

THE COMMITTEE

Principal Functions

- Run the group fairly and openly in accordance with the constitution.
- Expand and support the membership and patronage.
- Ensure the financial soundness of the group and prepare audited annual accounts.
- Encourage and assist the development of all theatrical skills within the membership.
- Endeavour to achieve the highest possible production standards by the provision of training and participation in competitions.
- Seek and maintain sponsorship from all available sources.
- Provide support for all production teams.
- Maintain a balanced program of shows which give all members the opportunity to participate.
- Agree on performance dates with the Theatre Manager and formally confirm.
- Ensure the group has adequate insurance cover.
- Prepare budgets and determine ticket prices for all productions before the agreement to perform.
- Liaise with the Director and Producer to agree on the image and text for the Strode brochure entry.

DIRECTOR

Principal Functions

To make a detailed study of the script in order to determine the artistic interpretation and visual impression of the staged performance. This encompasses the movement and delivery of script by the actors, effects created by set design, light, sound, costumes and make-up.

At the point of the proposal of a particular production to the Committee, provide an estimate of ticket sales, costs. This should be prepared with the producer if one has been appointed, or with the assistance of the committee if not.

Although the Director is responsible for the creative impression of the production, he/she is not autonomous and is particularly subject to the input of the show's producer, particularly when the director joins us as a non-member of the committee or is unfamiliar with the processes to be followed regarding the company's processes. The role is carried out on behalf of the committee and membership of Street Theatre. Whilst Directors must endeavour to achieve high standards, it is equally important to make the whole experience enjoyable for all participants. Maintaining a high level of morale is essential to meeting this objective.

Tasks

In conjunction with the producer, arrange the following:

- Sufficient copies of the script for the cast and stage crew.
- Date, place and format of the audition(s).
- Selection of cast.
- An appropriate license to perform the piece, requesting an appropriate method of payment from the Treasurer.
- Rehearsal schedule including booking of venues.
- Deadline for books down date.
- Attendance of Prompt at rehearsals.
- With the agreement of the cast, entrance of play in any competitions.
- Collection of fees from any non-members of Street Theatre.

Notes.

The Director may wish to cut or amend parts of the script. Where considered appropriate, the licensee(s) agreement must be obtained.

The selection of the cast must be conducted in accordance with Street Theatre's audition guidelines. Specifically, this process requires a fair and open process for every audition hopeful. Pre-casting is not allowed under any circumstances unless specifically approved by the committee.

Individual responsibilities. In co-operation with the producer and other appropriate crew members:

- Work with the set designer and construction team to agree the set layout in advance of rehearsals for blocking purposes.
- Work with the publicity team to ensure statements and images are in keeping with the feel of the intended performance.
- Give a clear explanation of his/her vision of the play to enable the set, lighting, sound, costumes and make-up team so they can formulate their designs.
- Prepare lists of all properties and furniture requirements.
- Conduct a number of rehearsals. In general, the following objectives need to be achieved during rehearsals:
 - Describe the various characters in detail.
 - Paint a mental picture of the set design for the cast to gain an appreciation of entrance, exit and furniture positions.
 - Guide the cast through all entrances, exits, movements, emotional expression and script delivery.
 - Normally, initial rehearsals will concentrate on general movement of the cast (blocking) and these should be recorded by the Director and/or DSM for later reference.
 - Liaise with the SM, DSM to ensure the correct cueing of all set, light and sound changes/effects.
 - Liaise with lighting, sound and costume designers to explain required effects.
 - Ensure the cast learn their scripts and are able to work without these in good time before the performance.
 - At the technical and dress rehearsals, make any final adjustments to lighting, sound, make-up and any other stage effects.

On performance nights, make notes of any critical issues and constructive feedback and pass it to the cast and/or technical team for implementation.

Arrange for competition judges and other any guests to be greeted and welcomed.

PRODUCER

Principal Functions

Responsible for all the non-artistic administrative aspects of a show and ensuring the Director does not have to be concerned with these.

Tasks

- Have a clear understanding of the script and the Director's vision for the play and attend an appropriate number of rehearsals to facilitate this.
- Keep production costs within the agreed budget.
- Seek and allocate people to the following tasks, set deadlines for their completion and monitor these are met.
- Have a clear understanding of the script and the Director's vision for the play.
- Arrange publicity, covering advertising and program printing.

Arrange provision of, and personnel responsible for:

- Properties.
- Furniture.
- Stage management (Stage Manager, Deputy Stage Manager, Stage and fly crew).
- Lighting and other electrical requirements.
- Sound.
- Make-up.
- Set design and construction.
- Prompt.
- Costumes.
- Dressers.
- Patrons' Night.
- Programme, publicity and dress rehearsal photography.
- Arrange chaperones for any members of the cast under 18 years of age and arrange for separate dressing rooms where necessary.

Continued...

Notes

Where possible, all the above production team should be found as early as possible. In general, preparation of publicity material needs to be started at the same time as rehearsals commence.

- During the first few rehearsals, arrange a meeting of all the production team with the Director to explain his/her vision for the production. Any additional meetings between the Director and the lighting, sound and set designers can then be decided.
- Monitor progress of the production team and resolve any problems. Arrange any meeting between the Director and individual production team members as required and at least one full production team meeting approximately 2/3 weeks before the performance.
- In conjunction with the Director, agree and book rehearsal venues.
- Arrange for any personal props (or substitutes) during the rehearsal stages.
- Gain clearance from the police for the storing of any weaponry props.
- Complete the Theatre booking form making note of any special requirements such as pyrotechnics, stage extensions, pit, piano, smoking during the performances and theatre usage dates or times which are outside the normal allocations.
- Agree with the Theatre staff when the set can be delivered to the dock and installed on stage. Similarly, when it can be dismantled and removed from the dock.
- Formally request the Front-of House manager to provide a FOH team for the performances.
- Completion and submission of any competition entry forms.
- In the week prior to the performance, advise the theatre staff of running times and when and for how long intervals will take place.
- Attend some rehearsals and arrange for appropriate production team members to be present to gain a greater appreciation of lighting, sound, make-up and any other requirements.
- Ensure that any final adjustments made during technical (possibly dress) rehearsals are communicated to all necessary production team members. As a general rule, the Director will normally undertake this.

STAGE MANAGER

Principal Functions

To supervise all non-acting activities on the stage and fly floors and ensure all health and safety rules are operated.

The Stage Manager will normally pass responsibility for the control, timing and co-ordination of the show, including the cueing of actors' presence on stage and light and sound cues, to the DSM from the point that the Stage Manager declares "house open", however he or she remains responsible for the smooth running of the show throughout technical rehearsals, dress rehearsals and performances.

Tasks

Pre Performance nights:

- Have a clear understanding of the script and the Director's vision for the play and attend an appropriate number of rehearsals to facilitate this.
- Oversee the safe installation of the set on stage and its dismantling after the production.
- Oversee the installation of any hired or bought in technical equipment.
- Organise for the re-arrangement of any stage curtains and borders for masking or performance purposes. These must be returned to their original positions after the show has ended. Note that the Theatre technical staff must always be consulted during both the above activities.
- Ensure all necessary health and safety regulations are met and that cast and crew understand the fire drill by the time of the first Theatre rehearsal.
- Prepare a list of everyone backstage which is placed at the stage door and make sure that each person ticks the list on entering or leaving the back stage area.
- Ensure that all backstage crew fully understand what they will be required to do on performance nights. It is recommended this is carried out before the technical rehearsal but, depending on the complexity of the show, may be left until the tech.
- During the technical rehearsal, mark the position of all furniture, ensure that all stage crew know what they're responsible for, how to behave on stage, what they're responsible for and when they're required throughout the performance.
- On technical rehearsal night, the stage manager is responsible for the smooth running of the show and all health and safety aspects of it.

Continued...

Performance nights (including dress rehearsal):

- Welcome the cast and backstage crew to the Theatre and make any announcements (e.g. not to leave valuables in dressing rooms, make sure stage door list has been signed, check that no one is backstage who is not involved in the production and any other health or safety notification).
- Check that all technical crew are present and in place.
- Check that all technical equipment is in good working order well in advance of the house opening.
- Oversee all activities on stage during a performance to check all set/furniture and prop changes are carried out timely and effectively.
- Check that the stage is correctly set and properties in place for the opening of the show.
- Advise all of the crew when the house is open and instruct them not to enter the stage.
- Check with the DSM that all technical people are in place.
- Give clearance to the DSM when the stage is in a state of readiness to open the show.
- Advise the crew when to change the set/furniture and check that all appropriate properties are positioned or removed as the show progresses.
- Ensure that the Stage Manager and/or the DSM are present on stage, without exception, from the time that the house is open until all actors and crew have left the stage at the conclusion of the show. If the SM and DSM are both absent from the stage, then it isn't being managed, meaning that essential communications from the lighting control box, sound desk, and front of house areas are lost.

DEPUTY STAGE MANAGER (DSM)

Principal Functions

To prepare a script noting any text amendments and listing all lighting, sound, music, set and furniture change cues. This is commonly referred to as the “Book” which runs the show. The book should be prepared in clear notation so that any other person could follow the cue instructions. At the request of the Director, the DSM may also be required to note cast positioning. Since these can be amended quite late in the rehearsal process, they should only be penciled in the book.

The Stage Manager will normally pass responsibility for the control, timing and co-ordination of the show, including the cueing of actors’ presence on stage and light and sound cues, to the DSM from the point that the Stage Manager declares “house open”, however he or she remains responsible for the smooth running of the show throughout technical rehearsals, dress rehearsals and performances.

On request from any member of the technical team or the Director, the DSM can stop the show in order for any aspect of it to be modified and/or re-run. It is the duty of the DSM to make sure all the members of the technical team are kept informed of all changes during this rehearsal.

Tasks

- Have a clear understanding of the script and the Director’s vision for the play and attend an appropriate number of rehearsals to facilitate this.

Pre Performance nights:

- Attend all the rehearsals in the last 3 weeks before a show is performed to note all set/furniture changes.
- Mark all lighting and sound cues as determined by the respective designers in conjunction with the Director and technical crew.
- Although the SM is responsible for running the technical rehearsal, the DSM can also call for the tech to be stopped in order to re-run or amend a particular lighting, sound or other cues.

Continued...

Performance nights (including the dress rehearsal):

- Deliver appropriate calls to the cast and crew pre curtain-up. Note that some of these calls are made 5 minutes earlier than the name of the call suggests to give all those involved in the show an opportunity to reach their opening positions in good time.

So, assuming that curtain up is planned for 7.30pm, the names and timing of calls would be as follows:

Time	Event	Call <i>[Repeat each call twice.]</i>
6.55pm	35 minutes to curtain up.	This is your 30-minute call.
7.00pm <i>(or whenever the house opens)</i>	The auditorium opens to audience members.	The house is open.
7.05pm	25 minutes to curtain up.	This is your 20 minute call.
7.15pm	15 minutes to curtain up.	This is your 10 minute call.
7.25pm	Actors appearing during the first few pages of Act 1 go to their starting positions.	Beginners to stage.
7.30pm	Curtain up.	<i>[No call.]</i>

- Liaise with front of house personnel to open the auditorium.
- Start the show when the house is closed.
- Check all the necessary cast are present on stage and when clearance from the SM and front of house are given, instruct for the opening sequence of light/sound cues (including curtain opening where appropriate) to commence the show.
- Use the backstage communications system to pre-call all lighting, sound, fly floor and any other cues according in advance, as agreed with the various technicians, for example:
 - For lighting cues: “Stand by LX10.”
 - For Sound cues: “Stand by sound 15.”

The usual response from the lighting and sound technicians in these instances would be “Standing by.” This is essential for the smooth running of the show.

STREET THEATRE - ROLES AND RESPONSIBILITIES

- Call all lighting, sound, fly floor and any other cues according to the book, at the precise time they are required, and check they are executed.
- On clearance from the SM after each set change, restart the performance by calling the next appropriate cue.
- Call actors to the stage in good time for their entrances (normally 1 to 2 pages ahead of their required presence on stage).

SET DESIGNER/BUILDER

Principal Functions

Prepare a set design which meets the Director's requirements for period, colour scheme, entrances, exits and general layout.

Tasks

- Have a clear understanding of the script and the Director's vision for the play and attend an appropriate number of rehearsals to facilitate this.
- Prepare a drawing or model of the set and obtain the director's approval.
- Check what items of scenery are available from Street Theatre stocks and whether the cast or the committee can source any other items. The Producer can arrange an advertisement in the monthly newsletter. Reclamation sites are a good source of construction materials.
- Working closely with the show's producer, arrange an appropriate location for the show's set to be constructed.
- Decide what other items need to be hired, borrowed or bought. Costs to be cleared with the Producer. The publicity officer should be advised where items are borrowed in exchange for a mention in the programme, free advertisement or complimentary tickets.
- Arrange for the set to be constructed prior to delivery to the Theatre to ensure it fits together. This should be completed at least one week before the performance.
- Arrange for transport of the set to the Theatre for get-in date and return after the show back to the various sources.
- Arrange for a construction team to build (and dismantle) the set on stage.

LIGHTING DESIGNER & OPERATOR

Principal Functions

Prepare a lighting plot setting out the sequence of all lighting effects during a show.

Tasks

- Have a clear understanding of the script and the Director's vision for the play and attend an appropriate number of rehearsals to facilitate this.

Pre Performance nights

- Attend some early rehearsals to gain an appreciation of the lighting requirements from the Director and by studying the script.
- Design a lighting plot and consult the Director for provisional approval.
- Refine the lighting plot through the rehearsal process, if necessary.
- Liaise with the Theatre technicians to check whether all the lighting requirements can be met. Prepare a list of lighting requirements not met by the Theatre and costs of hiring or buying. Gain approval of the Producer to this expenditure.
- Order the additional lighting components for delivery at the performance venue(s) at an agreed date with the venue's staff.
- During get-in day, organise for the lights to be rigged (this may be done earlier with the prior approval of the Theatre technicians) and then focused when the set has been constructed and correctly positioned.
- Plot all the lighting cues onto the lighting board.
- Pass the plot to the DSM for recording in the book.
- During the technical rehearsal make any fine adjustments to the plot, rigging or focusing as felt necessary. Inform the DSM of any changes to the plot.

Performance nights (including dress rehearsal):

- Execute the lighting changes as instructed by the DSM during the course of the show.
- After the performance, arrange for the return of any hired equipment and settlement of costs.

SOUND DESIGNER & OPERATOR

Principal Functions

Prepare a list of all sound (including incidental music) requirements as requested by the Director and source these effects and, in all cases but particularly with regard to touring productions, source the equipment to reproduce them during live performance.

Record the effects (plus music, if appropriate) onto a suitable media for use in the theatre.

Tasks

- Have a clear understanding of the script and the Director's vision for the play and attend an appropriate number of rehearsals to facilitate this.

Pre Performance nights:

- Obtain recordings of the desired effects and music. Yeovil library has a good selection of sound effects and many can be downloaded from the internet.
- Ensure all license agreements for use of the effects are met.
- Prepare a sound plot and obtain the Director's approval to both this and the effects obtained.
- Record all sound effects on the appropriate media for the Theatre.
- The Director may require some of the effects during the rehearsal process. These may need to be recorded on a cassette or CD so that they can be played on a portable machine. The sound operator will need to attend rehearsals when the effects are required.
- Pass the sound plot to the DSM for inclusion in the book, and to the venue management for processing in line with the requirements of the Performing Rights Society (PRS) and other copyright owners.
- Ensure that all sound cues have been passed to the DSM.

Technical, dress rehearsal and performance nights:

- On technical rehearsal night, fix the various sound levels and record. These may need refinement during the dress and opening night.
- Execute sound effects as instructed by the DSM during the course of the show.

COSTUME

Principal Functions

Dressing of all the cast in appropriately styled and period costumes for the setting of the show. This may also include wigs. The Wardrobe person may appoint assistants to help in this task.

Principal tasks:

- Have a clear understanding of the script and the Director's vision for the play and attend an appropriate number of rehearsals to facilitate this.

Pre Performance nights

- Agree the various features, style, colour and period of the costumes with the Director. Establish which members of cast require more than one costume.
- Prepare a list of all cast member's vital statistics including shoe, hat and glove sizes where required.
- Establish from the Producer whether the budget has been prepared with the view of hiring all or some of the costumes.
- If it has been foreseen that hiring is necessary:
 - Check what companies can supply the appropriate costumes and at what cost. If available, obtain photographs to show the Director or try to arrange for him/her to visit the company.
 - When the Director has chosen the preferred supplier, arrange the booking for the week of the show.
 - If required, and hiring company in agreement, arrange for some costumes to be collected prior to the show for publicity photographs. Agree dates with the Producer.
- If only some of the costumes are to be hired, follow the same procedure as above.
- For all other costumes, check what is available from local sources (Wells Little Theatre and Somerton wardrobes). Check whether the membership or cast can supply any costumes.
- When obtained, check that costumes fit correctly and meet the Director's approval.
- Distribute costumes to cast in the weekend before the performance.
- In exceptional circumstances it may be necessary to find substitute costumes for the purpose of rehearsals. The Director should advise where this is necessary and from which date they are required.
- All costumes should be available for the technical rehearsal at the latest.

Continued...

Dress Rehearsal night:

- Check all the cast are correctly attired and assist in any quick changes if requested.
- Agree and complete any final alterations.

Performance nights:

- Check all costumes are in good order and assist in quick changes.
- At the end of the show, check the inventory and condition of hired and/or loaned costumes. Repair as necessary.
- Arrange for return of all costumes and wigs. It is not normally necessary to have hired costumes cleaned, but loaned costumes should be returned in good order.

HAIR & MAKE-UP

Principal Functions

- To design and apply all facial and body decoration as agreed with the Director.
- Depending on the number of cast members, the make-up designer may recruit assistants.
- Have a clear understanding of the script and the Director's vision for the play.

Tasks

Pre Performance nights

- Have a clear understanding of the script and the Director's vision for the play and attend an appropriate number of rehearsals to facilitate this.
- Attend one or two of the final rehearsals to gain an appreciation of characterizations and the appropriate make-up.
- Check that the Street Theatre make-up boxes contain sufficient supplies of the required make-up for all performances including the technical and dress rehearsals.
- Order new stock if necessary.
- Test the proposed make-up on technical and dress rehearsals so that the Director can express any views. Refine as requested or considered necessary.

Performance nights (including technical and dress rehearsal):

- Arrive at the Theatre (plus assistants) in good time to make-up all cast members before the commencement of the show.

PROPS & FURNITURE

Principal Functions

Locate, hire, borrow or buy all the properties and items of furniture requested by the Director and ensure these are distributed or placed in appropriate positions during performances. He/she may recruit an assistant(s) as necessary.

- Have a clear understanding of the script and the Director's vision for the play and attend an appropriate number of rehearsals to facilitate this.

Pre Performance nights:

- Check what props are available from local sources or already held by Street Theatre.
- Check what items can be obtained through the cast and the membership. The Producer can arrange for a plea to be advertised in the monthly newsletter.
- Source all other items. Gain clearance from the Producer for any expenditure to hire and/or buy props as necessary.
- Produce a clear and accurate plan of precisely when props are required to be set on stage or delivered to actors and to ensure that stage hands are advised of precisely when and how they are delivered. Lists and timings should be clearly posted in the props area and props should be methodically laid out for ease of delivery to and removal from the stage.
- Ensure that actors are responsible for the safe keeping and timely production of personal props assigned to them.

Notes

- Period props or realistic weaponry will normally need to be hired.
- Reclamation centres can be a good source of props.
- Where items are loaned, the Publicity Officer should be advised in order to give credit in the programme or, possibly, a free advertisement.
- Check either directly with the Director or via the Producer what props are required during the rehearsal process and at what time they need to be available.
- Depending on the complexity of the property requirements, attend a number of rehearsals to draw up a plot of the prop changes and timings. There is no set rule for this. Some shows may have very few props and attendance at rehearsals could be minimal, others may need attendance at many more.

Continued...

Performance nights (including technical and dress rehearsals):

- Check the inventory of properties.
- Make sure all properties which are needed for the start of the show are in position before the house opens.
- Cast members have all personal properties.
- All property changes during the show are carried out effectively.
- Check the inventory of props at the end of the show.
- Valuable and fragile properties are stored securely and any real or imitation weapons are locked up between performances.
- At the end of the show check the inventory of props.
- Arrange return of all items to the various sources.

PROMPT

Principal Functions

Responsible for giving prompts at any point during rehearsals or performances when a member of the cast forgets their next line.

Principal tasks:

- Have a clear understanding of the script and the Director's vision for the play and attend an appropriate number of rehearsals to facilitate this.

Pre Performance nights:

- Attend all rehearsals once the Director has called for books down. This is not only to assist the flow of dialogue during the rehearsal process but also gives the Prompt a clear understanding of how the text is being delivered.
- Become sufficiently familiar with the delivery of each member of cast to distinguish a "pause" from "drying" and know which of the cast will find a way back without a prompt and who will need a prompt immediately.
- In conjunction with the Director, agree a convention for procuring a prompt.
- Inform the Director of any consistently misquoted lines during rehearsals.
- The Prompt should advise the cast where he/she is positioned on or in front of the stage during performances.

Performance nights (including technical and dress rehearsals):

- Follow the action and dialogue of the play line by line to be able to give a prompt clearly and sufficiently loud for the cast to hear.

ACTORS

Principal Functions

To perform, in both speech, manner and movement the part of a character as envisioned by the Director.

A role must only be accepted if the actor is available for all appropriate rehearsals, including technical and dress rehearsals and all performances. Some exceptions may be agreed by the Director where there is an acceptable reason for absence. In the event of illness, the Director must be notified as soon as possible so that contingency arrangements can be made for the performance is necessary.

Principal tasks:

- Have a clear understanding of the script and the Director's vision for the play and attend an appropriate number of rehearsals to facilitate this.
- Learn, verbatim, lines, moves and appropriate entrances and exits as directed.
- Manage and care for personal props.
- Follow all health and safety rules set down by the Stage Manager.

Pre Performance nights

- Study the character and agree interpretation with the Director.
- Become familiar with the set, furniture, props and how these change or move during in the course of the show.
- Make him/herself available for all necessary rehearsals, wardrobe fittings and photo-calls.

Performance nights (including technical & dress rehearsals):

- Arrive at the theatre at least one hour before curtain-up, regardless of when the first entrance occurs.
- Take personal responsibility for costumes and ensure that all personal items inappropriate for wearing on-stage (watches, earrings, rings, studs, etc.) are removed and to ensure that any personal body decoration is covered.
- Listen for calls to stage by the DSM, but note that it is the actor's responsibility to be in the right place at the right time.
- Remain silent and avoid getting in the way of stage crew whilst waiting to make entrances.

STREET THEATRE - ROLES AND RESPONSIBILITIES

Revised July 2016

Peter Wintle

Peter Goater