issues.

2.11 Accidents

If an injury occurs, first see that it is treated either on site, with supplies which you will find in First Aid kits, or at the hospital emergency room, if the injury is serious. Don't hesitate to call 911 for an ambulance if someone is bleeding, unconscious or appears to have broken a bone.

Then immediately report the injury to your Producer, who will let the Board know what happened. Stage Managers should check First Aid supplies periodically and make sure they are restocked (we will reimburse them). The theatre has limited insurance coverage for uninsured volunteers who are hurt on the job. Contact the Treasurer about filing claims.

3. Planning and Proposing a Production

3.1 Planning

It's never too early to do your homework — whatever it takes for you to get ready to direct. That will mean repeated readings of the script ... getting some friends together to read it out loud ... and researching and analyzing the play's setting, its characters and its plot.

Directors, read through this manual a few times and note things you'll need to remember later!

Feel free to check the theatre library for books about directing, or to talk to other experienced Directors, here or elsewhere, about your concepts and ideas.

Start thinking now about how you want your show to be staged, and how realistic your concepts are. If you have really out of the ordinary staging ideas, talk to some of our other experienced technical people to find out how your plans can be realized on our stage and within our financial constraints, and what your options are.

Well before you begin, you should start thinking seriously about auditions, and how you want to describe the play and its characters to attract the kinds of actors you need.

Although STC does not permit pre-casting, it is perfectly OK to reach out to communities, groups and individuals not usually represented on our stage, and to encourage them to get involved. In fact, with the growing number of opportunities for Ottawa Valley actors, it's almost essential that you do some outreach if you want a good audition turnout.

Other questions you'll want to consider early include:

- Talk to the Board of Directors about ways you can help with publicizing your auditions.
- Do I want to use music with my show (for scene shifts, pre-show or other uses)? If so, you need to seek permission to use it. Again, doing this very early (months in advance) is the only way to approach it.
- Will my set design require any alterations to the usual STC seating plan or stage and curtain setup? If so, you need to get permission from the Board.
- Do I need any unusual set, prop or costume items? If so, where am I going to get them?
- Will this show appeal to a special audience? If so, how can I get the word out to them (beyond normal publicity channels)?

3.2 Assembling Your Crew

Don't rush right out and grab your support crew just so no one else will. Give some thought to who you want to work with, what strengths you need backstage, what you want people to do and whether those you choose will be able to meet your needs.

Some crew positions may require Board approval, particularly if you are a first-time Director; to avoid problems, check with the Board before you make any final offers.

Almost every show brings talented newcomers to STC. If you fill all your crew positions too early, you may miss out on some great new talent.

If you are a new STC Director, we may require you to have veterans in at least some of your key positions, particularly Stage Manager and Assistant Director. We do this for two reasons - to make sure you have the extra support every first-timer needs, but also to make sure that your production team includes people who are familiar with how we do things here. When you do start recruiting crew members, make sure they understand exactly what you expect of them. Some Directors need assistants who can handle taking over a rehearsal or two or who will work with actors on technique or lines; others need well-organized assistants who can handle all the paperwork. Some Directors require a lighting designer to run the Board during performances; others don't mind it if the designer passes that job on to someone else.

Before you discuss your show with designers, you need to make some decisions about how you want to stage it. Will it be realistic, abstract, "black box"? Do you want period costumes or something symbolic? If you aren't clear about what you want, your designers won't be able to meet the show's needs, and none of you will be happy with the results.

You may wish to wait until auditions to choose shift crew, makeup and hair design, dressers, prop people and even your Stage Manager, selecting them from people who try out.

If you have trouble filling key crew positions, contact the Board of Directors. They should be able to help you find the right person for the job.

As a rule, plan to have your key assistants and designers on board well before auditions. Meet with them, discuss your concepts and wishes and get them working before you get caught up in auditions and rehearsals. The earlier you get them started, the less you'll have to worry about later on.

3.3 The Proposal

Your production must be proposed and approved by the Board of Directors at least SIX MONTHS before your intended production dates.

PROPOSALS should include the following:

Please limit the narrative to one page, if at all possible

1. A short synopsis of the production, including character breakdown.
2. A brief statement as to WHY this particular production should be produced by Streetlight Theatre Company.
3. A brief statement as to HOW and WHERE this particular production will be produced by Streetlight Theatre Company. Consider special effects, scenery, blocking, etc that will be effected by the theatre's design, and how this will be an enhancement to the production, or how obstacles will be surmounted.
4. A brief statement as to WHAT the marketing plan will be for this particular production for Streetlight Theatre Company. Consider special groups or communities that will be attracted to the production. Consider community organizations that may benefit from this production. Consider special projects or "tag items" that may be included with the production if a substantial budget is needed above the theatre's baseline production budgets.
5. Complete the attached forms to the BEST of your ability. (See Appendix #)
6. Please include a copy of the script, if possible.

The Board understands that no one is able to lock in a production team far in advance of a production, but suggests that the PRODUCTION CREW FORM be used as a working tool, to begin to consider the necessary roles to mount a successful production. A proposal must AT LEAST include a PRODUCER, MUSIC DIRECTOR (for musicals) and a STAGE MANAGER.

The Board also understands that budgeting a show far in advance of actually beginning the show, is difficult. The PRODUCTION BUDGET FORM should be used to begin to formulate an idea of potential expenses and to determine if particular expenses are excessive, to seek other options. This form can also be used to develop fund raising goals and to budget available financial resources.

CONGRATULATIONS ON BEING CHOSEN TO DIRECT FOR STREETLIGHT THEATRE COMPANY!

You are the Director. The theater is happy to leave artistic decisions and interpretation in your hands. But STC is more than just one show. Your show, and all those who take part in it are part of a theatre community. We want everyone involved with your show to feel like part of the family and to understand that what they do is important to our theatre and its reputation among our patrons, our other volunteers and our community. All of you, and what you do for the next several months, are critical to STC's success.

Streetlight Theatre Company's Board of Directors have a stake in your show and will do all they can to help it succeed. Your cooperation, and the cooperation of everyone involved in your production, will help all of those people do their jobs.

The theatre also needs to protect its assets, including our physical belongings (the building and everything in it), the safety and well-being of our volunteers and the good will of our audience and community. Many of the policies outlined in this manual are aimed at doing just that, and they grow out of more than 50 years of experience at what does and doesn't work. If you don't understand why we do something the way we do, feel free to ask, or to suggest a better way! (It is best to submit this to the Board in writing. Contact the Board President regarding presenting your idea.)

You and your show are part of STC's long tradition of creating quality theatre for Ottawa Valley audiences. Thank you for helping us build on that tradition.

4. Production Staff Duties and Procedures

4.1 Production Staff Appointment and Reporting

The following chart lists the standard members of the staff for a STC production. In addition, it shows by whom each is appointed and to whom each reports. In following sections of this document, responsibilities, procedures and general information is provided to help each staff member in their area of responsibility to assist in providing quality productions at Streetlight Theatre Company.

POSITION	APPOINTED BY	REPORTS TO
Director	Board of Directors	Board of Directors
Producer	Director/BOD	Director/BOD
Stage Manager	Director	Director
Costume Designer	Director/Producer	Director/Producer
Lighting Designer	Director/Producer	Director/Producer
Properties Designer	Director/Producer	Director/Producer
Set Designer	Director/Producer	Director/Producer
Sound Designer	Director/Producer	Director/Producer
Crew/Technicians	Production Manager/Designer during rehearsals	Stage Manager during run
Actors	Director	Director during rehearsals Stage Manager during run
Stage Crew	Stage Manager	Stage Manager

4.2. Director

- 1) The Director is responsible for all artistic aspects of the play, subject to Streetlight Theatre Company policies and standards of excellence.
- 2) The Director is responsible for the development and communication of a vision for the impact of the, and for coordinating the efforts of the designers and cast to create it. The vision, presented during the proposal process, must be adhered to throughout the process by all parties. It is a mission statement of sorts where all future action should be motivated by the original vision.
- 3) Directors will be provided a copy of the Production Manual at the Board of Director's meeting and allowed the opportunity to discuss the information. Each director must sign an agreement that every effort will be made to follow the procedures expressed in the Production Manual before auditions may be scheduled.
- 4) Streetlight Theatre Company believes that the audition process is the best indication of the future process of the show. The Director should be efficient in the use of the auditioners' time and respectful of their efforts.

At auditions, the Director must have a casting committee of at least three persons, in the case of a musical, the Musical Director/Vocal Director and Choreographer must also serve on the committee. The Director has final authority regarding casting. All those who audition are to be thanked (by phone or in writing) for their participation by the Director of the show (or designee. (See appendix #)

Neither the Director nor any member of the casting committee for a given production may audition for or be cast in that production unless approved ahead of time by the Board of Directors. No one auditioning may sit at the casting table or take part in any way in the casting process.

- 5) Additional auditions (outside of the initial nights assigned and the night of callbacks), if necessary, must occur after the initial auditions. If there are additional auditions, the casting committee must be re-assembled.
- 6) The Director will consult with the Production Manager to work out the show budget, rehearsal schedules, and coordination of the work of the production staff in a timely fashion as well as to delineate duties for cast, and crew that are not explicitly stated in this manual.
- 7) The Director and/or Producer, in a timely manner, distributes or makes available to all cast and crew, the appropriate resources and reference

materials, including this manual. By or at the initial production meeting, or as soon as possible thereafter, the Director and/or Producer will distribute or make available the appropriate job descriptions, general theater policies, and any other needed information to the production staff and crew. By or at the initial rehearsal, the Director will distribute or make available to all actors, the initial rehearsal schedule, the general theater policies as well as the Information Sheet for Performers and Costume Letter in the appendices of this manual.

8) The Director must make time during early rehearsals and production meetings to sign up cast and crew who are not current members of Streetlight Theatre Company, to outline proper care of the facilities, and to allow the Stage Manager to provide instruction on safety policies and procedures.

9) There will not be more than four rehearsals a week, with no individual performer being called for more than three rehearsals a week. However, this procedure is suspended two weeks prior to opening night, as the technical aspects are integrated into the production.

10) Performers must not be called for more than four hours each day, (except Tech Week) without approval from the Producer.

11) Rehearsals must not continue past 11:00 PM, except notes sessions during Tech Week.

12) It is suggested, if at all possible, that notes be e-mailed during Tech Week in an effort to be respectful of the performer's time and health.

13) The Director coordinates rehearsals and production meetings with the Producer.

14) During the opening weekend, the Stage Manager should be apprised of all notes and changes given by the Director. After the opening weekend, the Director may give notes to the cast and crew only through the Stage Manager.

15) The Director must be familiar with Copyright issues (as follows)

Copyright Matters: Changing the Play (PLEASE READ THIS!)

by Craig Pospisil

Director of Non-Professional Rights Dramatists Play Service, Inc.

Copyright 1997, Dramatists Play Service Inc. (reprinted with permission)

"The play must be presented in its published form, without any changes, alterations or deletions."

That is the first condition on all of our licenses for a reason. The plays we publish are protected by Federal Copyright Law, which prohibits anyone from making unauthorized changes to a script or from producing the play without obtaining permission. Copyright law has the reputation of being complicated, but it stems from a simple, concise premise. The creator (in this case, the author) of a work of art (the play) is the sole owner of that work.

That's it. That is what Intellectual Property is all about.

I think what confuses people is that intellectual property covers a wide set of rights, all of which are separate. Once you write a play there are many ways in which that work can be "exploited." There are stage performance rights, publishing rights, adaptation rights (like turning the play into a musical), film rights, and so on.

*Another thing that makes intellectual property difficult is that it's not tangible. You're paying for something which cannot be seen or held. It's helpful, therefore, to think of stage performance rights as something you are renting. Pretend that *The Crucible* is a car you've just rented from Avis. You're free to drive the car around...but you can't have it repainted. Or pull out the radio. Or turn it into a convertible. "Look," you might say. "I've improved the car. It feels great to have the wind blowing through your hair." Avis, however, may feel differently, ...and I doubt your insurance will cover it.*

The point is that the play belongs to the author. If you have a terrific idea for a story or a vision you want to create, great, fabulous. Write your own play.

Frequently asked questions:

"Can we cut bad language?"

No. Now, many authors don't mind toning down bad language and some even provide alternatives. But you must always ask for permission to make any changes.

"I didn't get enough men trying out. Can I cast this role as a woman?"

*No. Now, depending on the importance and size of the part (yes, there are small parts) some authors may not mind a gender change as long as the lines are not changed. But they are unlikely to approve sex changes for major characters. We often get requests from groups that want to produce all-male productions of *The Women* or all-female productions of *A Zoo Story*. Neither of these has ever been (or is likely to be) approved, and illegal productions have been quickly shut down. Again, you must always ask for permission to make any changes.*

*"Is it okay to drop this one character and give her lines to some of the other **actors**."*

No. Sometimes an author will allow a high school or similar group to do this with minor characters. But only sometimes. And always ask first.

"The show is running too long. I just need to make a few cuts. It won't effect the message/tone/overall feeling of the play."

If the running time of a show is important to you, I urge you to choose a shorter play. You may not make any cuts to shorten the running time.

"Can I change the title?"

Please don't even ask me this question.

"Can I change—?" "Can I change—?" "Can I change—?"

No. No. No.

At this point, I'm sure many of you think I'm a terrible curmudgeon. I'm sorry. But these are the rules, and the Play Service must enforce them.

STC takes copyright issues seriously. Please do not assume you can change a script unless you have written permission from the copyright holder. If you wish to make changes, we suggest contacting the play service early; in many cases they will refer you to the playwright's representatives.

16) The Director and his/her crew are responsible for the care of the rehearsal space and building. It is more important than ever that we all do what we can to keep our space looking good and protect the considerable investment in money and volunteer effort that is continually being put into our theater. Cleaning the backstage areas (including the auditorium) is the responsibility of the show that occupies those areas. It is recommended that the Stage Manager or his/her designate sweep and mop/wax the stage floor before each performance.

The simplest thing we can all do to keep STC looking good is clean up our own messes. Don't assume that somebody else will take care of it. If you spill something, mop it up right away. If you bring food into the theater, dispose of leftovers. Food left in waste baskets attracts bugs and mice.

4.3. Producer

1) The Producer is responsible for the general production activities associated with a show, such as budgeting, scheduling, assistance with staffing, and facility transition.

2) The Producer in coordination with the Director is responsible for deciding how the show's budgeted funds are to be appropriated for sets, costumes, props, etc. The Producer informs each designer of the budget set for the designer's area of responsibility. Any purchase for a single show may be applied to the Nevada Funds but must be approved by the Treasurer or Nevada Chari before purchase. To determine whether specific items are part of the show budget, contact the Board of Directors.

The Producer maintains all records of receipts and expenditures for the production and receives funds from the Treasurer. The Producer must present the Treasurer with a final accounting of the expenditures of the production

The Producer is responsible for ensuring that the show does not exceed its budget. If a show needs to exceed its approved budget, the Producer must petition and receive approval from the Board prior to the expenditure of funds. The request, which must include a delineation of the anticipated extra costs, is presented to the Board by the Producer. STC will not be responsible for expenses accrued above the show budget limits without the prior approval of the Board of Directors.

3) The Producer coordinates the deadlines and activities of the designers, Stage Manager, technicians and other staff members to keep the production running smoothly and on schedule.

The Producer in cooperation with the Director should schedule the first comprehensive production meeting no later than two weeks prior to the auditions. Attendees at the meeting should include the Producer, Director of the show, and Stage Manager as well as all available production staff (not including the crew or cast). Topics should include budget, theater rules, staffing, authority and responsibility, as well as deadlines.

4) Producer must provide intended rehearsal and technical meeting dates and times. As soon as possible after auditions, a complete set of rehearsal and technical dates and times should be submitted. Any additions or changes to the schedule follow the same procedure.

5) The Producer assists the Director in the selection of the technical staff,

stage manager, designers for set, lighting, costumes, makeup (if required), props, sound. The Producer coordinates with the Director the recruitment of construction and lighting crews, sound and light technicians and backstage crews. The Producer assists the Director in defining duties for staff, cast, and crew that may not be explicitly stated in this manual. The staff list of the show must be provided to the Producer as soon as possible after the first production meeting. The cast list must be provided to the Producer as soon as possible after auditions

6) The Producer assists in coordinating photo sessions with the Publicity Manager and provides production information for posters and programs as well. Lists of cast, crew, all volunteers who work on any aspect of the production, and persons who have donated or loaned items to the show as well as information on any aspect of the play that could have health repercussions for patrons (such as, use of lighted tobacco products or strobe lights) or other unusual situations (such as nudity) must be provided to the Publicity Manager.

7) The Producer coordinates with the Producer of the previous and subsequent shows to ensure smooth transitions from show to show. This effort includes determining the condition of the space as well as set components to be left in place when the show strikes.

8) The Producer and Stage Manager, as well as cast and crew, are responsible for the strike. All props not being moved to the theatre must be returned to the Prop Room. All working costumes not being moved to the theatre must be returned to the Costume Room. All rehearsal tape on the floor must be removed and all furniture not being moved to the theater must be moved off the rehearsal area floor.

9) At the end of the run, the Producer consults with the Set Design and Set Construction Consultants as well as the Properties Consultant to determine what items or lumber are to be stored.

10) Note that the Costume Designer is responsible returning costumes to the costume storage area.

11) By noon the day following closing all of the following must be complete. All items cleared from the dressing rooms, prop table and stage. Any painting on the walls of the theatre must be repainted. Dressing room counters and mirrors are to be cleaned. Dressing table drawers, trash baskets, shelves and hanging racks are to be emptied and rooms swept. By 6:00 PM, all larger items should be cleared. Items are not to be left in the lobby any longer than absolutely necessary and in no case longer than three days. This policy shall

be posted in the backstage area of the theater.

(See PRODUCER Appendix #)

4.4. Stage Manager

- 1) The Stage Manager has the responsibility and authority to maintain the integrity of the production as staged by the Director.
- 2) Upon appointment, the Stage Manager must read the play, attend any production meetings that are held, and discuss with the Director, Producer and designers any potential problem areas as far as set design, scene changes, and wardrobe issues are concerned.
- 3) After opening, the Stage Manager is responsible for reporting any artistic changes or production problems to the Producer and the Director.
- 4) The Stage Manager should attend auditions and as many blocking rehearsals as possible as well as attend all rehearsals two weeks prior to opening night. Specific duties for the Stage Manager during rehearsals may vary and should be negotiated with the Director.
- 5) The Stage Manager must have the set and costume changes planned and the crew selected and in training two weeks prior to the opening of the show.
- 6) The Stage Manager maintains the copy of the Production Book with all light, sound, set, and costume change cues and makes sure all tech books agree.
- 7) After rehearsals have moved to the theater, the Stage Manager arranges the location of the prop table.
- 8) The Stage Manager is responsible for arriving in time to open the performance space for cast and crew on rehearsal and performance nights.
- 9) The Stage Manager is responsible for securing the rehearsal/performance space after each use according to the procedures. Only the Stage Manager may adjust the thermostats in the theatre.
- 10) The Stage Manager or designee arranges for proper working lights, stage set up and working props for all rehearsals at the rehearsal/performance space.

11) The Stage Manager creates and posts a cast and crew sign-in calendar and reminds all cast and crew of the dates and times of performances as well as call times.

12) It is the duty of the Stage Manager to see that rehearsals and performances start on time.

13) The Stage Manager coordinates with and notifies the House Manager/Head Usher when the house may be opened, when the performance may start, and when, after intermission, the performance may re-start. The house should be opened no later than 20 minutes before the scheduled show time.

14) It is the duty of the Stage Manager to ensure that the cast and crew help keep the theater areas used by the show cleaned and picked up. The Stage manager shall be responsible for seeing that all food areas are cleaned and trash/garbage properly handled at the end of each day. Wastebaskets are to be emptied and new liners installed. All trash bags are to be placed in proper trash receptacles for disposal.

15) The Stage Manager is responsible for the care and maintenance of set pieces and props.

16) During a run the Stage Manager needs to be aware of the condition of costumes and direct the Costume Designer to clean or repair costumes, as necessary.

17) The Stage Manager or designee will be responsible for supplying any consumables during tech week and the run.

18) The Stage Manager is responsible for the pre-show set and props check, lights and sound check, as well as lobby and video monitor check. During the show, the Stage Manager is responsible for set changes and backstage management. Technical problems during a run are brought to the Stage Manager for resolution, and technicians take their orders from the Stage Manager, not actors.

19) In the case of musicals or other special needs, the Stage Manager coordinates with the Musical Director and/or Choreographer to provide time for pre-show warm-ups.

20) In the case of a production emergency during a performance, the Stage Manager deals with the emergency and then calls the Producer and the

appropriate designer after the show.

21) The Stage Manager must be knowledgeable about STC Fire Policy and Procedures. The Stage Manager must discuss a plan for emergency evacuation with the cast and crew before the opening of the show.

22) The Stage Manager assists with the strike for the production. (See Duties of the Producer.)

23) The Stage Manager must ensure that all technicians and designers know how to shut down the light and soundboards at the end of each show. The Stage Manager is responsible for the proper closure of the theater after each performance according to the Closing the House Procedures.

4.5 Costume Designer

1) The show Costume Designer must check with the Costume Manager before going into the wardrobe storage area. Upon request, the Costume Manager provides the Costume Designer with the keys to the costume storage area. When removing costumes from the costume room, a written record must be made to record the items taken, their condition, the person responsible, the show name and the approximate date the items will be returned. All records will be filed in the inventory notebook in the costume room.

2) The Costume Manager is available to assist with advice on period, variety, color, and fit of costumes before or during rehearsals, as well as with suggestions of seamstresses and costume resources.

3) Included in the appendices is an open letter from the Costume Manager. Copies of this letter must be provided to all cast members during the first week of rehearsals. (Appendix #)

4) The Costume Designer is responsible for ensuring that all costumes are clean and looking their best for each performance. Costumes should be washed and/or dry-cleaned during the run of the show as necessary and at the discretion of the Stage Manager. Dress shields, undershirts, and similar protective garments should be used with all delicate costumes whenever advisable. Freshing products, such as Fabreze and Uniform Fresh, should be used to prolong the use and life of all costumes. The Costume Designer may personally launder all items appropriate for laundering in a washing machine or freshen any items appropriate for freshening in a dryer.

5) The Costume Designer is responsible for making all costume repairs (seams, buttons, etc.) as advised by the Stage Manager.

6) If an actor uses personal clothing during the show's run, the treatment of the garments is the same as if they belonged to STC and they are cared for with all the others.

7) If hairpieces, beards or wigs are required for your show, verify with a Costume Manager that a suitable item does not already exist in the costume room prior to purchasing a new item. If a new item is required, it is paid from the show budget.

8) The Costume Designer is responsible for the final laundering or dry cleaning as well as return of all costume items. Following the run all costumes should be washed or dry-cleaned, if the product will withstand such action, before returning to storage. Hairpieces and wigs shall be treated in

the same manner as costumes. All costume items may be returned to the Costume Room by arrangement with the Costume Manager. Rented or borrowed costumes will be handled via the agreement made with the owner.

9) Any items missing or destroyed must be replaced at the expense of the show using them.

4.6 Lighting Designer

1) Instruments must be hung such that they do not substantially obstruct the flow from the sprinkler heads should they need to operate. Never illuminate a sprinkler head. In general, it is a good practice to keep instruments at least 18 inches from the sprinkler heads. Never attach any instrument or special effect to a sprinkler pipe. If a sprinkler head is activated by mistake, use the instructions posted at the system cut-off valve (located outside tech booth and in the Fire Policy and Procedures in the appendices of this manual) to turn off water and de-activate security calls.

2) Only rubber-covered 16-gauge wire should be used.

3) The individual dimmers, while rated at 1200w each, should be loaded no greater than 1100w. This should be carefully checked after plugging in all instruments. If in doubt, call the Producer. All other switches, plugs, wiring, etc. are rated at 15 amps.

4) If lighting supplies (other than gels, lamps or gaffer's tape) are needed, call the Producer.

5) The house and work lights should be checked regularly for burned-out lamps and replaced as necessary.

6) The backstage ramp lights should be only dark blue and sufficiently low to prevent spill through overhead beams and doorways into the theater. Ramp lights should be used whenever work lights are not being used. Steps should be edged in glow tape.

7) It is critical to avoid light spill on the front row and aisle seats. As a guide, no more than 1/3 of the instrument lighted lens should be visible to anyone in the audience; especially front row patrons. This will necessitate fairly steep lighting angles and the use of focused spots near the stage edge and aisles, and accurate adjustment of the strips. Frosted gels must not be used without the permission of the Lighting Consultant.

8) When a show closes, unless previously coordinated or arranged with the next show's production staff, remove all special lighting effects, light specials and those with gobos. The remaining instruments may be left in place to be moved and re-gelled by the next show.

9) When hanging or plugging instruments, do not trust the overhead channels to support you while reaching from a ladder. Be sure that you do not attempt to reach farther than is safe/comfortable. Be sure all instruments are

tightened securely and that all cables are looped up as high as possible. Use chains to secure lighting fixtures as required. For safety reasons, all ladder/scaffold work must be done when more than one person is working on the premises.

10) Pick up all debris from hang (gels, cords, and instruments) and store ladders and scaffold before the Dress Rehearsal.

11) Lighting for between scenes set changes should be as low intensity as possible (20% light on blue strips is normally adequate) for as short a period of time as possible.

12) Keep the Tech Booth picked up and clean. Also keep any inventory and storage areas up to date and neat.

13) Do not place any food or drinks on the light table, racks or equipment

14) Instruments or cables that are determined to be faulty must be labeled with a large piece of tape indicating what the problem is, when it was discovered, and who determined it was defective. Notify the Producer as soon as possible.

15) If there are any questions or help is needed call the Producer.

16) During rehearsals or the run, if you have an emergency, inform the Stage Manager immediately.

4.7. Makeup Designer

All STC productions not performed at Festival Hall do not require a makeup designer. The Costume Designer may be able to provide the needed information and/or the Producer may be contacted. However, the Director has the option to appoint a Makeup Designer.

3.7.1 Small Productions: Given the proximity of the audience to the actors in any space other than Festival Hall, a minimal amount of stage makeup is normally used. Individual actors may supply their own makeup.

3.7.2 Festival Hall: For any regular stage makeup as well as any unique makeup requirements for a show (for example, white face or special color hair spray), the items are paid from the show budget.

4.8. Properties Designer

- 1) The Properties Designer for each show is responsible for obtaining and returning all props necessary for the show. Every effort should be made to use props belonging to the theater or to obtain them from other sources without expending funds. The use of borrowed or donated props must be properly acknowledged in the program for the show; give the resource name to the Producer.
- 2) The key for the Prop Room is given to the Producer and Stage Manager of the current show. The Prop Room is always kept locked. The key must not be given to anyone else without the permission of the Producer
- 3) Props taken from the STC Prop Room should be entered into the Prop Log showing the items removed, show name and expected date of return
- 4) At the close of a show, all props must be removed from the backstage area by noon of the day following the show's closing. The return of props to the STC Prop Room must be coordinated on the day of the Strike.
- 5) If a prop is donated or purchased from the show budget, it becomes the property of the theatre. For purchased props, all receipts must be signed by the purchaser and the show name indicated. The receipts must be submitted to the Producer no later than one week after the show closes. Permission to spend money over the prop budget must be approved by the Producer.
- 6) The use of open flames, oil lamps, candles and/or tobacco products on stage must be approved by the Board via the Producer to be sure they are in compliance with Fire Department Regulations. Use of these items should be avoided when possible without affecting the productions. Be sure to be familiar with the Fire Policy and Procedures.

4.9. Set Designer

- 1) Sets must be designed and constructed to minimize the possibility of blocking the view of audience members.
- 2) The set design must be submitted to the Producer and/or Set Director for approval one week prior to the beginning of rehearsals. If any changes are required, the Designer and Director will be notified. The use of flammable materials and open flames should be avoided. If necessary for the production, permission must be obtained via the Producer from the Board of Directors at a regular meeting of the Board. If any special effects, which will produce any substantial quantity of smoke, are necessary for the production, permission must be obtained in the same manner. The Production Director must consult the Fire Alarm Company.
- 3) Set pieces and construction should be limited to the main stage areas. Access to the fire doors may not be blocked or limited under any circumstances. Set pieces may not be placed in aisles or ramps, even temporarily, before, during or after the show. (Fire regulations require three-foot aisles). Fire extinguishers may not be moved from their normal mounted positions.
- 4) No changes may be made to the permanent structure of the theater, including the main stage area, except for building temporary stairs and other structures.
- 5) Make sure that set design complies with all information in the Fire Policy and Procedures.

4.10. Set Construction Crew

- 1) Absolutely no painting or sawing is permitted in the lobby, balcony, hallways, or in front of the theater. As much construction and painting as possible must be done in the shop or off site. Use drop cloths to prevent paint spills and other sprays on the floor and when painting the walls.
- 3) Before buying lumber, paint or hardware, check with the Producer to see what is stored in the shops. This is a savings to your budget and also a form of inventory control.
- 4) Be Aware of Fire Regulations. Use plywood instead. Do not use heavier or more expensive lumber than necessary (for example: 1x3's instead of 2x4's for platforms).
- 5) Clean up the shop and put away lumber and tools after each use. Sweep up all sawdust and debris and bag it. Re-cover paint cans tightly, clean brushes and rollers and keep the shop straight and clean as construction and rehearsals progress.
- 6) Fire regulations require that all oil base stains, paints, paint thinners, spray cans and brushes used with oil based materials must be locked in the metal cabinet behind the shop fire door when not in use. Used rags must be removed from the building or may be sealed in empty paint cans or a "safety can." Be mindful of the very real hazards of spontaneous combustion!
- 7) Before Dress Rehearsal, pick up all construction debris from the seats and the theatre and store all ladders.
- 8) Before Opening Night, return all unused lumber and paint. Leave the shop clean and clear of unused materials and furniture.
- 9) Do not purchase any chairs, tables or other non-expendable supplies without permission from the Producer.

4.11. Sound Designer

1) All designers and technicians who have not previously worked with the STC sound system may be required to have a Sound Consultant so that maximum quality, efficiency and safety are achieved. The sound system has many features. It is to the advantage of all new sound designers and technicians to meet with a Consultant prior to using the equipment. The Instruction will be provided on how to use the computer, design software, soundboard, as well as on what sound effect recordings are available.

2) Report any problems or needs to the Stage Manager as soon as discovered. Do not wait until Tech Week to report system problems. Equipment repair can take up to four weeks depending on what needs to be corrected.

3) There are sound effect recordings available through the Board of Directors. No new recordings may be purchased until you have checked to see what is already available.

4) Do not place any drinks or food on or near any sound equipment. The equipment is extremely sensitive and expensive; it can easily be destroyed by food or liquid. You will be held responsible for any damage you cause to the equipment.

5) Under no circumstances may any component of the sound system be removed from the Tech Booth without the prior approval of the Stage Manager or Producer. The equipment and associated software/data is for STC use only.

6) The wiring of the sound system may not be modified without the consent of the Producer/Stage Manager. If you require special accommodations, such as connecting additional devices, get approval and assistance.

7) The sound system may not be used for personal listening enjoyment.

8) The standard, pre-recorded welcome and safety announcement is available for use and should be used for all shows unless a recorded enhanced announcement is approved by the Board of Directors. The safety information and copyright restrictions in the standard announcement are required by law and must be delivered in a manner befitting the professional obligations of STC. The wording of the standard preshow announcement is the following:

“Good evening Ladies and Gentlemen and welcome to another great Streetlight Theatre Company Production. For your safety, please note all exit signs in the theatre. Copyright law prevents the use of cameras, videotapes

and other recording devices. Smoking is not allowed anywhere inside the theatre building. For the comfort of all our patrons, please switch off all cell phones, pagers, and other devices that could disrupt the show. Now, sit back and enjoy tonight's performance.”

4.12 Publicity Manager

Publicity is what brings us actors, audiences and volunteers. Without publicity, even a well-known show may suffer low audition and production turnout. You need to provide complete, accurate information about your show in a timely manner, so the responsible STC volunteers can get the word out. The Publicity Manager should make a complete list of publicity deadlines before rehearsals begin.

Publicity Forms

There are three of them, to be filled out and turned in to the Producer as the show progresses. It's smart to:

- Make copies of the blank forms NOW and get cracking filling them out
- Go ahead and fill out everything you can now. That will save you time later.
- Write your show's deadlines on your forms now.
- Add the deadlines to your rehearsal calendar.
- Copy the Forms again after you fill them out, in case they get lost.

We've set the deadlines as late as possible to give you time to gather the information you need but that means you've got to get your material in on time. You will be informed of all the actual deadlines, but below you can get an idea of how far in advance of your show's opening your paperwork will begin.

PR Form 1 (audition information) is due a minimum of 11-12 weeks before opening.

PR Form 2 (newsletter and press release information) is due a minimum of 7-8 weeks before you open, and includes sending your audition forms for bulletin board and program bios.

PR Form 3 (program information) is due a minimum of 2-3 weeks before opening. You will have an opportunity to add more names to the program before it is printed. **(Appendix #)**

Posters

Size. Posters are printed on 11x17 paper. Artwork can be as large as 11x17 (with minimum 1/4 inch margin all round).

Color Options. Full color, B&W with spot color, straight B&W, or grey tones.

Full color, B&W, or B&W with spot color produce the best posters

Content (Required Poster Information):

- Streetlight Theatre Company and Logo
- Title of play/musical
- Author of play/ Authors of book, lyrics & music of musical
- “Presented by special arrangement with (Name of Script Service) – this can be very small type
- Anything else specifically required by contract, including font sizes & placement for title, playwright’s name, etc. The Producer can provide you with a copy of the contract between STC and the rights organization so that font sizes and other required issues can be checked for all advertizing related to the show
- Performance dates and times, Including year
- Ticket prices and ticket purchase locations

Cast and Production Photos

All Cast members are expected to have photos displayed. If we already have their pictures on file, they are entitled to have one new photo taken per season; if the photo on file is a different style than current ones (background color, etc.) please have a new one taken. Many of our volunteers have come forward to fill in these jobs. Contact the Producer for names (You are not permitted to loan these photos out for non-STC purposes. If someone wishes to buy a copy, put them in touch with the photographer who took the photo, or contact the Producer.)

The finished photos will be picked up by the Publicity Manager or delivered by the photographer; they will then be posted on the bulletin board with names.

We do not pay photographers, but we will buy them film and order one set of prints for our displays and archives. Copies can be made available for purchase by your cast and crew, and some photographers who use digital cameras may make the images available on CD.

News Media

The Publicity Manager must take care of news releases and calendar notices,

Try to call or contact each paper at least three weeks before opening — sooner, if possible — to give them plenty of advance warning.

If your sets and costumes are not complete, try to set up photos that give the look and feel of your show. It is in your interest to provide the most interesting looking photo opportunity and the best possible information to the newspaper before you open. Perhaps you might position the actors in front of the most ‘complete’-looking portion of your set.

Be aware that the newspaper is short-staffed, and may have trouble getting a reporter or photographer to cover your show. The STC Publicity Manager may wish to provide the paper with a more extensive news release or even photos.

Programs

STC programs are designed with our audiences in mind, and are intended to be accurate, informative and consistent. They are valuable marketing tools, and help create a look and feel for our theater. The Publicity Manager and Producer are charged with making sure programs meet our standards, and the Producer has final say on program content.

We ask all Directors to provide brief production notes for their programs as part of their publicity forms. These notes are intended to enhance the audience’s understanding or enjoyment of the show. Try to tell them something they don’t already know: When/where was the play first produced? Does it have an unusual or interesting history? Why is it relevant to their lives? Some of the most effective production notes simply contain a quotation relevant to the show.

Advertising and Trade

There is advertising space in our programs. If you can work out a trade for the use of something like a very special set piece, then please offer the person or company ad space as a thank you (size of space is dependant upon perceived value of item borrowed or donation received, etc.). The person or company may choose to forego ad space, and that is fine; but do please include them in your acknowledgements (unless they want to be a silent partner). We like to keep our patrons informed of just how much help we get. We can’t do this alone.

Advertising brings us revenue to offset our printing and other costs.

Ad Sizes: We do not have specific sized ad space. It is dependent on how many ads we get to support the production. Some options are: Full Page, Half Page, Quarter Page, Eighth Page, etc.

Ad Copy. This must be delivered to the Publicity Manager camera-ready. As

an important note: business cards are not usually considered camera ready since scanning them in will reveal anomalies and other issues that will require upwards of an hour to clean up before whatever can be used from the business card can be separated out for the ad. Often, only the company's logo is usable from a business card, leaving all other text/information to be reset to fit our space requirements.

Displays

Our lobby display area can be used for several purposes: To post cast photos, to promote coming events, to solicit funds and thank donors and to show off our theater and its activities.

Under no circumstances should any cast or crew remove anything from the bulletin boards.

Other Promotion Opportunities

We now own a banner that can be displayed in Downtown Pembroke. Contact the Board of Directors for more information. Don't forget to take advantage of any publicity opportunities that come your way: radio talk shows, company newsletters, holiday or event tie-ins, opportunities to take clips to service clubs, festivals, etc.

Content Notices

It is sometimes necessary to include content notices to alert our audiences to aspects of our productions which may disturb or offend them.

It is particularly important for you to note if your show includes:

- Profanity or vulgarity, and to what extent.
- Nudity
- Sexual humor or situations
- Smoking
- Violence
- ... and to note whether it is suitable for families, for older children or for mature audiences only.

In addition, Directors may wish to post notices in the auditorium to alert audiences to startling effects such as gunshots or strobe lights (which can trigger seizures).



PRODUCTION DEADLINE WORKSHEET

Please fill in your own deadlines, give a copy to your Producer and put this somewhere you'll see it often

Meet with Producer _____ (to discuss proposal crew and tech needs, tentative budget, etc.)

Board meeting: Proposal _____ (All formal proposal information submitted)

Meet with production crew (at least once) _____ (Prepare for auditions, lay out expectations)

PR Form 1 _____ (includes material for audition notices)

Auditions _____

PR Form 2 _____ (information about opening, for newsletter and releases)

Off Book _____

Program information to Publicity Manager: _____

PR Form 3 _____

Take the Stage _____

Bio Information due _____

Final Program Changes _____

Opening Night _____

Set Strike _____

Final Board Report _____



AUDITION CHECKLIST

For musicals you must make your own arrangements for an audition pianist. If you need extra space for dance or vocal auditions, make arrangements for space and piano use if necessary.

At auditions you should:

- Post a sign on the door welcoming people to auditions
- Set up coffee and tea and make sure the restroom is stocked with paper supplies
- Lay out audition forms and plenty of sharpened pencils
- Post or announce a tentative rehearsal schedule
- Post cast responsibilities and the theatre policies
- Introduce Production team and audition panel
- Explain the commitment you expect from cast members
- Impress upon those auditioning to completely fill out the audition forms
- Solicit crew members as needed
- Mention membership and patron options
- Mention current productions and encourage people to attend the show
- Announce when and how casting will be announced.

Once you have cast the show, post the cast list:

- On the wall in the rehearsal space
- On the website (email a copy to webmaster)
- It is up to you as to whether to call cast personally or send a form letter.



AUDITION INFORMATION FORM

Play _____

Performance dates _____

Role (~s) Preferred _____

Will you accept a role in this play other than the one (~s) you have specified above? YES NO

Name _____ Age (if minor) _____

Parent/Guardian _____

Minors: do you have permission from your parent/guardian to audition?

CONTACT INFO (ALSO FOR UPDATING OUR MEMBERSHIP, MAILING LIST AND OUR RESOURCE BANK):

Address _____

Home ph.# _____ Other ph.# _____

Email _____



Emergency contact and phone _____

THEATRE BACKGROUND

Do you have any previous theatre experience? YES NO

If Yes, please attach a copy of your resume, or use back of form to describe your experience...

SCHEDULING ISSUES

Work / School Schedule:

Are you aware of any evening availability problems for rehearsal? (6:30pm-10:00pm - particularly Wednesdays and Sundays

NOTE: Performances often run later than 10:30 YES NO

Can you rehearse on weekends? YES NO

Do you have regular, reliable transportation to and from rehearsals and performances?

YES NO

AUDITION INFORMATION

Do you sing? YES NO

If yes, circle range BASS BARITONE TENOR ALTO SOPRANO

Do you play a musical instrument? YES NO

Do you read music? YES NO

Do you have any dance experience? YES NO

If yes, specify: _____

Do you have any other theatre expertise or interest, such as juggling, puppeteering, stand up comedy, etc.

YES NO

If yes, specify: _____

The demand for crew is great. Please circle, below, the areas in which you will help out, if you are not cast.

Set Construction	Carpentry	Scene Painting	Set Décor	Props
Costumes	Sewing	Makeup	Hair	Stage Crew

Sound Usher Publicity Other:
PHYSICAL INFORMATION:

Gender: _____ Height: _____ Age range you can play _____

I am willing to change my: Hair Style Hair Colour Facial Hair

Any allergies or physical limitations we should know:

THEATRE EXPERIENCE:

Write in your character name or position next to the shows in which you've been involved.

Recent Streetlight Theatre Productions:

2008-2009 Season	Character Name or Position Held
-------------------------	--

The Haunted House

Murder is a Game

Alice in Wonderland

Beauty and the Beast

Other Experience:



INFORMATION SHEET FOR PERFORMERS

(handed out at auditions)

Streetlight Theatre Company is a not-for-profit, all volunteer community theatre. No members of the Board of Directors receive a fee for their involvement with the theatre. Likewise, directors, actors, singers, crew, production designers and staff are unpaid. But we have a lot of fun!

Although we are an amateur group, we expect our actors and crew to behave in a professional manner and to put on a professional quality production. Those who fail to meet their responsibilities are subject to dismissal at the Director's discretion.

Auditions and Rehearsals:

1. Most auditions and rehearsals are held at the Streetlight Theatre Company's home. The director will let you know if any rehearsals will be held elsewhere.
2. Be familiar with your conflicts at auditions; list them honestly on the audition form. Try to be as flexible with your schedule as possible to accommodate the director and other cast members.
3. Be prompt to rehearsals, ready to work at the appointed time. If you are going to be late (without prior mention to the director) call the director or stage manager the number(s) provided.
4. Any unforeseen rehearsal or performance conflict must be reported to the director and/ or stage manager as soon as you become aware of it.
5. The director of the show is your point of contact. Actors should not give character notes, line readings, or interpretations to other actors. Discuss any and all concerns you have with the director and/or the assistant.
6. All performers and crew members must be members of the theatre. This membership does not extend beyond that season.

7. Streetlight Theatre Company provides for photographs of cast, crew and staff. For continuity and compliance with copyright laws, only photographs taken by the STC designated photographers will be hung in the lobby, used in the programs or sent to publications for the purpose of marketing the show.

8. Treat the theatre and rehearsal space as if it were your own. Clean up after yourself, rinse out coffee cups and help keep rehearsal and backstage areas tidy.

At the Theater:

1. No friends or family members may visit backstage.

2. No alcohol, illegal drugs or firearms are permitted backstage or in the theater, except alcoholic beverages supplied Production staff. Smoking of tobacco products in any STC facility is also prohibited except for specific production needs.

3. All props, costumes and set pieces are the property of either Colonial Players or some generous lender who has allowed us the use of their private property for the show. These items do not belong to the actors, and should never be removed from the props table or other appointed resting place except for use on stage in a play.

4. Because STC is a not-for-profit, all-volunteer organization, we work on very lean budgets. For that reason, actors are expected to supply their own undergarments, basic make-up and oftentimes, shoes. Exceptions are made for extreme character makeup, period costumes, etc. If these materials need to be purchased, a designated member of the design staff will do so. No actor will be reimbursed for personal purchases or expenses incurred for costumes, hand props or make up. Occasionally, the designer may ask for your input, or your availability to try on costumes at a shop. Again, only the design staff can purchase or arrange for purchase and reimbursement of such items.

5. During the run of the show, all costume, prop, set or makeup issues should be reported to the stage manager immediately.

6. During the rehearsal period, questions should be directed to the Producer and/or Director. During the run of the show, all questions, issues, or concerns you have should be addressed to the Stage Manager. He or she will either take care of the situation, or contact the appropriate people at STC.

7. No beverages are allowed in the house or on stage throughout the

rehearsal period, with the exception of food props used during the play.

8. Standard “call” is 2 hours prior to curtain. If you will be late for any reason, contact the stage manager at the phone number the stage manager has designated.

9. A sign-in sheet will be posted back stage. All actors sign in upon arriving at the theater.

During the Run of the Production:

1. Be very quiet back stage, upstairs, in the lobby...everywhere except on stage!

2. Actors in costume and/or makeup are not allowed in the lobby before the show.

3. Take part in the set strike, cleanup and theatre work the day after closing

4. Remove all personal belongings from the theatre. Items left after set strike are likely to end up in the props or costume rooms.

Parties and Tickets:

1. Each show sponsors a closing night party for the cast, crew and staff of the production. There is no cost for those involved. Guests can attend for \$5.00.

2. Please learn the policies STC has established regarding ticket reservation and purchase, and the seating of latecomers. We are not able to make special exceptions for your out-of-town guests, or first-time STC audience members. Make sure your friends and family are on time for the show, so that they get to see your full performance.

5. There will be at least one dress rehearsal held the week preceding opening night

Please ask your director, stage manager or production manager if you have any questions regarding your involvement with Streetlight Theatre Company,. We want to provide a fun, relaxed atmosphere for play making, with support and information available to everyone. Don't hesitate to let the senior staff know if there's something not listed here that you're curious about.



ACTOR'S INFORMATION SHEET ON COSTUMES AND MAKEUP

Congratulations on being cast in a Streetlight Theatre Company production!

We've prepared this information sheet to let you know how we handle costuming. We have experienced some confusion and hard feelings in the past because our policies have not been understood. We are providing this sheet to each performer because we would like to avoid unpleasant surprises and make your experience and ours positive. If you have any questions, please refer them to the costume designer or the director - they will consult.

The costume designer, in consultation with the director, will decide how the character will dress. The costume designer will provide clothing for you to model for the director's approval. We will provide as much as we can, but you may be asked to help with your costume. If the costume designer is unable to locate suitable outfits, you may be asked to shop for the character and given guidelines on what would be appropriate. The costumer will arrange payment, either an advance or reimbursement. However, if you have not been asked by the costume designer or the director to shop for the character and you do so anyway, Streetlight Theatre Company is in no way responsible for reimbursing you.

- Anything purchased or reimbursed by Streetlight Theatre Company is our property and you may not keep it. If you have been asked to purchase a garment for the character and decide you wish to keep it, you will not be reimbursed.

- **ONCE MORE:** If you haven't been asked to shop for something - **DON'T!** If you have been asked to shop, please bear in mind that we are non-profit and shop "on the cheap." We rarely buy from the "higher end" stores. If you have been asked to shop for the character and buy something overly expensive or unsuitable, be prepared to have it rejected and you will be

responsible for its return to the outlet.

Unless individual arrangements have been made with the costumer, Streetlight Theatre Company does not provide:

Underwear/foundation garments, Hosiery

Personal Makeup items (ex. Mascara), unless something specialized is required

Tights/body suits

Dance shoes

Swimsuits

Please bear in mind that the director and the costume designer have a definite character picture they are trying to create. They are dressing the character not dressing you, the actor.



PRODUCTION MANAGER TIMELINE CHECKLIST GUIDELINES

____ FOUR WEEKS BEFORE AUDITIONS

- A) Audition information to local media and newsletters.
- B) All audition information provided to webmaster for entries on the STC website.

____ TWO WEEKS BEFORE AUDITIONS

- A) Conduct first comprehensive production meeting.
- B) Have budget meetings with all designers.

____ ONE WEEK BEFORE REHEARSALS BEGIN

- A) Provide rehearsal schedule and tech time needs to the webmaster for calendar entries on the STC website.

____ AT PREVIOUS SHOW'S CLOSE

Coordinate with Production Manager of outgoing show to save needed items from strike.

____ ONE WEEK BEFORE SHOW OPENS

- A) Ensure creation of Production Book, Lighting and Sound scripts
- B) Stage Manager should have Call Sheet posted

____ ONE WEEK PRIOR TO CLOSE OF THE SHOW

Coordinate with next show's Production Manager to save needed items from strike.

____ SUNDAY AFTER CLOSE OF SHOW

Oversee strike. Remove outgoing show special equipment, such as, fog machine, projectors, and mirror ball.

____ TWO WEEKS AFTER SHOW CLOSING

- A) Submit final financial accounting and receipts to the Board of Directors
- B) Attend "Reflections" evaluation as directed.



STAGE MANAGER - CLOSING THE HOUSE PROCEDURES

The easiest way to be sure that you have not missed anything is to make a circuit of the building. Before starting the closing routine, assure that all areas are clean and picked up, that wastebaskets have been emptied and new liners installed, and that trash/garbage has been put into proper trash receptacles for disposal.

- 1) Start at the booth. Be sure ALL equipment is shut down, backstage and house lights are off. Turn off booth lights. Check the thermostat.
- 2) Make sure all other EXIT doors are closed properly and locked.
- 3) Turn out all the lights in the shop.
- 4) Go to the back stairs. Turn off the lights in the back room. Check the back room door. It should be latched. Turn out the dressing room lights and back hall light.
- 5) Close and lock all the props, costume and sewing room doors.
- 6) Check the kitchen. Turn off lights and close all doors.
- 7) Turn off the lights in the bathrooms.
- 8) Turn off all switches next in the main hall and foyer.
- 9) Lock the main door and check to be sure it is locked.



STAGE MANAGER'S CHECKLIST

PRESHOW

- Doors open
- Start coffee (when necessary)
- Heating and cooling

LIGHTS ON:

CAST/CREW CHECKS:

- Before 7:15/1:15
- All cast & crew present
- Light check
- Sound check
- Presets
- Check headsets

FOR HOUSE MANAGER:

- Cues (curtain, intermission)
- Who will turn down heat, flick lights, etc.

AFTER 7:15/1:15

- Quiet backstage
- Dim Green Room/Backstage lights
- Cue 5 minutes, 2 minutes, Places
- Audience seated
- Cue show start

INTERMISSION

- Cast/crew 5-minute cue (cont.)
- Blink lobby lights at 5 minutes
- Audience seated
- Cue Act start •

POSTSHOW:

- Headsets OFF

FINAL CHECK:

- Curling irons, irons, etc. UNPLUGGED, Coffee maker OFF
- Check supplies (paper towels, toilet tissue, etc.)
- Trash emptied
- Costume Room & Utility Closet doors LOCKED
- House lights OFF



PUBLICITY FORM 1

Due by deadline provided by Publicity Manager

Director: _____

Director's E-Mail: _____

Director's Phone: Day: _____ Evening: _____

Play Title: _____

Playwright: _____

(For musicals:) Book by: _____

(For musicals:) Lyrics by: _____

(For musicals:) Music by: _____

Auditions

Dates: _____ Time: _____ Callbacks? _____

Casting Needs: Men: _____ Women: _____ Children: _____

Special Information (separate auditions for kids, prepared audition pieces or songs, etc.):

About the play

This is designed to attract actors. What can you tell them that will make them want to audition? Keep it brief! Attach separate sheet or use the back of this form if necessary—but keep it short.

Characters: (Listing leads first, include a brief description (i.e., "angry father figure," "beautiful young kook") plus applicable age and (for musicals) vocal ranges. Make sure to note any special character requirements or skills (i.e.: jugglers, stage combat, dance, etc.). Attach separate sheet or use the back of this form if necessary.

Contact Name: _____

Note: *The following information is for publication, so don't give out some private number or email address you don't want the world to know!*

Phone: _____ Email: _____



PUBLICITY FORM 2

Information for production publicity

(Due by deadline provided by Publicity Manager)

Your name: _____ Phone number: _____

Email address _____

Play Title: _____

Playwright (Lyricist, etc.): _____

Script Service:

Director & Designers (as appropriate, and as they wish to be listed in the program):

- Director: _____
- Set Design: _____
- Lighting Design: _____
- Costume Design: _____
- Poster and program art: _____
- Musical Director: _____
- Vocal Director: _____
- Choreographer: _____
- Original music composed by: _____

Attachments (These are due now. Make sure the appropriate people get them turned in.)

Completed Bio Forms: If you have not already done so, give your completed bio forms (for cast, Director, assistant(s), Stage Manager, musical Director,

conductor and Choreographer) to the Publicity Manager.

Content Notice and Director's Notes: see back of this form.

Content notice:

- This play is (check any that apply):
 - Suitable for all ages
 - Suitable for older children
 - Not suitable for children

- This play contains (check any that apply):
 - Profanity
 - Vulgarity
 - Strong language
 - Extreme language
 - Bawdy or risqué humor
 - Sexual situations
 - Partial nudity/Nudity
 - Violence
 - Smoking

Director's Notes: A brief (no more than two paragraphs) note to go in the program; designed to add to the audience's enjoyment or understanding of the show. Keep it short and sweet. Use back or attach to this form.



PUBLICITY FORM 3

(Due by deadline provided by Publicity Manager.)

Director: _____

Phone: _____ E-mail: _____

Play Title & Author:

Setting (optional): _____

Scenes (optional): _____

Intermission: _____ minutes between _____ and _____ (Standard: 15 minutes)

Crew List: Complete the crew list below. Fill out or add only those positions which apply to your show. Do not list your designers here — you gave them to us on PR Form 2. Only note changes to your design team here.

Regarding those who have filled multiple backstage roles during the course of your production (i.e.: set dressing, props construction and shift crew), the Program Editor may choose to list that person's contributions on a single line if space constraints require.

Note: We do not expect you to have all crew and acknowledgments at this time. You will be able to add more when your program is brought to you for proofreading the week before you open.

And, for their continuing support...:

Special Thanks for this production go to...: Please list all individuals, businesses and organizations who made a material contribution to your show. Please do not list anyone already noted in the crew list, or family members unless they actually worked on the show.

CREW LIST

Assistant Director: _____

Production Assistant(s): _____

Orchestra/vocal conductor (if different from listings submitted with PR Form 2):

Stage Manager: _____

Head of Set Construction (if different from Set Designer):

Set Construction (+cast and crew):

Set dressing (if different from Set Designer): _____

Scene painting (if different from Set Designer): _____

Light master (if different from Light Designer): _____

Lighting Assistant: _____

Light riggers: _____

Sound Design: _____

Sound Master (if different from Sound Designer): _____

Sound recording (if different from Sound Designer): _____

Live sound effects: _____

Special effects (what kind?): _____

Costume Assistant: _____

Wardrobe mistress (if different from Costume Designer): _____

Additional costumes by (rented/borrowed): _____

Sewing (if different from Costume Designer): _____

Dresser(s): _____

Props Master: _____

Props construction (if different from Props Master): _____

Makeup Designer: _____

Makeup Assistant(s): _____

Hair stylist: _____

Lobby Photos: _____

Production Photos: _____

Poster and Program Printing (if not done in-house): _____

Other (list): _____



STC BIO FORM

This information will be used to write your program/lobby bio, so please write legibly and fill it out as completely as you can. Please note, your bio is only meant to give the audience a little information about who you are. It's not your life story, and it's also not the place to thank anyone. Thank them in person instead.

Name (as you want it to appear on your bio):

Role in this production:

Phone number (in case of questions; will not be part of your bio):

Where do you live?

Occupation and place of employment (if employed):

School and grade/year (if you're a student):

If there are family members or significant others who live with you whom you want listed in your bio, indicate their names and relationships to you. (Please note, the format in which we can use this information is: "Bob lives in Albany with his wife Susie and their children, Bob Jr. and Susie Jr." Please don't list family members or significant others who don't live with you.)

Previous credits (acting, directing, crew). If you need more space, you can use the back of this form. If you prefer, you can attach a resume.



COSTUME WORKSHEET

Actor: _____

Role: _____

Head: _____

Neck: _____

Chest: _____

Waist: _____

Hips: _____

Neck - waist: _____

Waist - floor: _____

Inseam: _____

Wrist: _____

Shoulder – wrist: _____

