

Dear Director

If you read this message, you are either going to be directing a play for our celebrated Society, or are contemplating putting your hat in the ring to do so. In any event, a warm welcome from the Committee.

SDS has a proud tradition of staging five plays a year (plus the Panto!). Directing a play is a time-consuming but hugely rewarding undertaking, and we wish you every success.

Once you start your rehearsals, you will find that you have barely enough time to marshal your cast to performance standard, let alone find a prompt, organise props, set and lighting design, costumes, publicity and so on. No-one can be expected to do everything, although some aspire to. All of SDS, and most particularly the members of the Committee, will help you, if we can, to turn out a great show of which you and the whole Society will be proud.

And this is why our dedicated committee members have, over time, honed this essential document, providing you with information, guidance and milestones to help you on your way from page to stage. If you're a first-timer this will all be rather intimidating. But you will be assigned a 'buddy', someone who has directed here before and who will help you pull together all the strands. If, on the other hand, you're a seasoned SDS director, do still please take time to read these pages, as there are a number of changes from year to year of which you may not be aware.

Don't get stressed. Delegate where you can. Share out the tasks. And enjoy!

Best wishes

Malcolm Hollister

SDS Chairman

GUIDELINES FOR SDS DIRECTORS

Even if you are an experienced director – please make sure that you read and refresh your memory with these contents as some things may have changed

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General update to some information made January 2018

Associated Documents & Forms

(also available for download from www.sudburydramatic.com)

Guidelines for Publicity Photos

Casting Form template – updated October 2016

Complimentary tickets form - updated October 2016

Expenses form

SDS Committee contact details (printed copy only)

Check List for Buddies shadowing a first time director (if applicable)

ENJOY YOUR PLAY!

SDS GUIDELINES & NOTES FOR DIRECTORS INCORPORATING BUDGETING FOR YOUR SHOW & PUBLICITY NOTES

1. **PRODUCTION TEAM:** Following selection of his/her play by the SDS Play Selection Committee, the Director – if necessary together with assistance from the Committee or your appointed Stage Manager, should organise a full production team comprising
 - Stage Manager**
 - Set Designer
 - Lighting & Sound Operator(s)**
 - Lighting Designer (may be same as above but not necessarily)
 - Sound Recordist (ditto)
 - Construction Manager
 - Props Manager
 - Rehearsal Prompt

Some of these roles could well be the same person fulfilling more than one function (ie Stage Manager/Set Designer/Construction Manager). Make sure you all have each other's contact details and email addresses.

***Stage Managers need to be trained by the SDS Technical Director or a designated person. You can get a list of trained SMs from the SDS Technical Director or training can be arranged. The appointing of the Lighting and Sound Crew usually comes within the remit of your Stage Manager but liaise with the Technical Director in case of difficulty.*

Lighting designs should be made available to the Quay technician at least 8 weeks prior to your technical rehearsal – if possible, they will be rigged into the Quay's own requirements.

Discuss with your technical crew how far their responsibilities extend i.e. whether they design or simply operate lights, make or simply collect props etc. Please bear in mind that there is a desire not to over-use regular technical crew members.

The Quay has asked that SDS confirm in advance who is operating lights and sound for our shows. Currently any training will only be done by the Quay Theatre Technician - Joe Fawcett. Make sure that your Stage Manager is aware of this requirement and ask him/her to liaise with the Quay.

Updated October 2015

Many directors prefer to design their own sets, and you should have at least an outline in mind before rehearsals begin. You'll need to work closely with any designer and your cast will want to know the shape of the design from the very start.

You may want to consider appointing a 'Producer' to help you to co-ordinate all of this and to take some of the tasks off your hands. This is within your remit but up to you to organise. Make sure you both know who is dealing with which areas.

2. BUDGETING FOR YOUR PRODUCTION

These notes are to give SDS Directors guidance about the costs they may incur in staging their show. However they are a guide only and actual costs may vary significantly. If you anticipate exceeding these costs then you must talk to the SDS Treasurer so a revised budget plan can be agreed.

Due to the financial arrangements in place between the Society and the Theatre, costs incurred in a production need to be categorised as either Quay costs or Other costs.

The budget (expenditure limit) you are set is in relation to those expenses categorised as Other costs, which are defined as those cash amounts spent with anybody other than the Quay. The reason for this is that the budget costs are paid for out of available SDS monies which are limited and need to be shared amongst six productions a year.

For information, Quay costs are set off against a balance maintained with the Quay which retains our box office income.

Note that whether your production is profitable or not will be based on the Total Income (Ticket sales and production subs) less Total Costs (Quay costs plus Other costs).

- **Rehearsal Space (Quay Cost)** – It costs £22 per rehearsal to use the Jetty or Geoff Kisby Room (GKR). Whilst we know it's great to be able to get into the auditorium for as many rehearsals as possible, the hire cost is £25 per rehearsal so bear this in mind when booking your rehearsals. Please remember that you should allow for audition room hire too.
Added January 2016. Now that Shillingfords Restaurant use the GKR regularly on a **Thursday**, Friday and Saturday evening it is no longer possible for SDS to use that space on those days (ie for chaperoning space). If it is needed on those evenings the Quay has agreed that the Jetty will be made available.
- **Auditorium hire (Quay Cost)** – This is £340 for each performance therefore, for a standard 5 night run, £1,700.
- **Performance rights (Other Cost)** – The SDS Secretary will check with the appropriate licensing agent (often Samuel French) to make sure that the performance rights are available and to get a quote for the performance rights. The Secretary will apply for the licence at least 8 weeks before the performance and the committee will make sure that we follow any specific requirements of the licence – this can mean displaying it during the run to the wording required on the poster. Fees vary depending on the playwright and the popularity of the play but 19th and 20th century plays by well-known authors are likely to cost £450 - £500.
- **Scripts (Other Cost)** – SDS believes in the rights of authors and their estates to receive payment and recognition for their work. It is therefore important that you source and buy enough scripts for your cast. However we also recognise that often script books are not practical to rehearse with, in which case photocopies can be made (particularly

for the crew). Any spare scripts should be placed in the SDS bookcase in the 'office' behind the costume department.

- **Photography (Other Cost)** – It's up to you whether you have posed publicity shots or rehearsal photos. Ideally your photographer will donate their time, but perhaps charge for any printing. However we have paid for photography before. Please ask the Committee for details of photographers we have used successfully before and likely costs.
- **Posters/flyers (Quay Cost unless you use a third party when it is Other Cost)** – The Quay charges 35p per A4 colour copy and 75p per A3 colour copy. Amounts of copying done by SDS are logged in a book in the Box Office and charged back to the Society.
- **Advertisements (Other Cost)** – SDS does not as a rule take any paid for advertising. If you feel you need to make a special case for doing this, please do not do so without first talking to the Publicity Officer or the Treasurer.
- **Get in refreshments (Quay Cost)** – Soft drinks from the mixer dispenser only (strictly NO Alcohol) and coffees/teas etc for the crew from the Quay bar can be charged to SDS during the get-in. We budget around £30. In any event no alcohol is allowed backstage AT ALL.
- **Set materials (Other Costs if not provided in house)** – Discuss your arrangements with your Stage Manager and he will estimate an appropriate budget for your requirements. Please include any hire charges for special effects or large equipment.
- **Costumes/ Wigs/ Make up (Other Costs if using a 3rd party i.e. not Quay Costumes)** - Please consult Quay Costumes well in advance. You can choose items from Quay Costumes free of charge (except laundering). However you may find you need items we don't hold in stock. If so, there is a range of local and national suppliers we have previously used. Please ask the Treasurer or other committee members for advice and as always – agree the budget! We sometimes hold a small amount of stage make-up in stock. Please check before you buy anything.
- **Furniture and Props (Other Costs if not provided in house)** – We do have an SDS props store and some larger items are kept in the 'back room' in the Jetty – please ask the SDS Technical Director if you can take a look at what is available before going further – otherwise all manner of things can be begged, borrowed or (at a pinch) temporarily stolen from willing donors. If you need to hire or buy please make a reasonable estimate of likely costs. If you are stuck the SDS Technical Director may be able to advise the best person to go to source something.

Updated KR May 2013

BUDGETING - Frequently Asked Questions

- ***What is the budget for my show?***

Every show will have an individual budget worked out with the Treasurer depending on current circumstances on top of auditorium and rehearsal space charges. This can range from £750 to £900. At the time of choosing plays we recognise that some shows will be more expensive than others to produce and we choose plays accordingly. Whatever the show the Director **must** speak to the Treasurer before incurring any large expenses.

- ***How do I claim expenses for my show?***

Fill out an expenses claim form (available from the Treasurers **section in the SDS 'box' which is situated under the bar upstairs** at the Quay or for download from www.sudburydramatic.com) and should be accompanied by an appropriate receipt. Amounts over £50 need to be agreed with the Treasurer prior to purchase. All expenses will be paid ~~by cheque~~ shortly after the show. This is to avoid SDS paying out numerous ~~cheques for~~ small amounts. It is a good idea to nominate a member of the production team to look after expenses claims and liaise with the Treasurer.

- ***Will I know how much profit/loss my show has made?***

The Treasurer gets a box office report after the show and once all the receipts and invoices are in, they can give you the bottom line, if you're really interested.

- ***What happens if my show goes over budget?***

If it's only by a little, not much. If it's a lot, we might want to talk to you about what went wrong and we might think carefully about future shows. To avoid any uneasiness or awkwardness – just talk to us! Thanks.

Updated CL, LD & KR January 2013

3. **SCRIPTS:** Ensure that scripts are ordered and supplied in good time, in adequate but not extravagant numbers.
4. **REHEARSAL SCHEDULE:** Liaise with the Quay in order to produce a rehearsal schedule, and make it available also to the Stage Manager.
 - You need to let the Quay technician also have a copy of your rehearsal schedule and an outline stage plan, in particular any auditorium dates. (technical@quaytheatre.org.uk)

Updated October 2015

Bear in mind the different characteristics of the GKR and the Jetty.

- Do you need the Auditorium? Check on availability or have it checked.
- Consider with your Stage Manager taping the Jetty floor to show the outlines of your set.
- Gain a very precise idea of your get-in time: you need to know how you're going to use it and remember that your Stage Manager needs thorough briefing on your requirements.
- Directors must be aware that an agreement exists between The Quay and SDS for the society to use facilities available from The Quay (eg rehearsal space, printing of publicity material & programmes etc) if it can meet the cost and quality of that of any outside

provider. If the director feels that this is not the case, he is asked to consult the committee before committing to outsourcing.

5. **USE OF THE AUDITORIUM FOR REHEARSAL:** The auditorium is a working space so directors need to negotiate for its use as a rehearsal space with the Quay Coordinator in the Quay Box Office at the same time as setting up their rehearsal schedule.

January 2017 update - The Quay have agreed that SDS can have the auditorium for a minimum of 3 rehearsals for plays (6 for panto) including the Tuesday and Thursday of the week before the production unless otherwise agreed with the director. Also at other times when the auditorium is not in use (ie Sundays or when there is no other booking on a Tuesday or a Thursday)

The Coordinator will know (or be able to check) when it is not in use by the Theatre itself. Access to the Lighting Box should also be discussed directly with the Quay ~~Coordinator~~ **Manager** giving 24 hours' notice. Auditorium availability should be double-checked with the ~~Coordinator~~ **Manager** AND the Quay Technician immediately prior to the start of the rehearsal period.

Whenever a rehearsal is held in the auditorium, there needs to be someone trained on duty to carry out the procedures involved in locking up and closing off the space after use.

1) The Quay will place a 'Director's Key' in the Box Office for use at times when the theatre is normally closed (ie Sunday morning). Each director needs to sign this key out before the beginning of auditorium rehearsals and sign it back in after the get-out.

October 2017 update

There is a new door to the top of the stairs leading to the wing which has a digital lock. The Quay will no longer be chaining the 'pass doors' in the corridor, instead, the chain and padlock will be attached to the lower auditorium doors. This gives added security to the back area of the theatre without inhibiting any fire exits. A new curtain rail and handrail has been attached and the curtain is removable if necessary. The light switch for the wing has been moved closer to the alarm panel and a battery operated push on/off light to be placed by the stairs to give light for punching in the digital code. Please note that the door is self-locking.

All directors of plays at the beginning of their auditorium rehearsals will need to sign out the set of keys and digital code from the Box Office and return them at the end of the run please.

2) Directors should also make sure they are told the alarm code at the same time and an inexperienced director must make sure that they are shown (or reminded of) the opening up and closing procedures.

3) The Quay obviously wishes to know who is accessing the building at all times so if a Director needs to access the building outside of times agreed for rehearsal use they should inform Sharon (**Manager**) or Joe (**Technician**) by text. **This would entail someone having their mobile numbers so do check this point.**

6. CASTING: Your casting committee should consist of yourself as the director and a minimum of two other SDS members, at least one of whom should be a member of the SDS committee. The SDS committee reserve the right to allocate a committee member to attend your auditions, who will be expected to feedback to the SDS committee about how the audition went before your cast can be ratified. You may also include your Stage Manager if you wish.

A month before casting, the Director should ensure that scripts are available at the Quay Box Office for reading and provide a signing-out sheet with space for necessary information such as phone numbers. Within reason, missing scripts are to be chased up.

Prior to the actual casting session (time and date advertised in Newsletter and at the Quay) casting slips are to be available (useful for records of those cast and those not cast).

**Template available for download from www.sudburydramatic.com.

July 2014 update – a small section has been added to the casting slip template asking permission to use email addresses, especially for potential new members, so that if not cast, the society can keep in touch with them by sending a copy of the newsletter and contacting them in the future in case they can help backstage etc. **You are asked to please pass these addresses on to the Membership Secretary after your auditions.**
Thank you

In addition, the Director should discuss specific casting requirements with the casting committee, and **be prepared to** arrange any second or subsequent casting session that may be needed, **using the same casting committee members** and ensuring that any subsequent auditions are able to be seen to be open and above criticism. If still unable to complete a cast after one or more further auditions, the Director is free, in consultation with the SDS committee member on the casting committee, to approach individuals who have not auditioned. However it must be made clear that at this stage the audition process is regarded as ended and the individuals approached are being offered the role or roles unconditionally. If this appears to be a problem please in the first instance consult with the SDS committee member who will inform the SDS committee.

Updated October 2016

Note that the final cast list requires the ratification of the SDS General Committee usually at the next SDS Committee Meeting.

Where young people still in compulsory education are required for a part, please be aware that this will involve you in extra legal responsibilities. We cannot limit casting young people in an age appropriate role but we do want to avoid casting young people where it is not necessarily age appropriate. If this looks like being your only means of casting a play, please speak to the SDS Committee before going ahead.

7. MEMBERSHIP: All cast members are expected to join SDS, it helps if you remind them of this and liaise with the SDS membership Secretary to come and collect subs etc at one of your rehearsals.

A performance sub of £7.50 a head) is also due **suspended October 2016 to be reviewed at a later date**

All SDS Directors and Stage Managers are expected to belong to the Society.

Your crew, especially during construction at Get-in and at Get-out times and some backstage helpers, may only be involved with SDS intermittently and as such, are counted as honorary members for that period only so that they can be covered by our insurance. If they intend to become further involved and to receive a newsletter then they would be expected to become full members of the society.

8. PUBLICITY FOR YOUR PRODUCTION

- The Quay Theatre does not have a full time publicity person. ~~Simon Frampton does the job on a part time basis and~~ Linda Dowdall (see contact details sheet) now holds that position on the SDS committee and will liaise with ~~Simon~~. **The Quay as necessary**. Whilst **some** weekly events ~~round-ups~~ are sent to the press from The Quay, it does not guarantee publication.
- SDS directors are asked to keep Linda informed with any publicity ideas including appointing someone to specifically handle the publicity for their own show. Linda will produce a timeline for your show indicating what needs to be done when and will send the SDS press releases out unless you let her know you have appointed someone else to do this.
- Please be aware that as neither The Quay nor SDS generally take paid for advertising in the local press, **the sending out of a press release is not necessarily any guarantee of it being printed**. We do our collective best but we are completely in the hands of the local press in what they decide to print.
- **PHOTOS**. Arrange your photoshoot as early as possible photos for the press are required at least **FOUR WEEKS** before your production please. If you don't have a photographer in mind, let someone know and we will probably be able to suggest someone. **PLEASE DO NOT USE A PHOTOGRAPHER WHO IS LIKELY TO PROVE EXPENSIVE WITHOUT CHECKING WITH THE SDS COMMITTEE FIRST!** There are ways round this and there are photographers out there who we have used before who will be happy with a couple of comps for the show! Digital photos are required ~~on CD~~ as press releases are sent out by email. Choose the photos you want to use and the SDS Publicity person will let the Quay also have digital copies of these
- **FRONT OF HOUSE PHOTOS** are printed ~~from the CD~~ rather than getting them done professionally unless you require very something specific which you may not know how to do (ie sepia pictures or backgrounds altered on removed) - even then there is bound to be someone who does. Pass your choice of FOH pix on to Linda (~~printed out if required~~) **who will print them out as required** for display at The Quay. Please let Linda

know if you have ideas for something special you may want in terms of display, as it usually can be arranged.

- Check out costumes for the photo shoot **in plenty of time** yourself, with your cast or with Sue Norris of Quay Costumes. Sue doesn't work 24/7 although I am sure she sometimes feels like she does. It is much better to make an appointment with her to discuss your requirements.
- Press photos and Front of House photos will not necessary require the same approach from the photographer – the press are much more likely to use photos which feature only two or three people, and you will need to keep the group close together to avoid "empty" space in the shot. Also think about backgrounds, the less dark, confusing or cluttered they are the better. **See Thoughts on Publicity Photos for your Production – added August 2014**
- Let Linda (and The Quay) know the names of the people in the photos and a bit about the plot of the play, where they live or work (which could provide a local angle for an SDS press release), and any interesting stories (however tenuous they may seem to you) about your cast members or your production.

Other points worth noting are below;

- Either liaise with Linda or think about appointing someone to handle the specific publicity just for your show. Unless you specifically want to there is no need try to do it all yourself. It can help if the press get stuff from the Quay as well as SDS.
- Consider any specialist mailshots or targeting (ie schools) or magazines. Linda is happy to put together and send any specific mailshots for you.
- Other things (like something on the tables in the bar) are obviously optional and depend on your time and, someone's creativity, but will all help to raise awareness.
- We also now have SDS noticeboards in the Quay Bar. Linda will keep these updated but feel free to add anything such as photos or information yourself.
- We **try to** book space for every production in Sudbury library. This will also need photographs printed ~~from the CD~~. The space is no longer in such a good position as it was previously and Linda will do this unless you prefer to do it yourself. And please use, and let Linda know of any other places that you discover or know of where we could put a display up.
- **THE BANNER.** There have been ongoing issues surrounding the use of a banner in the town with Babergh District Council. Since the end of September 2014 we are using an upright banner in the foyer of Barclays Bank, this will be organised for you and you will asked to check the proof before it is ordered.

- **POSTERS.** The aim nowadays is to present a corporate image on all SDS and Quay posters and the official SDS Quay Theatre logos must run along the top or bottom of your poster. We aim to get a poster together before the end of the previous SDS show, as traditionally we use it as the final page of that show's programme. There is nothing to stop you from doing this yourself or asking someone else for help. Linda, amongst others can help with this - please ask. If you do it yourself please ask for copies of the Quay and the SDS logos. All posters need to go to the SDS Committee for approval before general distribution. **Updated LD May 2016**

- ~~Lorna~~ **The SDS secretary** will let directors know of any poster requirements including any mandatory wording as part of the license agreement. Please make sure that the finished poster is returned to Linda as it does need to be approved by the SDS committee BEFORE being passed on by Linda to the Quay Box Office **Updated October 2015**

- **DON'T FORGET TO CHECK DATES, TIMES, PHONE NUMBERS & LOCATION ARE ALL PRESENT AND CORRECT!** Please let someone proof read it before using it.

- There is a list of about 50 places in and around Sudbury and Cornard **and further afield (Lavenham, Halstead)** who will take A4 posters (even if only some of them end up putting them up every little helps). It means some legwork / driving around on someone's part on the 2 or 3 Saturdays before the production but it can be done. Linda will do this unless you can get one of your cast to volunteer to do this!

- Colour posters are done at the Quay using the colour photocopier either from a digital copy or a VERY GOOD master copy. This works out as our cheapest option but the Quay do eventually pass this charge back to SDS. Linda usually does this and can advise you on quantities. Don't forget posters for your cast to take out (A4 size), A3s are used for display at the Quay.

- **FLYERS.** These are done at the Quay, which is another cost to your production. ~~Better quality paper than that used by The Quay is available - Linda has this, so please ask.~~ They need a "blurb" for the back - you need to ask Linda for help to put this in to the correct format BEFORE it goes to the Quay.

- **WHAT'S ON.** You will need to provide a similar blurb to the Quay for use in the next What's On, this needs to be passed to Linda before going to the Quay so that everything from the image to be used to the times and the prices quoted are checked as correct including any required wording in the licence agreement **Updated October 2015**

- **PROGRAMME.** Plan what you want to go in this well in advance. If you do not have someone to put it together please let Linda know as various people would be happy to do this from any copy or notes that you can provide, as hard copy, or by email to linda.dowdall@supanet.com lindadowdall60@gmail.com. Whilst we realise that some

information can change at the last minute, the actual copy to be used should be finalised **AT LEAST ONE WEEK BEFOREHAND.**

Since May 2014 we are sending our programmes to be professionally printed, so you must let Linda know as soon as your programme is ready. It may need tweaking and **MUST** be proof-read before it is printed.

- Traditionally the last page of your programme contains an advert for the following production which Linda will chase up for you.
- **REVIEWS** – we do get reviews but sadly, not often in time to get more “bums on seats” so they cannot be considered as publicity although they are obviously good PR and feedback for your cast. Because of that we do allow known local reviewers to have one or two comp tickets for our shows. Linda will usually organise this.

Please keep Linda informed of all your publicity actions and requirements.

Updated LD July 2014

Updated October 2016

9. PRE-REHEARSAL GET-TOGETHER: Prior to first rehearsal, arrange a cast get-together, either a small party or a read-through or both of these. On this occasion, for the convenience of all involved, issue a rehearsal schedule to each person concerned, including photocall, set building dates, technical rehearsal, dress rehearsal, trial performance etc. Copies of the schedule should also go to the full production team.

10. PRE-REHEARSAL PRODUCTION MEETING: Convene a meeting prior to the first rehearsal of your full production team including the SDS Publicity Officer.

- Maybe not your first such meeting, certainly not the last. Be formal – but have frequent informal discussions with your people.
- You’re not expected to do everything yourself consider appointing a “Producer” in your team and delegating where appropriate – but you can reasonably be expected to know everything. So know your show inside out. You’re the leader – no empty phrase in this context.
- The Quay’s Technician is also available, if needed, to provide a reference point on any technical matters (technical@quaytheatre.org.uk tech@quaysudbury.com)

Added October 2015

- The more you can get done before rehearsals begin (poster design, set design, especially lighting design, costumes selected and fitted etc) the easier everyone’s life will become.
- Just as a general point – directors who are not proactive, and who merely react to circumstances initiated by others, are at some risk of being found dead in the water

11. QUAY THEATRE PRODUCTION SHEET: Liaise with Stage Manager to complete this form, provided by the Theatre Technician and to be returned to him. Things such as smoking or flash-pots may need to get special arrangements. Check the SDS pigeon-hole for this and other communications.

The SDS Pigeonhole is in the blue cupboard behind the cellar door in the Quay foyer **box for communications is behind the Quay Bar**. Ask at the Box Office if you are not sure of its location.

There is also now a Health & Safety sheet to be completed for each show, usually by your Stage Manager or the SDS Technical Manager which will be provided to you by the Quay Technician.

Updated October 2015

12.A NOTE ABOUT REHEARSALS: If you are a 'first-timer' you will have a "Buddy" to assist you and who you should go to with any queries or problems. A few standard points about SDS rehearsals are

- Rehearsal nights are usually set as Tuesday, Thursday and Sunday am or pm (not both!). There is nothing to stop you getting your cast together somewhere else away from the Quay but if there is a cost involved be aware that it will be set against your production.
- Generally speaking rehearsals are programmed to be held in the Jetty on those days although there may be occasions when The Quay will need you to move to the GKR on one of the week nights.
- The Jetty key will be passed on to you by the previous SDS Director, do not lose it or lend it out and make sure you leave the space tidy and locked up when you leave after a rehearsal.
- The structure of your rehearsal schedule is up to you and differs with each director's approach. The timing of "books down" and suchlike is up to you but it is recommended that a "books down" date should be at least two weeks before first night.
- Don't forget that you will need to appoint someone to act as Prompt for the latter part of the rehearsal period and make sure your actors are aware that SDS do not have a prompt during the run.

13.COMMUNICATION DURING REHEARSAL PERIOD: During rehearsals, the Director is to keep the SDS Committee generally apprised of progress (via Buddy or Producer etc) and specifically apprised of any abnormal problems that may arise (via Stage Manager, Buddy, Producer or self). Note the Committee contact details provided with this pack.

- Yes, you're the boss – but a major leadership skill is knowing when assistance is needed.

14.PRE GET-IN PRODUCTION MEETING: Prior to get-in, convene a meeting with the Stage Manager and the full production team to arrange a timetable for integrating rehearsals and technical details (building, painting, rigging &c).

- At the very least, this is your second production meeting. Again, be formal.
- This should represent the finalising of get-in details, not the first mention of them.

15.GET IN: By default, SDS Get In and Technical rehearsal will be on the Saturday and Sunday before production week. On the Saturday SDS will only have use of the auditorium up until 6pm and the Quay may book shows on the Saturday night as long as they have no impact on production lighting and set.

From October 2016 it is the responsibility of the Director / Stage Manager / person in charge of set build to make sure that there is a signing-in (and out) sheet for all personnel working on the get-in and set build so that we and The Quay know who is on site

The Quay Technician needs to be notified in advance of any productions that are likely to be particular long or complex in terms of get in or get out. (technical@quaytheatre.org.uk
tech@quaysudbury.com)

Added October 2015

15a. PRE-GET IN: It is worth checking with the Quay's technician Joe Fawcett, what shows are booked during the week or so before your show, as depending on this and the requirements of those shows, it may be possible **at Joe's (Quay Theatre Technician) discretion** to use the auditorium and/or the lighting box to prepare for your show ahead of the get-in weekend.

By asking you may find it is possible

- To pre-build elements of your set onstage before the get-in and to store them backstage as agreed with the Technician.
 - This would also depend on the daytime availability of your set-build team
- To have access to the lighting box on your auditorium rehearsal nights in the lead up to your show and to run sound cues from the box using the SDS laptop, including setting the levels required for them ahead of the get-in.
 - This would also depend on the availability of your technical personnel at those times

Updated May 2016 (following use of this facility for Outside Edge)

16. HAND-OVER OF RESPONSIBILITY: After the final rehearsal, the Director hands over all responsibility for the running of the show to the Stage Manager.

17. SEEING THE RESULTS OF ALL YOUR HARD WORK: You can watch the show from the Auditorium and you are entitled to reserve a complimentary ticket for all the shows but it will need to be put on the Complimentary Ticket sheet (available for download from www.sudburydramatic.com) and to be given to the Box Office no later than the weekend before your show. Complimentary tickets are NOT for your family and friends but are allowable for someone who has contributed significantly to your show and is not an SDS member

Updated October 2016

We would prefer that you didn't watch the show from the Lighting Box, but if you intend to do this please check with your Stage Manager and Lighting/Sound crew whether there would be any problem with it as it is not always appreciated or even possible. Your Stage Manager's decision is final in this.

18. GET OUT: After the last performance the dressing rooms must be cleared and costumes returned to the Quay Costume Department (or whoever) and the dressing rooms left clean and hoovered. This is usually the responsibility of the cast themselves before they can **PARTEEEE....**

Generally, but to be decided on a production by production basis, SDS have until Sunday midday to finish the Get out ie break the set down, clear the props etc and leave the

Auditorium in the state in which it was found. Nothing should be left backstage after that time without special permission from The Quay. Usually your Stage Manager will organise this. Make sure your Stage Manager is not left to do this alone and get as many of your crew and cast to come back on Sunday if necessary to give a hand.

SDS agree to repaint the stage floor if the colour has been changed for a production or a stage set has caused any gouges or major scuffing. This will be decided on a show by show basis with the Quay Technician. If it needs to be done The Quay will provide the black paint and rollers to do this and it is usually organised with your Stage Manager well in advance so that it is not just one person who ends up doing all the work

Updated October 2015

Sometimes it will be easier, or the auditorium may need to be in use on the Sunday morning to prepare for another show, and the Get Out will need to be completed on the Saturday night. On those occasions ALL HANDS ON DECK is the rule in order to get everything completed quickly and **PARTEEEE....**

...and on the subject of PARTEE – it is the norm for the cast to organise a last night party in the bar but it is only common courtesy to make sure the bar staff on duty are aware and are happy for it to possibly not to start until all of the aforementioned has been completed!

19. POST-PRODUCTION REPORT AND MEETING: Sometimes at the end of the run, maybe if things have not gone as smoothly as was hoped or a problem arose, it may be necessary to hold a post-production meeting and request short (if appropriate) reports from other members of the production crew. ~~In the general run of things this is not normally necessary.~~ **From the end of 2017 a post-production report has been requested from the Director to take to the SDS committee**

20. ANYTHING ELSE? Yes, loads. And, of course, you take rehearsals, strictly in accordance with the published schedule, unless suitable notice is given. You are advised to give reasonable but firm notice of deadlines for learning of lines etc and reminded that when people come to rehearsal after a day's work – and not only then – they respond best to a prompt start and a planned work routine.

These guidelines are to be read in conjunction with any other material made available under the heading of Director's Guidelines. Until updated, they may also be subject to alterations communicated by the SDS Committee or Buddy.

Updated CL & LD January 2013

ACCIDENTS: Any accidents that happen on the Quay's premises during rehearsals, get in, get out and performance **MUST** be recorded by Quay personnel in the Quay Theatre accident book. If there are any problems with getting this done – please speak to an SDS Committee Member.

Added November 2015