

The MISSISSIPPI MUDDS of Carleton Place
PRODUCER'S GUIDE
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CONGRATULATIONS!!

You have taken the reins of a Mississippi Mudds Production. As the Producer, you have several important jobs ahead of you and these pages will assist and guide you in the successful completion of your task.

REMEMBER: You are not alone; the Mississippi Mudds are here to help you in the mounting of your production. If you ever feel overwhelmed or confused, DO NOT HESITATE to contact the Show Development Officer, the Board of Directors, or the MUDDS at large for help.

OVERVIEW OF THE JOB

The job of producer is not a grunt job, nor is it just a glorified title. You have a huge responsibility, which will often be difficult but should also be fun. It is your job to get everything the production requires in place on time. What does that mean? That means everything the audience sees, hears, and reads is your responsibility. The production staff will all do their jobs, but remember, that is what they are, the production *staff* - YOU are the *producer*.

You are in charge of the budget. **SAVE ALL RECEIPTS!** (Even for those items for which you or your staff will not be reimbursed.) Please use an official expense report form, available at the end of this document, in the online library, or from the Show Development Officer, to catalog ALL expenses; the MUDDS requires ALL expenses to be documented. You will not be reimbursed without receipts or a written statement of expense, nor will you be reimbursed for anything you spend beyond your allotted budget (unless The Board of Directors has previously approved the specific expense or agreed to an increase in the show budget).

You must work in conjunction with your director and designers. They have a vision that you are producing, and it is not your job to interfere with that vision. Sometimes an issue may arise that your input on artistic matters will be required. For example a set design that may jeopardize the safety of the performers. Understand that the director gets the final say on these matters, but s/he should make informed decisions *after* they've heard all available alternatives. It is your job to suggest those alternatives when you think they're needed. Have a voice.

Never be afraid to ask for help or to delegate. The tasks set forth in these pages are for you to *get done*, that doesn't mean *you* have to *do* them!

The Mississippi Mudds is a very busy group; at times, your show may co-exist with other productions. *Talk* with your fellow producers ...a prompt, professional and courteous approach to solving problems will set the tone for the entire group throughout your production, and make for a more pleasant experience for all. If you identify a problem (or a potential problem), take steps to solve it in a professional and respectful manner; if you cannot resolve the problem, do not hesitate to ask for assistance from the Board.

Be proud of the job you are doing and the art you are presenting. Remember that you're not just representing yourself; you're representing The Mississippi Mudds. Your actions and attitude will be viewed as reflection of Mississippi Mudds.

If you're unsure about ANYTHING, do not hesitate to consult the Show Development Officer or any member of the Board. The Board is the ultimate executive producing body of Mississippi Mudds, and are there to facilitate your production opening and running smoothly.

A PRODUCTION TIMETABLE

Once you have been notified that the Board has selected your production, you should have plenty of time to go into action. Depending on where in the season your production will be placed, you can begin your pre-production at any time. But you can not spend any money until the Board has provided go ahead. This

timetable will work under the assumption that your production has a minimum of 24 weeks from the time of notification until opening night, and that you have a 16-week rehearsal schedule. The timetable presented below is our suggestion. Feel free to juggle things as your production requires.

This timetable also assumes the rights for a production have been negotiated and secured where applicable. If this has not been done, stop reading and take care of that NOW. Generally, performance rights are to be secured at the time of show approval from the Board; however, you must make sure they've been granted.

Note: Your budget is probably already set as part of the show proposal process. If it was not, this must be done NOW and submitted to the board for approval.

24-20 (at least) WEEKS PRIOR TO OPENING:

SPACE SCHEDULING

Speak to the Town Hall Facilities Manager, (613) 257 1690, immediately about availability of the space for auditions, callbacks, and rehearsals. Lack of rehearsal space can be a challenge; consult the President and the producers of previous shows for guidance and ideas.

In addition, contact the Show Development Officer to discuss your show's budget; the heads of the Publicity to discuss timetables, deadlines, and templates; and the webmaster to find out what services are available as you go into pre-production.

ONLINE/WEBPAGE PREPARATION

Please be sure to send all available information on your production as it shapes up to info@mississippimudds.ca.

The Webmaster can help you organize and publicize as well by making a few services available to you right away!

AUDITIONS

As Producer, you and/or the director need to announce the dates and times of auditions to The MUDDS membership. We recommend, if possible, scheduling auditions about 16-20 weeks in advance of opening night, and announcing auditions at a MUDDS meeting or event, using the newsletter and the newspapers at least two weeks before the actual dates.

Please be sure to have contacted the Webmaster, so they can post the information.

For your Audition Page, we suggest:

- Dates & Times of your auditions.
- Location of your auditions.
- Audition Requirements (monologues, side readings etc)
- Exact Time Slots for your auditions (e.g. 10 minute slots with lunch break from 12noon - 12:30)
- Which Email Address Audition Requests should be sent to, Along with a phone number for any questions.
- A Character Breakdown.

You don't have to have it all ready to go when you contact the Webmaster, we can add breakdowns, locations etc. later as they are firmed up. If you have a script *far* in advance, feel free to send it! We can get it up early so folks get a good idea of what's coming up! (If Royalties allow)

If you choose to advertise the auditions for your show in any newspaper, give yourself two weeks prior to auditions. When creating your audition notice, please do not use the MUDDS email address; rather, use your own and make appointment times via phone or email.

You are responsible for creating and copying an audition information form to be given out at the audition. This form should include (but not be limited to) the actor's contact information, including telephone numbers, email address and mailing address (and if they would like to be added to our mailing list), any conflicts, and rehearsal availability. You will need the latter information for space and rehearsal scheduling. *The Mississippi Mudds maintains an open door policy and we encourage you to advertise outside the MUDDS for performers.* As the Producer, you should attend the auditions. Casting decisions, however, are to be left to the director(s).

PLEASE NOTE: Auditions run most smoothly when you adhere to your schedule. **If you do not have a Stage Manager, it is strongly recommended that you get one now.**

FINALIZE & ANNOUNCE CAST, DATES, PARTIES, PREVIEWS, etc.

The Webmaster and Publicity should also be given the cast list, production dates, and dates for any previews or opening night parties.

Tickets

It is strongly recommended that you have your ticket manager contact your sales depot to arrange a convenient time for ticket drop off and iron out any details of the sales.

Contracts

It is recommended that you establish a contract with the Band Leader and Musical Director. This contract will outline their role and your expectations, along with their compensation.

PRE-PRODUCTION MEETING #1 – Your Production Staff

Note: Please remember to invite your Board representative to all production meetings; so that they may attend as their schedules permit or as required.

Schedule this meeting with your director and designers to discuss:

- 1) **What members of the production staff you need**- In some instances, designers will be attached to productions from the start, or directors may have specific designers s/he wants to work with. In all other instances, it is your responsibility to find designers, builders, and tech operators for your production. If you can't find anyone within The MUDDS, we suggest trying local schools, alternate theater companies, or asking the Board for assistance.
- 2) **Rehearsal schedule** – Outline the rehearsal timetable, and figure out your technical time requirements with your production team.
- 3) **Production design** - Provide an opportunity for the director and designers to discuss their vision, concepts, and ideas. Make a special point to bring up anything you feel may be a trouble spot, or difficult obstacle. Inform designers of budgetary requirements; and set deadlines for completion of designs, *allowing enough time for approvals.* Remind your designers that if they will be sharing the space with other productions; lighting and set designers will need to provide at least a basic

drawing of their plans in advance. Remind everyone to collect and turn in ALL receipts for expenses incurred; hand out expense report forms.

GRAPHIC DESIGN AND MARKETING

It is your responsibility for advertising, flyers, articles and posters. Discuss with your PUBLICITY manager your options.

The design of the show art is up to you and the director. Ideally, you will have already begun working on a graphic design image long before. The President and past producers can give you the names of people who have donated graphic design artwork in the past, if you wish, or you may look outside the MUDDS for a designer. Many past productions have had much success with graphic designers donating artwork. All we ask is that the Mississippi Mudds logo and, if space allows; name are incorporated somewhere in the design.

Posters and Program Cover

Your graphic design should also be adapted for use in lobby/marquee posters, and for the front of your program.

Program Ad in Current Show

At this time, consult the producers of shows currently in production at the theatre, and put an ad promoting your show in their programs.

Program Ads for Your Show

Currently program ads are solicited on a yearly basis. For a list of businesses that have been contacted please contact the MUDDS Secretary.

12-20 WEEKS PRIOR TO OPENING

PRE-PRODUCTION MEETING #2 –

Schedule and chair this meeting, which will be devoted to space scheduling, production needs, marketing, press relations, budgetary concerns, and any show specific promotions or parties. Those attending should be the Producer, Director, Stage Manager, Publicity, Designers, Props manager and Costume Manager.

DURING THE REHEARSAL PROCESS

PHOTO SHOOT

Schedule a photo shoot. To ensure quality publicity photos, ask the President for a list of MUDDS members who are able to donate their services or local photographers who may be willing to donate their services.

Please consult the Publicist to see if they have a need for any publicity photographs. These may be used for newspaper articles, the website etc.

ATTEND REHEARSALS

For the next two weeks, you serve as troubleshooter. Check in with your director, and designers, on a regular basis. Make sure everything is going smoothly and on schedule. We strongly suggest you attend

the occasional rehearsal. Extend the invitation to the Board (particularly your Board representative) to sit in on select rehearsals at least twice: ideally, at the first stumble-thru and again prior to opening night.

Be available to everyone involved in your production. If anyone is having problems that interfere with the forward progress of the production, you must step in and resolve the issue. Remember to always hear all sides of the issues. If you identify a problem (or a potential problem), take steps to solve it; if you cannot resolve the problem, do not hesitate to ask for assistance from the Board and the President.

LOAD-IN,& BUILD

Now that the majority of the MUDDS materials are stored in different locations you will want to ensure your production team has time set aside for having these items delivered to your show venue. This will also give you a chance to ensure materials are not being wasted that could be reused!

5-12 WEEKS PRIOR TO OPENING

PRE-PRODUCTION MEETING #3 – Production Staff

At this meeting, you, your director and designers, and the technical leads discuss how everything is going to happen. Have there been any changes in design since the last meeting? Is everything planned in the realm of possibility? Find out how much time and help your designers and builders will need so that you can make timely requests to the MUDDS members, and verify that they're coming in at budget. You should also include your Front of House manager at this meeting. Provide them with your list of expectations.

PRE-PRODUCTION MEETING #4 – Production staff

Schedule and chair this meeting, which will be devoted to confirming or adjusting load in and tech dates, organizing strikes and builds, checking status of marketing and publicity, and addressing any new problems. **If you have not yet received approval of your set design from the technical leads, do so now.**

Those attending should be the Producer, Director, Set and Lighting Designer, Set Build manager, Stage Manager, Properties Manager, Costumer Manager, your production's Board representative, and representatives from publicity.

FLYERS & POSTERS

Hand out flyers and/or posters at rehearsals and encourage everyone in your cast to pass them out to friends; word-of-mouth is our best and most effective way of attracting patrons.

Print up at least three posters for the marquee board and the lobby. You may also wish to print souvenir posters for your actors and production staff, and 60 additional posters to be placed around town.

Confirm with publicity to ensure that flyers and posters are distributed around town.

2-3 WEEKS PRIOR TO OPENING

TECH

Depending on the technical difficulty of your production, give your staff at least a 1/2 day to tech *without* actors, and another 1/2 day to cue-to-cue and tech *with* actors.¹ We strongly recommend you encourage your director to paper tech² with all applicable designers and the Stage Manager prior to the dry tech³. If any last minute problems arise, immediately contact your Board Representative.

Discuss with your director and stage manager who is required for these technical rehearsals.

PROGRAM

It is your responsibility to make sure there is a program for your production and that certain items are included. In addition to show specific information, the program must include the following items:

1. List of MUDDS Board members
2. List of Donors (if and when applicable)
3. Upcoming shows and events (get artwork when available)
4. Website address: www.mississippimudds.ca

¹ Tech rehearsals generally are broken down into two types: wet tech rehearsals and dry tech rehearsals. Both consist of fully testing out all of the technology being used in the performance (lighting, sound, machinery, special effects, etc.) to diagnose and prevent mistakes from occurring during the actual performance. It also gives the designers the opportunity to see how their designs will impact each other (i.e. how the color of a light might affect the look of a costume), and to make final changes.

² Prior to getting into the theater, each of the designers (lighting, sound, scenic, and costumes) will meet with the stage manager to discuss lighting and sound cues, costume changes and movement of the scenery. This process is called paper tech because all of the technical aspects are written down on paper. The stage manager will place all of this information into the prompt book.

³ The dry tech is essentially a rehearsal without the performers. It is a period, usually lasting multiple hours, where each designer and department head runs his or her segment of the production. It is also a chance for the tech crew who will operate the equipment to become familiar with the flow of the performance. Usually it consists of the lights being cued in sequential order, fixing any problems along the way such as brightness, angle, framing, or position. Then a sound check is initiated to check the levels of the music, sound effects, or microphones to be used during the performance. Changes are made as necessary to correct volume, pitch, or feedback problems. A wet tech is what the MUDDS traditional call a cue to cue.

Publicity and the producer(s) of the previous shows have program templates for your use; you may also wish to adapt your poster graphic design for the cover for your program. Prior to printing, give your cast an opportunity for a final proofread to check for any errors.

ONE WEEK PRIOR TO OPENING

LOBBY DISPLAY

Ensure your Front of House manager has all things they require for their display, ticket table, staff, drink supplies etc.

COMPS

Complimentary tickets are at your discretion. The Board does not have an official policy on complimentary tickets but we do recommend giving comps to press. Consult your production team.

TICKET SALES

If you are having difficulty attracting an audience, consider using free ticket services such as “On The House”, and offering ticket promotions such as 2-for-1 or price reductions to MUDDS members or fresh folk. Consult the President for assistance, ideas and approval.

OPENING WEEKEND

PAYMENT OF BAND etc

On opening weekend, ensure you have previously submitted a list to the MUDDS treasurer detailing the number of performances attended by your band, band leader and any others for payment purposes. (4 shows and fewer for \$55.00 per show, 5 shows and more for \$50.00 per show.)

PARTY

An opening weekend party, if desired, (or any production-related party) is your responsibility to coordinate and host. This is one of those great items to delegate.

OTHER SHOWS

We are a very busy theatre group, and we share the use of the Town Hall with other groups – therefore it is in everyone’s best interest to be considerate of other shows in the space. **If required** -- to ensure the safety of your set, costumes, and props, instruct your stage manager to properly store items prior to the performance/rehearsal of other shows. Coordinate with the producers of other shows to facilitate an easy transition between each production, and to establish guidelines regarding any use of your set, props or costumes.

You and the director(s) set the tone for the all of MUDDS during your production. If you identify a problem (or a potential problem), take steps to solve it in a professional and respectful manner; if you cannot resolve the problem, do not hesitate to ask for assistance from the Board and the President.

POST OPENING

TROUBLESHOOTING

Someone from your production staff should be in attendance at all performances of your production. Preferably, in addition to your Stage Manager, you or your Director should ensure that the theatre is at its best for the public prior to opening the doors, and that everything is properly shut down and locked up at the end of the night. Check with the President and the Show Development Officer if you are unsure how to do this.

Check the dressing rooms and backstage area frequently during the run to ensure that the theatre is kept in good condition; if you experience problems take steps to solve it; if you cannot resolve the problem, ask for assistance from the Board and the President.

Ensure your Ticket Manager is checking the ticket sales throughout the week. If it appears that you are approaching sold-out status, you may wish to establish a waiting list.

ARCHIVING THE PRODUCTION

We strive to have an accurate archive of all productions produced at the Mississippi Mudds. This includes at least one copy of the poster (preferably laminated), the DVD, the program, the script (if original), the music and any publicity and production photos.

Consult the Show Development Officer regarding videotaping, and schedule a photo shoot for production photos (to document the set, costumes, and lights). Currently the MUDDS have a policy of a professional video of each show which is not part of the show budget.

REIMBURSEMENT OF EXPENSES

If you have not already done so, gather all receipts for expenses incurred by your director, designers, and stage manager and submit Expense Report Forms to the MUDDS Treasurer. Forms are available online at our website. Please submit an Expense Report for ALL expenses as the MUDDS needs this documentation for us to clearly understand the cost of our productions.

STRIKE

Generally, strike is held the following morning after the final performance. Prior to strike, coordinate with your Stage Manager, and technical leads. Advise your designers so they may retrieve any borrowed items, but remember that it is ultimately your responsibility to make sure that anything your production has borrowed or rented gets returned to its owner in the condition in which it was borrowed. All aspects of your set, costumes, props, etc., should be dispersed, whether reserved for the use of the next production, to storage, to original owners, or to the trash. If any cast, crew or production staff wish to take home/buy any items purchased for the production by the MUDDS, first get clearance from the President or the Show Development Officer. Building materials, props and costumes that have been purchased, donated to, or reimbursed by the MUDDS belong to the MUDDS, and may already be reserved for use by a later production. The theatre is to be returned to basic "black box" condition for the next production.

4 Weeks Post Production

It is your responsibility to ensure a Post show report is sent the Show Development Officer. The report does not need to be lengthy but does need to include from each of your key departments:

- Successes
- Challenges
- Suggestions

PRODUCER'S CHECKLIST

This is not a comprehensive list. Please refer to the text for complete information.

IMMEDIATELY

- Ensure production rights have been secured (where applicable)
- Ensure payment of Royalties (where applicable)
- Get Stage Manager
- Reserve the space for reading, auditions, rehearsals, load-in, tech
- Contact the webmaster to update the web site with your show information
- Set dates, location, requirements for auditions (in coordination with the director)
- Contact info@mississippimudds.ca with the info required to setup your Audition notice
- Announce auditions at MUDDS meetings, newspaper etc
- Create and/or copy Audition Information Form
- Fill production staff positions and provide job descriptions.

12-24 Weeks Prior

- Forward Cast List to Artistic Committee, PR, Webmaster
- Announce Cast List
- Set deadline for program information
- Schedule Production Meeting #1 with Director and Designers
 - _ Production staff still needed
 - _ Rehearsal & tech schedule
 - _ Solicit design discussion from designers
 - _ Establish budgets and deadlines
 - _ Hand out blank expense report forms
- Discuss advance-marketing ideas with Publicist
- Establish Schedule for Load-in, Build, Tech Rehearsals
- Design flyers, poster, program cover
 - _ Establish deadlines for design, printing, and bulk mailing
 - _ Obtain approval of design
 - _ Provide artwork for ad in current show's program

5-10 Weeks Prior

- Schedule Production Meeting #2
 - _ Scheduling conflicts
 - _ Production needs
 - _ Marketing ideas and implementation
 - _ Press relations, publicity needs
 - _ Cohabitation of multiple concurrent productions
 - _ Budgetary concerns
 - _ Promotions or parties
- Schedule and do Photo Shoot
- Attend rehearsals
- Invite Board to attend selected rehearsals
- Attend any scheduled MUDDS and/or Admin Meetings, if scheduled
- Schedule Production Meeting #3
 - _ Discuss design changes/production needs
 - _ Schedule crews for build, light hang, costumes
- Schedule Production Meeting #4 with Admin Committee
 - _ Discuss set and lighting designs
 - _ Obtain set design approval
- Attend any MUDDS and/or Admin Meetings, if scheduled
- Discuss comp policy with staff
- Distribute flyers, posters
- Schedule videotaping of production, where applicable

2-3 weeks prior

- Attend first run-thru (invite Board)
- Create program
 - Final proof-read by Cast and Director
- Coordinate Opening Night Party, if applicable
- Attend any MUDDS and/or Admin Meetings, if scheduled
- Schedule production photo shoot

ONE WEEK PRIOR TO OPENING

- Create Lobby displays
- Print and assemble programs

OPENING WEEKEND

- Host and clean up after opening party, if applicable
- Distribute any and all payments

DURING THE RUN

- Check ticket sales
- Keep dressing rooms and theatre clean
- Check stock of programs
- Attend and check in regularly with your production
- Submit Expense Reports with receipts
- Gather materials for theatre Archives

CLOSING

- Coordinate strike
- Ensure that all borrowed items are returned
- Submit remaining Expense Reports with receipts
- Return theatre to original black box condition
- Submit materials for theatre Archives
- Submit post show report to Show Development Officer

Production Job Descriptions***Costume Manager***

The wardrobe manager supervises the making, buying, hiring and maintenance of costumes, accessories and wigs, and controls the budget for all these items.

The wardrobe manager liaises with the designer to decide on fabrics, style etc. Bearing in mind the available budget, the manager decides what will be made and what will be hired or bought. They purchase fabric, arrange costume fittings, distribute the work amongst the wardrobe team and do practical tailoring work themselves. They source other costumes and accessories, which may be hired or bought. They also oversee the 'running wardrobe' dealing with the maintenance of costumes during the run, and the wig, hairdressing and make-up services. The wardrobe manager keeps a record of the designs and samples of materials etc for use in revivals or other productions.

Poster Designer

The poster designer is required to design a poster in a timely fashion for the publicity managers use.

Responsibilities:

- From the producer obtain
 - o Date the design must be ready
 - o Required size for poster(s)
 - o Information for the poster
 - o Any artistic requirements
- Ensure the Mudds logo and, if space allows, the name Mississippi Mudds, is on the poster

Publicity Manager

The Publicity manager is responsible for generating awareness of the production.

Responsibilities:

- Read the script
- Get the director's vision of the show
- Speak to previous publicity manager's if need be
- Prepare a publicity plan, and review it with the Producer
- Work with the Poster Designer
- Manage your budget
- Leverage the MUDDS newsletter
- Have articles written for the local newspapers
- Report updates to the Producer
- Ensure press is invited to a dress rehearsal

Set Designer

The Set designer is responsible for the design of every portion of the set from form to colour.

Responsibilities include:

- Read the script
- Get the director's vision of the show
- Get the set budget from the Producer
- Find out what sets are in storage, for reuse or recycling.
- Become familiar with the town stage
- When designing remember the MUDDS do not have professional carpenters. While our members are very talented, we all have day jobs.
- Coordinate with the lighting designer where appropriate.
- Make a model of the stage & set
- Review the model with the director(s).
- Write down the paint colours.
- Coordinate with the Set Building Lead over acceptable level of difficulty
- Coordinate with the Stage Manager & Set Building lead over ease of moving set, setting it up etc.
- Draw construction plans and give them to the Set Building lead
- Hand over models, plans, colour lists and anything else to the Producer
- Attend production meetings as required.

Set Building Lead

The Set Building lead is responsible for taking the set designer's plans and making them a reality.

Responsibilities include:

- Get the budget from the producer
- Discuss construction with the Set Designer
- Coordinate with Stage Manager on sizes and portability of set pieces
- Get the set drawings from Set Designer
- Become familiar with the stage
- Build a responsible team
- Keep receipts
- Attend meetings as required
- Coordinate with producer on set building times
- Make repairs as needed
- Oversee set dismantling

Stage Manager

The stage manager, with the director, prepares the rehearsal schedule and production schedule and liaises with technical departments (costume, props, lighting, sound etc). During a run, in the director's absence, they may also call extra rehearsals to keep the performance up to scratch. The stage manager also supervises the 'get in' to the theatre, when the set, lighting and sound etc is installed, and the 'get out', when all the equipment is removed.

The stage manager conducts rehearsals, and holds the prompt book, noting changes to dialogue, moves, and set (stage) requirements. During performances the SM prompts actors and cues technicians from the side of the stage.

The stage manager calls actors to rehearsals and performances, arranges costume and wig fittings, obtains and maintains props, and disseminates information to other departments.

Between them, the stage management team is responsible for:

- setting up and running rehearsals;
- procuring all props, furniture and set dressing;
- arranging costume and wig fittings;
- distributing information to other theatre departments;
- managing the props budget;
- compiling and operating prompt copy (noting actors' moves and cueing the show);
- ensuring the company's welfare;
- running the backstage and onstage areas during performances;
- supervising the 'get-in' and 'get-out', before and after shows;
- liaising with stage staff;
- calling actors for rehearsals and performances

Musical Director

- Works closely with the Director and Choreographer to prepare an effective schedule of rehearsals for orchestra, chorus and principals.
- Reviews show score and prepares a listing of vocal parts and ranges/orchestral requirements for directorial staff reference.
- Responsible for voice testing during auditions and participates in casting the show in conjunction with the Director and Choreographer.
- Teaches the music to the cast and rehearses all musical numbers.
- Encourages all cast members in reaching their full vocal potential.
- Responsible for educating the cast/orchestra musically (phrasing, dynamics, tempos, musical terms, etc.)

- Responsible, along with the band leader, for theatre etiquette of orchestra members. Is responsive to requests from the stage manager or other key production staff regarding these issues.
- Return scripts, music scores, etc. to Producer erased and ready to return to the publisher.
- Provides feedback to Producer and Board of Directors regarding any difficulties experienced in musically directing the show with constructive suggestions for consideration by the Board. Also provides feedback regarding operations which ran smoothly that he/she would recommend continuing

Lighting Designer

- Prepare scene by scene lighting design and review with Director for approval.
- Staying within the approved budget, procure the necessary materials and equipment.
- Submit bills to the Producer for approval and payment.
- Coordinate the use of the stage with the Stage Manager
- Recruit and supervise the crew for rehearsal and show execution.
- Work out cues with the Director and Stage Manager.

Director/Artistic Director

A theatre director co-ordinates all the artistic aspects of a dramatic presentation from inception, through production stages and rehearsals, to the final performance.

The director is the key figure in the creation of a theatre production, responsible for the artistic interpretation and delivery of the written play through casting and technical co-ordination.

In the case of a small performing company, usually in fringe theatre, the director makes the decision to put on a particular production and is responsible for raising the necessary finance. In all other theatres, this decision is made by the artistic director as part of planning the overall season.

Typical activities include:

- Responsible for developing and communicating the main concept/focus and/or ideas of the show to co-directors, technical staff and cast.
- Attend production staff meetings to discuss ideas and problems with the technical staff. Concepts and ideas must fit within the budgetary and general artistic guidelines approved by the Board of Directors.
- Prepares materials for auditions including character sketches/scenes selections.
- auditioning for productions, hiring designers, musicians, etc;
- liaising with the designers, stage managers and actors;
- conducting rehearsals;
- Working with Producer attempts to resolve cast problems and takes corrective action if necessary.
- creating a fully unified aesthetic experience;
- managing time and organising people and space;
- Prepares a calendar of rehearsals to maximize cast time and minimize inactivity.;
- Responsible for smooth-running and well-paced rehearsals.
- communicating to all parties involved, including actors, the creative team, technicians and producers;
- programming and budgeting;
- adapting the script and, if the play is newly written, working with the writer;
- working together with the designer to conceive the overall look and feel of the production;
- for certain productions there will be involvement with choreographers, musical directors and fight directors.

Audition Form

NAME:

PHONE #:(d)

(n)

ADDRESS:

CITY:

PROV:

POSTAL CODE:

EMAIL ADDRESS:

AGE RANGE:

VOCAL PART:

Known Conflicts:

Please consider me only for the following roles:

Please consider me for everything: ___ Yes ___ No

PREVIOUS SHOW EXPERIENCE:

<i>SHOW</i>	<i>ROLE/CREW WORK</i>	<i>THEATRE</i>

OTHER TALENTS:

Director's comments (do not write in this space)