



***Perth
Community
Choir***

Production Handbook

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PCC Board of Directors

The board oversees the production in consultation with the producer.

Production related duties:

- Provides ongoing support to production team
- Assists in finding people to fill empty roles on production team
- Manages Facebook page, mailing list and website throughout the production
- Meets with production team for updates during rehearsals
- Ensures that the production proceeds according to the approved show proposal
- Approve any significant budgetary or artistic changes to the approved show proposal

The PCC board of directors reserves the right to take over a production that is not proceeding according to the approved show proposal (e.g. significant budget overage or predicted overage, loss of a significant member of the production team without suitable replacement, proposed show proves to be un-castable after auditions).

Producer

The producer reports to the Board of Directors.

Duties:

- Coordinates all aspects of production, both technical and artistic
- Organizes, prioritizes and manages finances, personnel, and scheduling
- Keeps up to date on all developments from inception to final wrap-up of the production
- Ensures everyone has a clear job description and is able to do their job effectively
- Fosters team spirit
- Works in consultation with the board to obtain rights
- Engages designers and department heads in consultation with the director
- Creates a master production schedule
- Sets up an accounting system for the production in consultation with the treasurer of the board
- Creates a budget for the production with a break-down for each department based on design concepts
- Makes arrangements for the audition call
- Notifies all auditioners about results of casting
- Creates a Production Team and Cast Contact List
- Attends all production meetings, the first rehearsal, rehearsals as needed, all of technical week, and opening night
- Arranges for transportation of technical items, costumes, props, furnishings, etc. to the theatre
- Ensures all departments have completed their clean-ups and returns of borrowed or rented equipment
- Ensures all accounts are paid
- Creates the financial report showing the original budget and the project actual expenditures
- Submits a producer's report with department reports and financial report to the Board of Directors
- Works within a budget

Skills:

- Highly organized
- Financially responsible
- Strong communication skills
- Approachable and able to mediate disagreement
- Enthusiastic about the project
- Strong inter-personal skills
- Strong organizational skills
- Strong supervisory skills
- Ability to delegate, motivate and encourage others

- Prepared to mediate a dispute, to solve the problem, and in extreme situations, inform the Board of Directors

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

Production Schedule

6 - 12 months before Opening:

- director assesses and analyzes every aspect of the play: plot, character, mood, rhythm, style— both literary and theatrical
- director researches the playwright, the period, and the style
- board obtains the rights for the play script and music royalties—if the selection is a musical, the rights might need to be obtained at least a year in advance
- producer ensures any directorial changes to the script—including cross-gender casting, deletions, additions, or addition of music—receive authorization from the writer or agent
- producer confers with the director about the artistic vision of the project
- producer makes preliminary contact with potential designers and department heads in consultation with the director
- allows for at least 9 weeks (2 rehearsals a week) of rehearsal time.

May/June of production year

- producer makes arrangements for the audition call—book a space, set the time, and post the audition call
- producer creates an audition form for auditioners; this form should ask information on the actors' availability and whether they're interested in working on the production in another capacity if not cast. Note: PCC strives to cast all auditionees when possible.
- if possible, producer makes the script available to auditioners to read beforehand, requiring a deposit, if necessary
- Producer submits audition calls to the board to post on email list, PCC Facebook page and website. Producer may also chose to advertise auditions in other ways.
- Producer schedules auditions and callbacks (as needed)
- when casting is completed by the director, producer notifies all auditioners about whether they have been cast
- Show cast by end of month
- When possible, cast given copies of scripts/music to work on over the summer

16 weeks before Opening:

- producer, director, set, costume, lighting, sound, make-up/hair designers meet to discuss the director's artistic vision and possible design concepts, and special effects
- all designers begin research, make tentative plans, sketches and visual notes
- lighting designer obtains scale drawings of the stage, lighting grid, circuits/dimmers, detailed

- inventory of available equipment
- sound designer makes note of sound effects and contacts musical director and/or sound technician to organize effects.
- sound designer meets with the technical director
- sound designer researches additional equipment and costs, if required

12 weeks before Opening:

- the director, designers, stage manager, and technical director meet to establish the final design concepts
- producer creates a master production schedule, a description of the space required for rehearsal, shop space, and performances
- producer creates a production team contact list, including names, addresses, email addresses, postal codes with both day and night telephone numbers, and distribute it to all production staff (to protect the personal privacy of the production team, it is recommended that contact lists not be posted in publicly accessible locations)
- producer sets up an accounting system for the production in consultation with the treasurer of the PCC
- props coordinator discuss with the director and set designer the requirements for props and furnishings
- the set designer, producer, technical director and/or head carpenter create building plans, a list of required personnel and equipment
- costume designer makes final costume sketches that have been approved by the director
- costume designer and producer create schedules, a list of required personnel needs (e.g. storage space, location and size of dressing rooms, designated areas for quick costume changes)
- make-up/hair designer researches style of make-up to be worn in consultation with director and other designers
- based on the set designer's concepts, the props coordinator and furnishings coordinator assemble lists of required items

Second Sunday of Rehearsal

- Producer reports to the Board on show progress to date, including budget report and any production team roles still needing to be filled

10 weeks before Opening:

- producer holds the first full production meeting
- producer sets up a schedule of bi-weekly production meetings
- all designers coordinate specifics such as budgets, colour schemes, timelines, personnel, props, furnishing, set décor and director's requests

- stage manager obtains complete production lists, including cast and crew, complete schedules, scripts and information packages to distribute to the cast
- publicist and house manager meet with the producer, director and stage manager and have all the information required to begin creating press releases and a publicity timeline, including a photo call and any photo opportunities with the press;
- stage manager, producer, director, designers and technical director should be in regular communication
- stage manager produces a list of rehearsal costumes, props, furnishings
- costume designer, props coordinator and furnishings coordinator supplies the required rehearsal items
- make-up designer assesses state of make-up room (mirrors, sinks, chairs, etc.) and supplies, and purchases any supplies required

First Rehearsal:

- producer, director and stage manager coordinates the rehearsal all designers, department heads and company members attend
- introductions, welcome the cast, explain all company policies, and areas of responsibility
- director explains the artistic vision for the production
- set, costume, lighting, sound, make-up/hair designers presents their design concepts, set sketches
- costume designer arranges for measurements and all subsequent fittings
- make-up/hair designer collects information from actors about allergies that could impact make-up applications

6 weeks before Opening:

- producer reviews all department budgets, if costs appear excessive, work on areas where costs may be reduced
- producer reviews and finalizes all department plans and timelines
- producer should be prepared to solve any inter-departmental conflicts, especially around budget issues
- costume designer prepares a notebook of measurements, costume needs and costume return list
- Producer collects necessary information for program design and forwards to designer

4 weeks before Opening

- costume designer continues to oversee costume collection and construction
- designers attend as many rehearsals as possible, making notes of any changes and director's requests

- costume designer and make-up/hair designer arrange with the producer for photo-call requirements
- lighting designer, director and stage manager create a preliminary lighting cue list
- sound designer, director and stage manager create a preliminary sound cue list
- make-up/hair designer finalizes design elements and sketches
- make-up/hair designer assigns small personal make-up kit including brushes, brush cleaners, lip liners, eye liners, etc.
- props coordinator and furnishings coordinator complete building of any items required
- actors work with any special effects make-up or prosthetics
- designers create a detailed list of borrowed or rented equipment

2 weeks before Opening

- costume designer arranges for dressers for tech week and performances (if needed)
- make-up/hair designer arranges for make-up artists for tech week and performances
- lighting designer, sound designer, technical director arrange for lighting and sound operators for tech week and performances
- sound designer completes assembly of all required sound sources
- producer arranges for transportation of technical items, costumes, props, furnishings, etc. to the theatre

Tech Weekend

Load-in, Set-up:

- sound equipment is loaded into the theatre
- the set built on stage (Saturday)
- props and furnishings are moved into the theatre
- props tables are set-up backstage—valuable props should be locked up following rehearsals and performances

Lighting Focus:

- lighting designer directs the focus of the lighting instruments

Level Set:

- lighting designer/operator, director and stage manager sit in the theatre and create all the lighting cues

- sound designer, sound operator, director and stage manager sit in the theatre and set all the sound cues

Actors' First Time On Stage With Set:

- stage manager establishes a call time for all cast and crew to allow time for warm-up and pre-set
- technical director and stage manager provide a tour of the set, pointing out entrances and exits, props tables, quick change areas, automated scenery and location of stairs, cables, etc

Costume Parade:

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

Rehearsal with Costumes:

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

Technical-Only Rehearsal (morning of tech day):

- rehearsal of only the technical elements of the show—lighting, sound, scene changes, and special effects or automated scenery or props
- director, stage manager, technical director, lighting and sound operators, and stage crew should be present

Cue to Cue (afternoon of tech day):

- under the stage manager’s coordination, action and dialogue between cues is eliminated, so that only actors’ entrances and exits, and technical cues are carried out to the satisfaction of the director (a cue-to-cue demands extra patience from everyone—make it clear to the actors that while acting is not the focus, actors must be alert)

Technical/Dress Rehearsal (evening of tech day):

- run through of the play with actors in costume/make-up and all technical aspects of the production

Dress Rehearsals:

- conducted as a performance, from the scheduled call to the final exit after the curtain call
- actors must remain backstage at all times and the intermission must be observed
- any errors that occur should be dealt with as if an audience was present
- Director takes notes on “glitches” to be ironed-out and present these notes after the run or before the next run
- stage manager is now responsible for the coordination of the production
- lighting and sound designers should finalize cue sheets

The Run

Opening (first night of run)

- if the director or designers have any issues, make notes and pass on to the stage manager

The Run:

- costume designer ensures that all costumes are cleaned and repaired as required
- make-up/hair designer ensures that all make-up and hair supplies are replenished
- props coordinator resets props table following each performance, ensures items are properly placed prior to performance, repairs or replenishes props
- lighting and sound operators ensure all equipment is working properly prior to each show's start

Post-Production

Strike (as scheduled):

- set is taken down
- set items are returned to borrowed/rented sources, added to the company's permanent collection or destroyed
- lighting and sound equipment is taken down and returned
- ensure all company-owned lighting equipment is safely stored
- ensure all company-owned sound equipment is safely stored
- costume designer supervises the cleaning, restoration and return of all borrowed or rented costumes and accessories
- costume designer catalogues all costume pieces and accessories being added to the company's permanent collection
- make-up/hair designer catalogues all materials being added to the company's permanent collection

- props coordinator and furnishings coordinator supervises the cleaning, restoration and return of all borrowed or rented props/furnishings

Post-Production:

- producer conducts final production meeting for the director, stage manager, designers, technical director, and representative(s) from the cast, to discuss aspects of production—what worked and what did not; artistic outcomes should not be discussed
- producer ensures all departments have completed their clean-ups and returns of borrowed or rented equipment
- producer ensures all accounts are paid
- producer creates the financial report showing the original budget and the project actual expenditures
- producer analyze the results from cost-to-budget as well as artistic achievements
- producer submits this overall report with the financial report to the PCC Board

Director

Duties:

- Assesses and analyzes every aspect of the play: plot, character, mood, rhythm, style—both literary and theatrical
- Researches the playwright, the period, and the style
- Collaborates artistically with the choreographer and the music director
- Define expectations with Choreographer: which scenes requiring blocking and which scenes require choreography
- Executes and interprets the artistic components of the show
- Sets up the rehearsal schedule in collaboration with the musical director, choral director and choreographer
- Selects a cast for the show in consultation with musical director, choral director and choreographer (including recasting, if deemed necessary by the director)
- Rehearses and prepares the actors
- Communicates the artistic vision to the designers and all other departments
- Attends all production meetings
- Works within a budget

Skills:

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

Notes:

It is particularly important that the director consciously communicate in a helpful, creative, supportive and constructive manner. Directors should avoid negative communication methods such as: blaming, yelling, accusing, threatening, nagging, guilt, and not listening.

Choreographer

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

Duties:

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

Skills:

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

Note:

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

Music Director

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

Duties:

- Collaborates with director
- Auditions the singers and makes recommendations to the director for casting
- Schedules music rehearsals with the director, choreographer, choral director and stage manager
- Leads music rehearsals—musicians
- Serves as the conductor
- In consultation with the producer and director, recruits the orchestra musicians
- Works with the sound designer
- Attends production meetings
- Attends rehearsals

Skills:

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

Note:

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

If the musicians working in the orchestra belong to a union, any special arrangements should be settled well in advance if needed.

Choral Director

The choral director is responsible to the director for all vocal aspects of the production.

Duties:

- Collaborates with director and musical director
- Assists at auditions and makes recommendations to the director for casting
- Teaches the the show's music to the cast
- Leads choral rehearsals—principals, chorus and musicians
- Schedules additional rehearsals with leads as necessary
- May serve as rehearsal pianist
- Attends production meetings

Skills:

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

Note:

Resist the urge to direct the show. This is more difficult than it sounds because a large portion of the show will be the choral director's to share. As a result, the choral director may begin to see possibilities that lie outside the director's interpretation.

Stage Manager

The stage manager is responsible to the producer and director.

Duties:

- Consults with the producer on the selection of assistant stage managers
- Attends all production meetings
- Auditions:
 - Coordinates auditions with producer and director
- Preparation:
 - Prepares lists and forms for distribution to the actors
 - Prepares a preliminary list of props
 - Tapes out the set on the rehearsal hall floor
 - Prepares the green room area
- Rehearsals:
 - Responsible for the smooth running of rehearsals
 - Ensures rehearsal props are available
 - Ensures rehearsal space is safe and useable
- Maintains a neat, orderly and easily understandable prompt book
 - Notes start time, break time, finish time of rehearsals
 - Takes blocking notes, missed lines, entrances and exits
 - Prepares and distributes production notes as needed
- Tech Week:
 - Organizes cue to cue and all technical rehearsals
 - Responsible for calling all cues
 - Oversees all backstage activities
 - Ensures the show is running smoothly;
- After Opening:
 - Responsible for maintaining the director's vision throughout the run
 - All production personnel and actors report to the stage manager
 - Prepares and distributes performance notes as needed
- Health and Safety:
 - Ensures first aid kit is stocked
 - Ensures all actors and crew know where all fire exits, fire extinguishers are located
 - Posts health and safety information
 - Liaises with front of house, calling fire/ambulance/police in case of emergency
 - Responsible for evacuation of actors and crew in case of emergency
- Works closely with the director, producer and actors

Skills:

- Strong organizational skills
- Strong communication skills

- Calm and helpful manner under pressure
- Ability to multi-task
- Sense of humour
- Knowledge of lighting and sound equipment if possible
- First Aid training if possible

Assistant Stage Managers

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

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

Set Designer/Construction

The set designer collaborates with the director, and is responsible to the producer.

Duties:

- Collaborates with director on establishing a set design
- Collaborates with director, costume and lighting designers on a colour palette
- Creates a maquette (a scale model) to communicate the final “look” of the set
- Creates a set of accurate drawings for the builders
- Creates drawings for props/furnishings coordinator
- Builds scenic elements
- Manages and directs the building crew
- Attends production meetings as needed
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Attends load-in and set-up, dress rehearsals, etc.
- Coordinates scenic artists and set painters
- Coordinates props and furnishings with the appropriate coordinator
- Works within a budget

Skills:

- Strong visual sense
- Ability to sketch set designs
- Strong knowledge of health and safety legislation, policies and practices
- Strong interpersonal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Costume Designer

The costume designer collaborates with the director, and is responsible to the producer.

Duties:

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

Skills:

- Strong visual sense
- Knowledge of clothing styles and history
- Strong interpersonal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Talent for scrounging and getting good bargains
- Financially responsible

Props and Furnishings Coordinator

NOTE: Different people often handle props and furnishings. In this description, they are placed together but the observations cover both departments. In a professional theatre, the set designer designs props and furnishings, and the costume designer designs hand props like hats, jewellery, accessories, etc. The head of props and/or furnishings is responsible to the designers for achieving their designs.

Duties:

- Collaborates with set designer
- Builds, borrows, rents props or furnishings based on blueprints and drawings supplied by set designer
- Attends production meetings as needed
- Supplies rehearsal props and/or furnishings
- Attends first rehearsal
- Attends other rehearsals as available
- Attends load-in and set-up, dress rehearsals, etc.
- Arranges to replenish or repair props and/or furnishings during the run
- Works within a budget

Skills:

- Ability to build, repair props and/or furnishings
- Talent for scrounging and getting great bargains
- Driver's license
- Strong interpersonal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Note:

Never underestimate the effectiveness of suitable props and furnishings for a production. The aim of every department of theatre production should be "attention to detail"—in decor, props and furnishings it is an absolute. The detail left unattended is what can pull the audience completely "out of the moment." The right props and furnishings are sometimes hard to find, but absolutely worth the extra time and trouble. Remember that set furnishings are subject to much more abuse than home furnishings and consequently need much more care. Be prepared to repair and re-upholster borrowed furniture if any damage is done.

Lighting Operator

The lighting operator is responsible to the stage manager and lighting designer.

Duties:

- Attends lighting focus, level set, dress rehearsals, etc.
- Follows all lighting cues as called by the stage manager
- Ensures lighting equipment is operational prior to each performance

Skills:

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

Sound Operator

The sound operator is responsible to the stage manager and sound designer. The sound operator is usually a hired professional.

Duties:

- Attends load-in, sound set-up, level set, dress rehearsals, etc.
- Secures rentals of necessary sound equipment
- Follows all sound cues as called by the stage manager
- Ensures sound equipment is operational prior to each performance

Skills:

- Understanding of sound equipment (speakers, amplifiers, sound boards, microphones, playback equipment, etc.)
- Attentive and follows instructions
- Strong communication skills

Make-up/Hair Designer

The make-up/hair designer(s) collaborates with the director, and is responsible to the producer.

Duties:

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

Skills:

- Strong visual sense
- Knowledge of (or interest in) make-up/hair styles and history
- Understanding of the effect of colour, light and shadow on the human face
- Experience with wigs, beards and various prosthetics and special effects make-up if possible
- Strong interpersonal skills
- Strong communication skills
- Strong organizational skills
- Supervisory skills
- Financially responsible

Publicist

The publicist is responsible to the producer and/or Board of Directors.

Duties:

- Plans and implements a media strategy that incites interest and excitement in the public through posters, promotional flyers and advertisements
- Liaises with the media through press releases
- Arranges interviews
- Sets up photo shoots
- Prepares press kits
- Provides the designer with feedback on the program
- Distributes any complimentary tickets
- Works with the producer regarding the presentation of publicity materials
- Ensures the box office manager is fully informed about any marketing initiatives, particularly ticket discounts
- Attends first rehearsal
- Works within a budget

Skills:

- Strong writing skills
- Excellent communication skills
- Strong computer skills
- Eye for detail
- Strong sense of design
- Ability to meet deadlines
- Strong organizational skills

Recommended Reading:

For Immediate Release: A Step by Step Guide for Theatre Publicists, Theatre Ontario (available free of charge from www.theatreontario.org)

Program Advertising Sales

Duties:

- Consult with producer and/or board of directors to establish prices for advertisements in the program
- Contact local businesses (priority return customers) for advertising sales in person for initial contact
- Follow up initial contact with invoice or check in
- Provide program designer with sales information promptly
- Acquire ad copy from business by program designer's deadline
- Create up to date list of contacts for following year

Skills:

- Sales experience
- Excellent communication skills
- Eye for detail
- Strong sense of design
- Ability to meet deadlines
- Strong organizational skills

House Manager/Canteen Manager

These positions may be one person or two separate roles. The house manager is responsible to the producer. Note: PCC currently uses a professional ticketing agency. All aspects of ticket sales are handled by this agency.

House Duties:

- Coordinates volunteers for front of house and canteen
- Responsible for all activities in the audience (house), the foyer and grounds of the theatre
- Controls audience traffic before, during and after each performance
- Trains and supervises ushers
- Liaises with the stage manager for the timing of curtain at the beginning of the performance and at intermissions
- Ensures tickets are collected, programs distributed and audience members are seated comfortably
- Sets up collection for program return at end of show
- Posts warnings indicating that a performance uses fog effects, flashing/strobe lights or cigarette smoke as necessary
- Prepares for first aid emergencies and has phone numbers for taxis, ambulances, hospitals
- Coordinates with the house manager to accommodate any guests with special needs
- Ensures the box office is totally informed about the current show, upcoming events and new marketing initiatives.
- has answers to any questions a ticket buyer might ask: the length of the show, its suitability for children, what restaurants are nearby

Canteen Duties:

- Purchase items for the canteen
- Ensure a range of offerings for dietary restrictions including nut free, gluten free, etc
- Responsible for refreshments served during intermission, sales tables in the foyer, displays
- Turns in cash proceeds to Producer for depositing

Skills:

- Enjoys dealing with people and is known as “a good host”
- Excellent communication and team-building skills
- Basic accounting and mathematical ability
- Talent for dealing with the public and volunteers
- Ability to maintain a calm and cheerful manner when under pressure
- Strong organizational skills
- Financial Responsibility

Actors/Performers

An actor is responsible to the director and stage manager for punctual attendance at rehearsals and learning the role.

Rehearsal Duties:

- It is the actor's responsibility to come to rehearsals well-prepared and ready to work, including bringing their scripts, music, rehearsal schedule, pencils, and highlighters.
- Be prepared to follow board policies and cooperate with department heads' requests, particularly in the areas of costume, publicity, design and make-up.
- Provide the producer & stage manager with advance notice of any absences.
- Check rehearsal schedules and arrive on time.
- Review scenes, songs, and choreography in between rehearsals

Performance Duties:

- During the run, all actors are responsible to the stage manager in all areas including: backstage conduct, maintenance of dressing rooms, and handling of make-up, properties and costumes.
- Arrive on time for call time.
- Apply their own makeup, with assistance as required.
- Retrieve and organize their costumes, with assistance as required.
- Before leaving after each performance, return all costumes, props, and microphones back to their proper location.

Note:

Resist the urge to direct others or make "suggestions" to department heads or director.

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

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