



Ottawa Little Theatre Production Manual 2017-18

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Please see also, and familiarize yourself with:

1. [OLT Production Forms and Check-Lists](#)
2. [OLT Polices](#)



INTRODUCTION/ HOW TO USE THIS MANUAL

Thanks you for agreeing to direct or act as assistant to the director for this play. We appreciate all the work and effort you invest in the theatre. Without your work, there would be no Ottawa Little Theatre.

The administration office prepares a production kit for each play. This contains the Production Manual, all the scripts you should require, a sample production schedule, and all the paperwork you will need for your play including forms for expense claims, Programme credits, audition cards and volunteer data. If you need more copies of the manual or forms, they are available on our website.

It is unlikely that most of the productions' cast and crew will read this manual cover to cover so we rely on Directors and ADs to post and/or distribute the relevant section in paper form or via emails to the cast and crew as needed.

The Production Manual has been designed so that in most cases you can print out individual pages and post them or distribute them to cast and crew as you hit new phases in the production. Having said this, you should read the whole manual to acclimatize yourself to the next couple of months and then just before you get to each step (like the auditions) go over that section again in more detail to ensure everything runs smoothly and/or you have enough time to get some help if you need it. This manual is a resource and guide. It is not a rule book. It has been created by everyone who has ever mounted a production at OLT (and that is a lot of people) so there is a great deal of experienced support in this document. This includes updates and modifications so whether this is your first show with us or your 50th, this document is here for your support and to assist you to have the most successful and enjoyable theatrical experience possible.

The staff is here to facilitate your work, so if you have any questions or concerns, page 9 is full of persons who are available to support you - we are happy to help.

Break a Leg!



A SAFE AND FUN ENVIRONMENT

Directors are responsible for safety in rehearsal until the Stage Manager takes over on stage (they can delegate tasks such as filling in Risk Assessments to other but they can not delegate the responsibility). Even on stage they are still responsible for any activity they ask for condone or knowingly allow to happen. If a director is uncomfortable with any activity they must specifically ask for guidance and/ or assistance from the Production Manager or TD.

The Ottawa Little Theatre strives to provide a pleasant, safe, and secure atmosphere at all times. As many as four productions may be using the building at the same time, and there are an increasing number of rental groups using the facility, plus a number of Learning @ OLT activities. For this reason we need your help in sharing the following guidelines with your team.

Please ensure your team respects all of the theatre spaces and property, and the other productions and events working within the building. If it is not yours then do not use it. If you need something please ask the TD or PM. Everyone on any production is a volunteer so always try to help each other and support each other by being responsible and maintaining a clean and healthy environment.

Access to the non-public areas of the theatre is monitored by box office staff during business hours. Outside of box office hours and shows, you are responsible for answering and monitoring the door for your auditions, rehearsals and gatherings. Please check names and shows/activities if you are letting in someone from another group.

Should a stranger enter the building, or if you see someone downstairs or backstage that you do not recognize, feel free to ask the nature of his or her business. If you are not satisfied with the answer or are not comfortable to even approach the individual, get help from another person (for example, the front of house manager, the stage manager if he is available, a staff member, a board member, or another volunteer) to escort the person from the building. If you have trouble, take note of the person's location (and if possible keep them under surveillance) and call 911 for assistance.

By necessity to prevent trespassers please make sure all doors to the outside lock behind you. At no time should an unlocked door be left unattended.

The best way to know who should and should not be in the building is to get to know each other. The production on stage usually has a 'social' in the green room on Fridays and/or Saturdays. The company on stage may invite the other groups to this event giving everyone a chance to get to know each other, blow off some steam and have some fun. Remember we are here to have fun after all! Please note that standard protocol for such joint parties is for the groups in the rehearsal hall to wait until the group on stage is finished and in the green room before the others enter.



EMERGENCIES and INCIDENTS

In the event of an Emergency (life threatening, crimes in-progress, drug dealing or use)

1. Call **911** (You can call Police for non-emergences on 613-230-6211)
2. Find a **First Aider** * (*if a medical emergency*)
3. Inform an on duty Senior Member of Staff:
 - Production Manager (PM) – Graham Price (Cell 613 716 3515)
 - Technical Director (TD) – Tom Pidgeon (Cell 613 791 2630)
 - Managing Director Stage Manager – Jim Hogan
 - House Manager
 - *If none of the people above can be found in the building please call the PM, TD or ED*

**Most OLT staff are certified in first aid and the defibrillator including Production, FOH, Box Office staff and some volunteers.*

First Aid Kits are located:

- Behind the Stage Manager's station
- In the workshop to the left of Bill's Room door
- Behind the membership desk in the upper foyer
- In the Coat Check Room in the lower foyer

Ottawa Little Theatre is equipped with a **defibrillator** for use in emergencies which is located **beside the bar**.

A list of emergency numbers is posted in the rehearsal hall, the Green Room, the workshop and at the service desk in the upper lobby, coat check, box office and Health and Safety notice board.

A copy of our emergency evacuation plan is in your production kit. Please read it and hopefully you will never need it.

If there is an incident where someone almost gets hurt – *we still need to know about it.*
Please report all incidents to a senior member of staff - *see list above* -- and fill out an
Incident Report -- *please see Production Forms and Check Lists.*
This is an important part of making things as safe as possible for all.



HEALTH AND SAFETY

At the OLT, the safety of the public, our volunteers and anyone who works at the Theatre is important. Health and Safety will take priority in all areas of the theatre, and there is no task so urgent that it cannot be completed safely. Through continuous, cooperative and joint efforts, a positive climate will be created and health and safety goals will be achieved.

Assess Risk: *Before starting any activity . . .*

1. Ask yourself - *Is there something that could go wrong?*
2. *If yes - Could these hazards result in me or someone around me needing first aid?*
3. *If yes - What could be done to make things Safer?*
4. *If yes - Will those things make it safe enough?*
5. *Do I know enough to answer questions '1 - 4'? (i.e. Do I need expert advice?)*
6. *Considering all of the above should I be jumping into this or should I seek advice*

Be Cautious:

1. *The saying may be that 'The show must go on' – but not if it is going to risk you or some else getting hurt*
2. *Don't rush – stay calm – keep your wits about you . . . even if all around you is falling apart . . . Breathe – Think – Then Act*
3. *Don't be a too 'gung-ho' : If it is heavy – GET HELP / If it's a bit dangerous – DON'T RISK IT / If you don't know how -- ASK! If you think you shouldn't – DON'T*

C(see) a Hazard or Incident, Report It

1. *C a trip hazard pick it up or move it right away*
2. *C something dangerous – warn people and report it to the PM, TD or SM*
3. *C a near miss or almost have an accident – report it (we need to take steps to prevent it from happening again – next time someone may get hurt)*

*We all have a duty of care not to put ourselves or others around us at risk. Directors and ADs (and SM on stage) have an enhanced responsibility for Health and Safety for your Actors and Crew particularly in rehearsals. **Any activities that present a significant risk must be Risk Assessed by a competent person** - when in doubt ask the TD or PM for advice. To help you and the production team identify potential risks please start by filling in a simple check list – please see Production Forms and Check Lists. If your show is low risk it will be very fast – if not, better to identify it early - there will be more chance you will be able to do what you want to do. [Download Risk Assessment](#) **Click Here***



ARE YOU LIFTING CORRECTLY

USE YOUR . . .

P

LAN YOUR ROUTE (IS THE PATH CLEAR - ARE THERE DOORS)

PERSONAL PROTECTIVE EQUIPMENT (SHOULD YOU USE SAFETY FOOTWEAR, GLOVES ETC.?)

A

SSISTANCE (GET HELP TO LIFT- IT'S NOT A COMPETITION)

AIDS – LIFTING AIDS THAT IS (E.G. COULD YOU USE A DOLLY OR CART?)

L

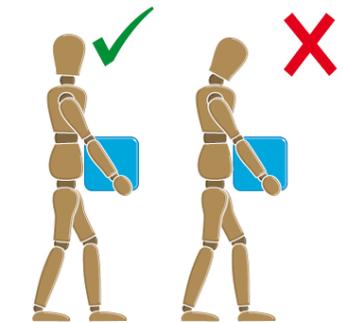
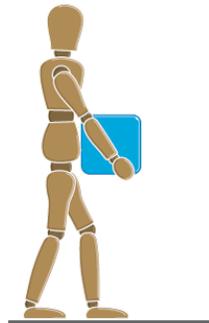
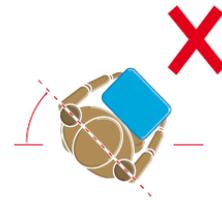
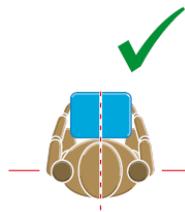
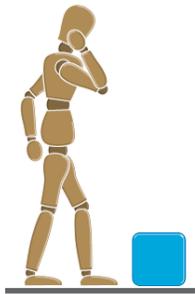
EGS – LIFT WITH YOUR LEGS – NOT YOUR BACK

OOK STRAIGHT AHEAD – NOT DOWN – (THIS WILL KEEP YOUR BACK STRAIGHT)

S

TRAIGHT – LIFT STRAIGHT DO NOT TWIST

PEAK TO YOUR PARTNER WHEN LIFTING – (LIFT ON 3 OR 1,2,3 LIFT? – BE CLEAR)





FOOD SAFETY

We have kitchen facilities up stairs and down but the facilities are not designed for full scale cooking and baking. Please keep in mind that the upstairs kitchen is intended for bar service and food preparation for on stage needs ONLY. You should use the greenroom kitchen for cast and crew food preparation. **No food or food scraps are to be left out overnight under any circumstances – if you are last to leave please put it away or throw it away.** – Thank you.

Everyone should practice general food safety precautions at all times:

- Bacteria can grow in the danger zone between 4 °C and 60 °C (40 °F to 140 °F). Keep cold foods cold at or below 4 °C (40 °F) and keep hot foods hot at or above 60 °C (140 °F).
- Place raw meat, poultry and seafood in containers on the bottom shelf of the refrigerator. Use containers that are large enough to prevent raw juices from dripping onto other food or touching other food.
- Keep raw food away from other food while shopping, storing, preparing and serving foods.
- Wash fresh fruits and vegetables before eating them, clean counters and cutting boards and wash your hands regularly.
- Read labels and follow cooking and storage instructions for all foods. Make sure to check the “best before” date, and if you find something on the shelf that has expired, let the store know.
- Use warm soapy water to clean knives, cutting boards, utensils, your hands and any surfaces that have come in contact with food, especially meat and fish.
- Refrigerate or freeze perishable food within two hours of cooking.
- Freeze or consume leftovers within four days of cooking. Always reheat leftovers until steaming hot before eating.
- Keep refrigerators clean and at a temperature below 4 C (40 F). Install a thermometer in your fridge to be sure.
- Many harmful bacteria that could be in our food are destroyed when food is cooked to a certain internal temperature. Use a digital food thermometer to measure the internal temperature of your food so that you are sure that it is cooked properly. You can't tell by looking.
- Cook your food to a safe internal temperature.

<http://www.phac-aspc.gc.ca/fs-sa/fst-csa-eng.php>

When in doubt throw it out!



CONTACT INFORMATION - HERE TO HELP

You can call the OLT on **613 233 8948**, use the extensions bellow or ask to be connected:

Managing Director

administrator@ottawalittletheatre.com X 259

The Managing Director has overall operational responsibility for the OLT.

Production Manager (PM)

Graham Price graham@ottawalittletheatre.com X 227

Graham heads up the Production Team and is also in charge managing the Facility. The PM maintains a shared booking schedule with Jennifer who books rentals. If you have any Production, Technical or Facilities issue(s) you can talk to Graham or Tom- we work as a team.

Technical Director (TD)

Tom Pidgeon tom@ottawalittletheatre.com X 226

Tom will coordinate the building of your production. He is your head carpenter but will also manage your production budgets – (all receipts should go to Tom – any expenditure above the budgeted amount will need his approval). Tom will also coordinate ‘day time’ operations on stage and the strike of the set after it is all done and dusted.

Marketing & Fundraising Director

Amber McKegney amber@ottawalittletheatre.com X 258

Amber is our Marketing & Fundraising Director and she runs a marketing campaign for the OLT season that will include your show. If you have anything specific in mind regarding promoting your production you should talk to Amber. She will also arrange your media night including booking a photographer for cast headshots and production photos. Amber is responsible for the design and printing of your show’s programme. She is also responsible for making sure sponsors are properly acknowledged.

Stage Manager (SM)

Jim Hogan hogan9293@rogers.com X229

Once you move up to the Stage, Jim is your man - all requests and concerns should go through the Stage Manager. As Stage Manager, Jim is best positioned to disseminate needs and requests to the people who need to know. Jim sends a daily report to the PM and TD.

Wardrobe/ Props/ Makeup Manager

Jennifer Barkley jennifer@ottawalittletheatre.com X262

Jennifer is responsible for managing the Wardrobe as well as small props and makeup supplies.

Asst. to the Managing Director

Jennifer Barkley jennifer@ottawalittletheatre.com X262

Jennifer will also provide you with your production pack and can help you access photocopying and the volunteer data base. She also is in charge of making sure all rentals appear on our calendars.



Volunteer Committee

volunteer@ottawalittletheatre.com

Every production will be assigned a volunteer liaison to help with finding volunteers and help resolve any issue(s) that might come up, and who will assist you in finding volunteers if necessary. There is also a volunteer committee that meets to find way of making your experience the best that it can be.

OTHER USEFUL CONTACTS

Board of Directors

board@ottawalittletheatre.com

Geoff Gruson (President)
Paul Hession (Treasurer)
Ian Stauffer (Secretary)
Chantale Plante (Vice President, Artistic Quality)
Lindsay Wilson
Leah Miller
Linda Webster
Paul Pieper
Chris Ralph

Volunteer Committee

volunteer@ottawalittletheatre.com

Sarah Hearn (Chair)
Jeanne Gauthier
Nancy Hogan
Becky Mardell
Grey Masson
Bill Milner
Jane Morris
Kevin Schneider
Ann Scholberg
Gil Winstanley

Other Committee's:

ARCHIVE Committee

Robin Riddihough (Chair)

ARTISTIC QUALITY Committee

Chantale Plante (Chair)

All Directors of current & upcoming seasons

FUNDRAISING Committee

Leah Miller (Chair)

OPERATIONS Committee

Paul Hession (Chair)

Tom Pidgeon (Technical Director)

Graham Price (Production Manager)

LEARNING & SPECIAL EVENTS Committee

Bob Hicks (Chair)

Susanna Doherty (Talk-Backs)

Venetia Lawless (Talk-Backs)

Bryan Morris (Play Readings, Theatre Ontario Festival)

Brian Cano

Klaas van Wehring

SEASON PLANNING Committee

Jane Morris (Chair)

EVENING CONTACT NUMBER -- Green Room Number is 613 233 8948 x 233

Please use this as the contact number in the evenings, please give out the green room number to cast and crew. One of your volunteers should be in charge of answering any calls that come in.

BOX OFFICE NUMBER – 613-233-8948 ext. 1

For all ticket information for you and your friends and family.



GET INVOLVED – DON'T GET OVERWHELMED

We will be running nine productions this year which means that at any given time there are at least three productions running or in preparation at any given time. It is really important that you carefully consider the commitment before agreeing to any role on an OLT production and if you are a director you need to carefully consider how you staff your productions. Theatre productions are very demanding on time and require in most cases your undivided attention. If you are worried about the time commitment it may well be kinder to say *no* than to say *yes*. (In addition to sparing yourself the stress and the production the frustration not having you when they need you, you may well be giving an opportunity to someone else that might otherwise not have had the chance.) You need to very carefully consider doing multiple productions in the same year particularly if the productions run close together. Different roles will have different levels of demands at different spans of time. So we have made a chart to help you consider what roles to take on or how best to staff your productions.

The chart below shows in red periods when exclusive attention should be paid to the production at hand. Any overlap of the red areas from one production to another implies that these two tasks should not be combined.

- Directors should strongly encourage designers to not work back to back productions
- Directors should only be working one production from audition to first week of opening of production
- Actors should not be working in any capacity on other OLT productions from audition to close.
- Assistant to Director should not be working in any capacity on other OLT productions from audition to close.
- Set designers should not be working another production from week 7 through to opening (implying that they should not work back to back productions).
- Props should only work one production from 2 weeks before production goes on stage until close of the production.
- Costume Designer should work exclusively on one play from week 10 until opening.
- Lighting or Sound Designers, Make-up Artists and Hair Stylists can work back to back productions but must be available in case they are needed on the play that is on stage. (Note: Lighting and Sound Designers may need to be exclusively dedicated to a production somewhat earlier than tech week, if the design is more complex than usual.)

*Everyone on the production team should be present on closing night.

NOTE: If a volunteer is asked to work more than one play during these overlapping time-frames, the volunteer must at least talk to both directors before agreeing to work. This should only occur in exceptional circumstances, and is particularly strongly discouraged in the case of ADs.

OLT Production Commitments																							
Play Before																							
	Rehearsal										OS		Run										
	11	10	9	8	7	6	5	4	3	2	1	1	2	3	4								
Props			Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*								
Set Designer	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y				*								
Costume Designer		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*								
Sound Designer							Y	Y	Y	Y	Y				*								
Lighting Designer							Y	Y	Y	Y	Y				*								
AD/ASM/ DSM	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*								
Director	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*								
Actor	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*								
Make-up										Y	Y	Y	Y	Y	*								
The Play in Question																							
			Rehearsal										OS		Run								
			14	13	12	11	10	9	8	7	6	5	4	3	2	1	1	2	3				
Props	Audition---	+						Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*				
Set Designer	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*				
Costume Designer							Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*				
Sound Designer												Y	Y	Y	Y	Y	Y	Y	*				
Lighting Designer												Y	Y	Y	Y	Y	Y	Y	*				
AD/ASM/ DSM			Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*				
Director	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*				
Actor				Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	*				
Make-up															Y	Y	Y	Y	*				
The Play After																							
							Rehearsal										OS		Run				
							15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	1	2
Props													Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
Set Designer	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
Costume Designer													Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
Sound Designer																	Y	Y	Y	Y	Y	Y	Y
Lighting Designer																	Y	Y	Y	Y	Y	Y	Y
Assistant to the Director							Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
Director	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
Actor										Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
Make-up																				Y	Y	Y	Y



THINGS YOU SHOULD KNOW ABOUT THE ENVIRONMENT AROUND YOU

- Please stick to your production schedule and advise the TD or PM if you wish to come into the space outside these times. OLT is now very busy with rentals and events. Lighting hangs, sound installations /checks, crew calls and other technical time required should be placed on your production schedule; please ensure your designers know that they cannot assume they can just pop in and have the theatre to themselves. Please refrain from deviating from your production schedule without consulting the Technical Director or Production Manager, regarding any scheduling change.
- OLT also produces many workshops, classes/courses, a playwrights circle, and other Learning @ OLT activities in which all volunteers are encouraged to partake but please note that space is limited so sign up early. Most education programs have a fee attached (OLT members do get a discount), but some are free and there are occasionally bursaries available. If you are asked to attend to gain a specific skill for an upcoming show then it will be free.
- We also run an training program called **OLTtechs** (Ottawa Little Theatre Training Education Competency and Health & Safety) which is in almost all cases free of charge. These sessions usually take about hour to deliver and we run one per production usually right before a crew call. We try to choose a subject that will be of particular use to the production going up but these sessions are open to all OLT volunteers. We also track the training and issue cards to those who have completed the courses.
- All productions, events, courses, rentals and other activities are posted on the wipe board across from the green room for your information so please consult the schedule for updates of what is happening at OLT. Please allow the Technical Director to proof read your schedule prior to sending it to your company just in case there are any conflicts with other events.
- We have been adding a Speaker Series (Talk-Back) to most of our main stage productions (with show related themes) which have received excellent feedback from audiences. Please contact our Learning and Special Events Committee Talk Back Coordinator, to discuss any such event that may happen during the run of your show.



GOOD CLEAN FUN

Please ensure all common areas, in particular the rehearsal hall and green room, are left clean and orderly after use. All dishes should be rinsed and put in the dishwasher, garbage and recycling put in the correct containers and all lights turned off. Do not leave any food out after rehearsal. There are specific plastic bins for each show for food that does not need to be refrigerated. Please put all non-refrigerated food in your show's plastic bins. Have a staff member point them out to you if you are not sure which one to use.

Please label all production food with your show title and any personal items with your name. This identifies that the food is not 'up for grabs' as sometimes is the case when we have day time rentals that offer OLT their unused food. Please also be aware that we clean out the refrigerator between shows so label it or lose it!

Please be advised that there is no weekend cleaner on dark weekends so please be extra diligent in cleaning up after yourselves.

Please put all rehearsal elements away after any rehearsal.

There is no smoking, even herbal cigarettes, permitted anywhere in the building.

Ottawa Little Theatre has a *Code of Conduct* and a *Code of Conduct Program* (how to deal with possible or actual Violence/Harassment in the Workplace). They are located on OLT's website under Volunteers in the *OLT Policies* document which can be read online or downloaded and printed and a hard copy is posted on the Health and Safety Board downstairs. The *OLT Code of Conduct* is also available as a freestanding document to download from OLT's website, also located under Volunteers. Please familiarize yourself with both these documents and encourage your cast and crew to read them.



CLOSING UP CHECK-LIST

While we do have staff that maintain OLT and keep it clean, this is a huge facility so please do what you can at the end of the night to keep the green room clean, especially putting the dirty dishes in the dishwasher and turning the dishwasher on when it is full (or almost full). This would be much appreciated.

- The theatre must be secured each night by one of the following persons: the **Director**, the **AD**, **SM** or **Full-time Staff person**, or a **Member of the Board of Directors**. All persons must leave at this time, and the building must be checked to ensure:
 - Kitchen (Stove)
 - Green Room/ Rehearsal Room (Coffee Machine)
 - Dressing Room (e.g. curling irons)
 - Wardrobe (e.g. Iron)
 - Workshop - *if it has been used after hours*

- All internal lights are off (note that external lights are to be left on at night).

- All external doors are to be checked to ensure they are locked and secure
 - Front Doors
 - Stage Door
 - Emergency Door on King Edward Ave.

- All internal doors are to be closed and this includes stairwell doors. The latter is of particular importance for fire safety. Those doors that lock are to be locked.
 - Shop
 - Green Room
 - Dressing Rooms
 - Wardrobe
 - Props and Costume Storage
 - Doors to House and Stage both at top and bottom of stairwells

Try to leave the building in groups of two or more – for your own safety



Costume Designer – Volunteer Role Description

Main Objective

To design and either create or provide appropriate costumes for all the characters in the play. Supervise a team for placing costumes correctly, for fast costume changes and costume emergencies, and for the care and cleaning of costumes during the run of the play.

Qualifications

- Design skills and understanding of colours and fabrics, and of fashion styles of the period in which the play takes place;
- Familiarity with the OLT wardrobe storage system, and of other Ottawa resources such as second-hand and consignment shops, fabric outlets, other theatre groups' wardrobes;
- Willingness to spend time researching and tracking down appropriate costumes;
- Initiative and the ability to bargain and think creatively;
- Seamstress and alteration skills are a definite asset;
- Good people skills.

Responsibilities

Generally:

- find production wardrobe teams (sewers and dressers); a list of potential volunteer will be maintained by the Wardrobe, Props and Makeup Manager;
- purchase supplies as needed, but before doing so, make inquiries about what we already have.

Before Rehearsals Begin:

- Attend Production Meeting to collaborate on establishing a costume design;
- Consult Technical Director regarding budget;
- Research the time period of the play in which the costume designs will be used;
- Collaborate with Director, Set and Lighting Designers on a colour palette;

After Rehearsals Begin:

- Attend first rehearsal and present design concept;
- Attend other rehearsals as required;
- Provide rehearsal costumes if necessary (eg. long skirts for a period piece);
- Take measurements of all cast members and record these measurements on individual charts for each actor;
- Do preliminary fittings and keep a record on individual charts of progress; which costume pieces are finished; what is lacking and what needs to be changed;
- Locate in OLT wardrobe, or buy, rent, borrow or create costumes and accessories (shoes, hats, gloves, jewellery, purses, etc.);
- Adapt clothing to suit a character and the actor's activities (safety, comfort and moveability);
- Sew or adjust costumes if necessary;
- Attend production meetings;
- Provide thank-yous for house program;



Once Show is on Stage:

- Arrange costume parade on stage to view the costumes as a whole before play opens;
- Attend first run-through;
- Label costumes for each character if necessary;
- Lay out costume policies and rules to actors regarding activities while in costume, such as smoking, eating, etc. and the wearing of costume covers;
- Provide ditty bags or trays for each actor to hold jewellery, etc.;
- Arrange for backstage quick-change areas if necessary;
- Coordinate having costumes in correct location (dressing room, stage right, stage left) and schedule dressers for costume changes;
- Ensure costumes are cleaned as needed.

Once Show Opens:

- Arrange to repair, clean and iron costumes during the run;
- Instruct actors to hang up their costumes and take proper care of them, and to immediately report any problems requiring care or repair;
- Check costumes daily for damage;
- Take photos for portfolio if desired;

After the Run:

- Separate OLT costumes from personal items and costumes from other sources and inform the Wardrobe Coordinator when this is complete
- Ensure the actors have cleared and cleaned their sections
- Arrange for cleaning of OLT costumes
- Restock all OLT costumes and accessories
- Return any rented costumes
- Launder or dry-clean any clothing article that has been used and return to appropriate location.
- Spray disinfectant in shoes used;
- Attend post-production meeting.

Orientation/Training

- A novice should work alongside an experienced OLT Costume Designer through all stages of the production from script reading to helping backstage during the run for at least one production to provide a solid grounding for proceeding with an independent design or a co-design.
- Costume design courses are available and can be extremely useful. Training in fashion design and alteration is an asset.
- If someone has designed costumes elsewhere, mentoring by an experienced OLT Costume Designer through an OLT production should be sufficient. This might not be necessary if previous proven experience is considerable.



Time commitment

- Work needs to begin 3 months before the play opens. Meetings with the Director will require 3 to 6 hours at this stage.
- Locating and creating costumes will vary widely depending on how many actors there are in a play, how many costume changes each requires, and the era in which the play is set.
- All production meetings (usually evenings) should be attended, as well as the first read-through and a number of evening rehearsals to meet with the actors and have them try on costumes.
- The Costume Designer should attend the post-production meeting.

On-the-job supervision

- Supervision will be provided by the OLT Technical Director, Play Director and, in the case of a mentoring situation, another OLT Costume Designer.

Benefits

- Costume design is a specialized creative artistic endeavour with many rewards. The result is an artistic product that is on view on stage for a period of three weeks. At the OLT, your costumes will be seen by over 5,500 people for over 2 hours per performance. Costumes are critical to the success of a production and are recognized as such.
- The Costume Designer becomes involved in almost all facets of a production.
- The Costume Designer is named prominently in the show's house program. (No honorarium is given for costume design at the OLT.)
- The Costume Designer participates in all the social aspects of a production (weekend parties) and will earn enormous gratitude from the cast for helping to make them look and feel wonderful.



WARDROBE FACILITIES GUIDELINES

The wardrobe area is a very busy one, with 3 shows in production at any given time and ongoing maintenance and inventorying. Help in keeping the wardrobe and sewing room tidy, repaired and cleaned is much appreciated, and a common system is required to ensure that everyone can locate inventory when needed. These Guidelines are intended to maintain that system.

1. Before anything is placed in the wardrobe storage, it should be
 - sized using our consistent sizing grid
 - placed in the appropriate place on the racks or bins. According to *The Map*
 - When in doubt ask the Wardrobe, Props and Make-up Manager by leaving a note or emailing wardrobe@ottawalittletheatre.com
2. If possible, please clean up before you leave for the day. If that is not possible and you are in the middle of a project, please leave a note on top showing your name and the play so that we know what it is. Any boxes or bins which are moved during a rehearsal should be replaced before you leave for the day
3. The costumes in the wardrobe are inventoried – do not take costumes off-site without letting staff know and do not, under any circumstances, take apart or significantly change a garment without prior consultation with the Wardrobe, Props and Make-up Manager. If inventory tags fall off, they should be replaced. If you find a stray one with an inventory number, please pin it to the bulletin board.
4. To make sure equipment is kept in good repair, please report all problems to the Production Manager production@ottawalittletheatre.com
5. The two middle racks in the Sewing Room are for the use of the shows in rehearsal. Once on stage, costumes used in the production should be moved into the dressing rooms and the ones not being used should be replaced in the original storage place. If one part of a suit is not being used, keep it, with a note, in the far left section of the rack in the sewing room.
6. The wardrobe often receives donations from patrons and friends. If you see a bag or box of donations, feel free to take a look, but please, do not take anything away from the donation or remove the tag with the donor's name. We need all the details so that we can send a thank you note. If you wish to use something for a show, please pin a note to it saying you want it and it will be put aside for you.
7. When a show closes, all costumes must be cleaned (ozoned or washed) and put back in the wardrobe as soon as possible. The staff will be available to help with that.

Any questions or concerns please contact the Wardrobe, Props and Makeup Manager wardrobe@ottawalittletheatre.com or the Production Manager graham@ottawalittletheatre.com .



SET DESIGNERS GUIDELINES AND DEADLINES

To make sure that your vision gets on stage, on time and on budget, below are a few things to remember when preparing your designs. Also included is a list of key deadlines.

- The theatre will provide you with copies of a ½” scale ground plan of the stage. Two copies of your design are required - accurately drawn on that plan. One will be for the Lighting designer and the other for the technical staff to lay out your design on stage. This ground plan must be submitted before the “build” date for your set. We can now also provide .dwg or .dxf or SketchUp CAD files.
- CAD drawings are acceptable, however you must ensure that there is a fully accurate scale drawing for everything that you want built and painted. If you are providing printed CAD drawings or sending PDFs we ask that you also email .dwg or .dxf or SketchUp CAD files to graham@ottawalittletheatre.com as print outs and PDFs do not always retain their scale.
- Set models (maquettes) are a very important visual and communication aid to ensure that all aspects of your design are fully understood by the Director, the Lighting and Costume designers, the builder, the painter, the stage crew and the actors. It is strongly recommended that you submit a model along with your design drawings.
- Show budgets are predicated on the idea that a significant proportion of the design will use our stock flats, risers, furniture and props. We don’t want this to impede your creative possibilities but you should discuss your preliminary designs with the TD.
 - OLT has a large number of flats, doorways, windows, stairs, pillars, trees and other scenic elements already in stock. To keep costs down, you should become familiar with those and make every effort to use or adapt them in your design.
 - Because rental demand for OLT furniture has increased, you must submit your furniture and stage décor list early to ensure that they will be available. Pick any and every thing that you think you will need, numerous trips to the warehouse to bring in alternatives are costly and time consuming. Visit the warehouse yourself if you are unsure of a particular piece.
- Masking and sightlines are a critical part of your design vision. The theatre was built with a proscenium with black overhead and side masking. The location and trim of that masking will affect the final appearance of your design. In particular, an “open concept” design must include your layout and trim of the masking.
- A simple but accurate ground plan of the set and the furniture will be needed to tape the rehearsal hall for that first “read through”. If necessary, this can be changed or adjusted up until building starts – but you must ensure that your drawings are adjusted accordingly. The Director may also have special needs (blocking or furniture) that emerge during rehearsals; they will be accommodated as best as possible.
- The OLT will provide professional scenic painters to paint your set but if you wish to do some or all of your own painting please let the TD know well in advance.



SET DESIGN PROCESS TIME LINE

PRELIMINARY DESIGNS, which could include models or renderings and simple ground plans, should be presented to the Director and TD **at or before the first production meeting**. This will allow the Director to give conceptual notes and the TD to assess the feasibility of the design prior to the designer working on the final working drawings. A preliminary list of set dressing items, props etc would also be useful at this time as well as consideration of scene change demands.

COMPLETED DESIGNS should be produced based on the notes from the Preliminary Designs and in constant consultation with the Director and TD. They need to be presented in full to the TD and Director (or to the TD with the Directors approval) no later than **7 weeks before Opening Night** and should include:

- Ground plans should indicate proposed masking and storage
- Areas for all scenic elements in multiple scene shows.
- Technical drawings should be detailed enough to allow building to continue in the Designer's absence. These do not need to include framing or detail construction drawings but must include dimensioning from all relevant angles (i.e. Top, Front, Side views etc.)
- Set Designers should always draw a significant section to show proposed positions for scenic elements, masking, and for locating potential electrics, projectors, speakers or other special rigging or installations. Flown elements should also be shown in their high trim (storage) position.
- Set models should be to scale (we request $\frac{1}{4}''=1'0''$ or $\frac{1}{2}''=1'0''$)
- Painter's elevations should be drawn to scale. Colour swatches should be included with the Completed Designs. In choosing colours please note that PARA paints are our primary source.
- Completed properties and set dressing lists should include working drawings or other visual representations of specific items.
- Any Projection information should include type of projection equipment and surfaces, their relative positions, and a guide to image content that is as comprehensive as possible (where applicable).
- All special effects should have a detailed description of the desired effect and the proposed accommodation within the Design (where applicable).

APPROVED DESIGNS: All designs need to be approved by the Director and TD no later than **6 weeks before opening night** to allow sufficient time for sourcing of materials, construction, painting and technical rehearsals. You should be very careful about making any purchases before full design approval is confirmed. Once the designs are approved any future adjustments will require approval of both the Director and TD.



PROJECTION GUIDELINES AND DEADLINES

Thanks to the Capital Production Fund we now have a State of the Art projection system complete with 8500 lumen HD Projector located in our tech booth. We have two zoom lenses one that is capable of filling our 34' x 16' proscenium opening and the other for projecting smaller images down to 16'x 12'. We also have a Macbook Pro with Qlab which is a very versatile video cuing program capable of triggering complex video demands with a signal mouse click. Qlab enables us to also project on multiple custom surfaces anywhere in the projection field i.e. you can have any number of screens or projection surfaces around your stage and use one projector to project on all of them at once or one surface at a time or any combination there in. Qlab can also send video from one computer to multiple screens and even blend these images.

This new technical capability opens up a whole new world of possibilities and although it can be magical when used in the right way it is important to remember that it doesn't happen by magic and needs to be well thought through and very well planned. There are two particular challenges that will need to be well considered and implemented if video is going to make your production and not break it.

1. Conceptual Considerations

Although projection may seem on the surface (no pun intended) like an instant, ultra-realistic set piece it is important to remember two of its core attributes: projections are formed by light and they are 2D. Place 3D actors in front of a projection and expect it to look as real as a scene from a movie and you are going to be disappointed. For projection to work well you will need to be very clear about how it fits into the design and the production both practically and conceptually.

You need to fully integrate the projection into the production it will not work well if it is an afterthought or 'an add-on'.

2. Technical Coordination

Projection requires the very close coordination between set, lighting, and sound. Your set designer needs to fully integrate the projection surface(s) into their design. Lighting Designers will need to rig and focus to reduce spill on the screen and work to adapt lighting levels as necessary. If your video has sound your sound designer will need to arrange to hook in to the sound system (relatively simple if it is stereo – more complex if it is surround sound).



In terms of video personnel, you will need to consider three areas

1. **A Video Editor** to produce the video clips – you may also need a **camera operator**
2. **Projection Technician** (someone to take responsibility for projections through tech weeks – the OLT production manager is available to train and assist with Qlab)
3. **Video Operators** (in most cases it is not necessary to have a third operator. As default it is best that video is operated by the lighting op)

It may well be that you could have one person take care of all of this but it is highly unlikely that you will find someone with both the skills and the time to pull all this off.

The Process and Deadlines

- It is very important that give your video editor a very detailed brief
- The director should meet with the projection team at the very beginning of the production process and schedule times/ deadlines to view rough cuts of all the video clips throughout the rehearsal period.
- Bring your director, video editor, projection technician, set designer, lighting designer and sound designer together in the same room to discuss projection as soon as possible (i.e. before set designs are due) make sure everyone understands how important projection is to the production and what they will need to contribute to make it a success
- You should invite your editor to a rehearsal and take the time to tell them not only what you want but where and how it is to appear in the show – the more you want them to contribute creatively the more they will need to attend rehearsal
- **It is very important that a first draft of all the footage is ready as early as possible in tech week** (i.e. in the first days.) Ideally the director has already seen and approved the videos by the week previous – it is better to have all the videos in very rough shape than have only a few very polished videos. If need be you should have the editor produce space holders where videos are not yet available (e.g. a jpeg or movie with simple word description).

In Qlab all video files must in a compatible format:

Compatible	Sometimes Compatible	Never Compatible
.mov (best option).mp4 or.mpeg	.avi	.wmf

The Production Manager is available for consultation and training on what is possible and in the set-up of projectors and Qlab. Email graham@ottawalittletheatre.com



PRODUCTION PLANNING AND MANAGEMENT

YOUR PRODUCTION BUDGET

Below is your production budget. We know some productions are more demanding than others so if you or any member of your team has any concerns about meeting the demands of the production on the budget provided, you should talk to the Technical Director. We hold a contingency budget that we can use to make sure we can meet the needs of more demanding productions. For bigger expenses we also have a Capital Production budget that you can apply for - *please see below*. **But please be sure not to exceed the budget without prior approval.** We can only guarantee reimbursement of preapproved expenses i.e. at or below the budgeted amounts or with specific written approval of the TD or PM. **You will need to provide receipts to the TD for all expenditures.** Please make sure that only OLT expenses are on the receipts – **do not mix in personal items on the same receipt**. If you receive an advance you will need provide receipts or return the unspent money. Before handing in receipts you should make a copy – a quick photo copy, scan or picture with your phone or by using OLT’s photocopier.

Category	Description	Managed by	Budget
Transportation	Gas for OLT Truck	TD	\$100.00
Costumes (Excluding Dry Cleaning)		Costume Designer	\$250.00
Make up/Wigs/Hair		Make-up Designer	\$150.00
Lighting/Special Effects	Gels, Gobos, Rentals (<i>not including lamps</i>) – Please check stock before ordering	LX Designer	\$200.00
Other Production Costs	<i>Extra production needs</i>	Director <i>with approval of TD</i>	\$100.00
Properties	Be sure to coordinate with Set and Costume Designers	Props Master	\$200.00
Refreshments*	Up to \$400 (<i>based on \$10/head</i>)*\$100 for Closing night	AD	\$300.00
Scenic Material	Paint and Lumber – Controlled by TD	TD	\$1200.00
Production Supplies	Misc Hardware	TD	\$100.00
Set Dressing	Curtains, table cloths, set decor	Set Designer	\$250.00
Sound	Music, FX Purchases (<i>we can buy CDRs in bulk see TD</i>)	Sound Designer	\$50.00
Total Production Budget			\$3100.00

We also have a staffing budget from which we pay for scenic painters/choreographers/fight coaches and other professionals that assist with keeping the productions looking good and staying safe, on design, on time and on budget. **Any payment to individuals or companies for services or consultancy must be pre-approved and paid directly from the OLT** (please do not pay anyone out of your pocket).

**Please see also specific notes on refreshments*



***REFRESHMENT FUNDS**

For the rehearsal period and run of the show, the Ottawa Little Theatre provides \$300 in refreshment money. The refreshment funds should be requested from the Technical Director 3 weeks prior to needing them as a cheque is issued and they are only created every other week. The cheque will be issued to the AD unless requested for someone else prior to the request for funds. If funds are needed before a final list of cast and crew can be provided, OLT will provide a percentage of the total funds available.

In addition, OLT supplies all your tea, coffee, milk, and sugar. The milk is stored in the greenroom fridge and you may access it as required. Coffee is found under the coffee maker and tea and sugar are in the lower kitchen. If any of these items need to be replenished ask a staff member or buy them but keep your receipt separate from your other receipts as these basic items are not part of the refreshment funds given to your company. Everyone is also encouraged to contribute snacks for rehearsals and food for pot-luck parties on Friday and/or Saturday evenings (theme nights are often fun!). The closing night party will begin approximately one hour after the final curtain to allow for the strike to take place.

PLEASE NOTE. These REFRESHMENT FUNDS ARE NOT TO BE SPENT ON ALCHOLIC BEVERAGES due to Liquor Licensing issues.

[Download Refreshments Form Here](#)



THE CAPITAL PRODUCTION FUND

Every production can now apply for money from *Capital Production Fund* if required. The intention is to address the potential need for extraordinary investment in a production beyond the normal budget provided. For example, the first item purchased through this fund was the high quality digital projector and screen which can throw an image from our Control Booth and fill all or part of the stage.

To apply for an item to be purchased using the Capital Production Fund you will need to fill in a form (provided in the *OLT Production Forms and Checklists* document) and send it to the Production Manager (*with CC to the TD*) by 1st June prior to the start of the relevant season. Items over \$1,500 will need multiple quotes. If your production is early in the season this will not leave you much time so you should have everything lined up so that if you get approval we can place the order ASAP.

Any proposal will need to meet the following criteria.

1. Costs normally should be \$1 500 to \$10 000.
2. The item purchased must significantly contribute to the production needs of a specific production (and must be reusable) - the impact should be proportional to the cost.
3. There must be a legacy benefit *i.e. a realistic potential for continued use and benefit to future productions* (the higher the cost the more important this becomes).

Proposals will be reviewed by the PM and TD and then presented to the operations committee for consideration. Late proposals may be submitted but can only be considered if the funds have not been committed to other projects at the time of submission and provided that there is sufficient time to get multiple quotes and have the item delivered on time for your production.

Both the Production Manager and Technical Director can assist at any stage *e.g. advising on the best approach, finding suppliers and getting quotes or reviewing bids*.

[Download Application Form Here](#)



SCHEDULING

CREATING A SCHEDULE

You will be issued a schedule at the Presidents Lunch showing your audition dates, production meetings (including post-production), the days and time that you are booked in the rehearsal room and the days and times you are book in onstage. It is then up to the Director and ADs to work out the details. If you have any questions please consult the Production Manager or Technical Director.

A template of how to create a schedule and what needs to be on it can be found below. If any confusion exists please see the PM or TD. It is advised to make your schedule one month at a time as things change. It is also advised to make your onstage schedule a separate document as this is 'tech time' and there is usually more information required on this schedule. Place all relevant information on all schedules such as deadlines, what is being worked on for each night, when runs for designers are scheduled, the final run before you move on stage and so on. This is the master document of everything that is about to take place and it should be sent to everyone. Rentals may be booked over the course of your production; we will keep you informed as bookings are made. Please be sure to forward these dates to your team, and place 'no access due to rental' on schedules so that designers know when they cannot access the stage.

It is very important that you develop the schedule in consultation with your cast and crew. You are of course very limited in how much you can accommodate individual requests. However, particularly when it comes to the production week, **you risk wasting everyone's time if you fail to consult adequately with your technical staff.**

e.g.

- There is no point in scheduling lighting levels if the lighting designer has not had a chance to hang and focus
- There is no point in giving the actors the night off so the projection can be focused and programmed if the raw footage is not available.

In most cases your tech staff will not be ready to run lighting, sound or projection until late in the first week or early in the first, however they might be ready sooner **so talk to them first.**

A TYPICAL PRODUCTION SCHEDULE

The first audition to the closing night is, on average, a 16 -20 week schedule depending on the time of year. Adding all production and design meetings, prepping your audition notices, and all other pre-production duties, not to mention strikes/returns and other post-production duties, a production can quickly become a significantly longer commitment. Some shows require more time and some less depending on time of year, cast size, technical challenges and so on. While the Director/AD is not expected to complete all tasks on the schedule, they are required to ensure that all tasks are being completed.



Week 1- 4 Preparing/ Casting

Auditions are usually scheduled on the Sunday following the Opening of the show two slots ahead of you. The main stage is generally used to give a better sense of the actors, their range and presence. These dates will be assigned by the TD in consultation with the Directors and ADs. Sometimes this is not possible due to offering a company the maximum amount of time available so any scheduling concerns should be presented to the Technical Director ASAP. Typically the first date is the Audition and the second is a Call Back. If required, both dates can be considered audition dates and your call backs can be in the rehearsal hall during your rehearsal schedule.

Week 5 - 14 Rehearsals

The initial four weeks of rehearsal are on Tuesdays, Thursdays and Sunday evenings. As of the 5th week the rehearsals switch to Monday, Wednesday and Friday evenings, as well as Sunday afternoon. It is usually at this time (week 5 of rehearsal) that we begin organization of all technical elements for your production. Construction and painting of the set usually begins around week 7 of rehearsal. Sound and lighting designers become more involved as the blocking of the cast and locations of set elements has been established by this time. If possible during the last week, a run of the entire play should be organized and all crew who are confirmed should be invited to watch the run and then have a bit of a social afterwards. This is to allow the running crew to get to know the show and also (and probably more important) a chance for both cast and crew to meet before the show goes on stage.

PLEASE NOTE, three weeks before opening is the Programme deadline date.

Week 15 – 16 Onstage/Tech Weeks

Starting on Tuesday the company moves on stage and begins to rehearse on stage. Over the first week the set is finished and all the technical elements are added including costumes, props, lighting and sound. During the second week all elements are rehearsed together with the actors in full runs of the acts and/or show. Scene specific work is still done but all rehearsals should be done with technical elements.

On average, Wednesday of the second week on stage is the photo call and publicity evening (this night is flexible if necessary, confirm dates with Marketing Director). Set, props, lighting, wigs and costumes should be finished by this time and used during the photo call. Head shots are taken and either scenes are set up for photos or the photographer takes photos during the run. If we have any external publicity (newspapers or TV stations) they will be in on this night as well. Be prepared for limited rehearsal time to accommodate this.

The company is on stage every night during these two weeks except for Saturdays which is traditionally the day off. If everything is going well you may wish to offer your cast the Monday prior to opening as a day of rest but it is also available for last minute polishing.



Week 15 - 17 Performance/Strike

The show opens on Tuesday night and runs for three weeks with shows on Tuesday through Saturday Nights **at 7:30 pm** and one Sunday matinee on the second Sunday of the run **at 2 pm**.

Your **crew call is 6:30 pm**. It is the duty of the crew to prep the stage/props/costumes/lighting/sound and all special effects prior to the audience entrance into the **house which is usually 7:00 pm** (audience will enter the **lobby at 6:30 pm**.)** Most shows start with the curtains closed allowing the crew to continue to prep right up until 7:15pm.

Tuesday <i>through</i> Saturday	Sunday at
Crew call is 6:30 pm*	Crew call is 1:00 pm
House Opens at 7:00 pm**	House Opens at 1:30 pm
Curtain at 7:30 pm	Curtain at 2:00 pm

*This does not leave a lot of time and for some roles; on some productions this may need to be pushed forward to 6:00 pm (12:30 pm for matinee).

** We may have a few mobility challenged people who have to be seated earlier.

Week 18 Final Clean-Up and Post-Production Meeting

We strike (remove) set, lighting and sound equipment at the end of the last performance on Saturday night. This is to accommodate the influx of rental groups using our theatre and also to speed up the transition between our productions.

We also have a final closing night party with speeches, words of thanks and a prize or two. The party gets going about one hour after the final curtain to allow for time to strike. All volunteers are thanked for their help and after the hour is up are released to enjoy the party.

Please ensure that any borrowed items are returned promptly and in good condition – it is important to future productions that the OLT maintains a good reputation in this regard so if there are any issue please let the PM or TD know.

The Post-Production meeting is usually scheduled for the Monday two days after closing night. It is an important part of the process as its purpose is to learn from mistakes and good practice. Please make every effort to attend but if you can't you can send email notes to the TD or PM.



TYPICAL PRODUCTION SCHEDULE

Week	SUN	MON	TUE	WED	THU	FRI	SAT
←	AD	&	Director	Prep	/	Design	Meetings
1.	<-Preliminary Set/Costume Designs Due	PRODUCTION MEETING	Prep scripts for Auditions	Establish crew needs and begin recruiting →	Confirm rehearsal props list		
2.	Auditions 1PM-5PM	Callbacks 630PM					
3.		SET GROUND PLAN DUE					
4.					1ST READ *** REH 7-11		
5.	REH 7-11*		REH 7-11		REH 7-11		
6.	REH 7-11*		REH 7-11		REH 7-11		
7.	REH 7-11*		REH 7-11		REH 7-11		
8.	REH 7-11*		REH 7-11		REH 7-11		
9.	REH 1-5* ←Full Run	APPROVED SET DESIGNS DUE		REH 7-11		REH 7-11	
10.	REH 1-5*	REH 7-11		REH 7-11		REH 7-11	
11.	REH 1-5*	REH 7-11		REH 7-11		REH 7-11	
12.	REH 1-5*	REH 7-11		REH 7-11		REH 7-11	
13.	REH 1-5*	PRODUCTION MEETING REH 7-11	← Meet w/ Sound & Lighting →	REH 7-11 PROGRAMME DEADLINE	(Video Clips Deadline)	REH 7-11 Run for LX	
14.	REH 1-5 LX HANG**	SET IN -> LX FOCUS**	STAGE 7-11 LEVELS**->	STAGE 7-11	STAGE 7-11	STAGE 7-11	
15.	STAGE 1-5	STAGE 7-11	STAGE 7-11	TECH REH Photo Call	TECH REH	DRESS REH	
16.	PREVIEW^	REH?	No Show	OPEN 730pm	RUN 730pm	RUN 730pm	RUN 730pm
17.	MAT +		No Show	RUN 730pm	RUN 730pm	RUN 730pm	RUN 730pm
18.	RUN Mat 2PM		No Show	RUN 730pm	RUN 730pm	RUN 730pm Crew Party	CLOSE 730pm Strike/Party
19.		POST PRODUCTION MEETING	Costumes cleaned	Costumes returned to storage	Return of all rentals/ borrowed items		

*The next play to open may opt to use the afternoon or evening slots between but they must inform other group i.e. the group they are switching with (via the AD) of the switch at least one full month in advance.

**There may be a rental in on the Sunday after closing in which case LX hang and focus may be delayed in which case the TD may be able to delay putting walls up until Tuesday if you wish

***Often includes design presentations and wardrobe measurements

^may be sold to as a group booking or may be just an invited dress



PRODUCTION MEETINGS

The purpose of the initial production meeting is for the director to articulate his or her vision of the play, to discuss issues that arise from that vision, and for the designers, production heads, Production Manager and Technical Director (your head carpenter) to meet one another. Please ensure all set related questions are addressed directly to the TD and cc them to the PM. Listed below are some examples of key issues that can be looked into prior to the production meeting, and dealt with at that time.

Are pyrotechnics required?

The Ottawa Little Theatre is not insured to produce pyrotechnics. Please speak with the technical director if you have any concerns.

Are there special effects such as smoke, fog, strobe lights, gunshots?

Many patrons have medical conditions that require a warning to be noted in the Programme and on the notice board outside the auditorium. This also applies if actors smoke on stage (even though the bylaw allows for the use of herbal cigarettes we get a significant amount of complaints from our patrons when they are used so we try to avoid them, or at least warn them).

How complicated is this production technically?

Some shows will require many scene/costume changes. Some have dozens of lighting and sound cues. These shows require more production meetings and a tighter structure for on stage rehearsals during the second week on stage. Most of these challenges can be overcome with the proper pre-planning.

Are there children in the play?

If so you should familiarize yourself with the Ottawa Little Theatre's Policy on Activities Involving Children (those under 16 years of age) and Youth (age 16-18). Please note that chaperones (who must submit to a criminal record check if they are not the child's parents) are required for children. This policy and a sample letter of consent for a child's guardian to complete are available in the Production Forms available on the OLT website under Volunteers.

Will you desire a dispensation from an Ottawa Little Theatre policy?

Although extremely rare, sometimes a dispensation is desired from a policy such as that of advertising and holding auditions open to the public, playing the national anthem before the show, having a preshow curtain, when the house is allowed in and so on. If such a situation applies to your show, a request for dispensation should be made to the appropriate party (in most cases tell the PM or TD who will inform the correct people) as early as possible.

If the set and costume designers have their initial designs ready, a presentation can be done at the Production Meeting. Subsequent production meetings can be held as frequently as necessary so the production heads and the technical director can touch bases on how things are moving forward. The standard minimum meetings for any production is two (2) before rehearsals begin and one (+1) before moving on stage.



Post-Production Meeting

There is also a 'Post-Production' meeting that needs to be held within 2 weeks of closing. The default date for this meeting will now be the **first Tuesday** following closing night but an alternative date can be scheduled with the TD or PM. These meetings are a very important time for flagging and hopefully resolving issues and sharing good practice that can greatly benefit future productions, and because we hope that you will be back to work on a production soon you stand to benefit from good constructive reflection on your experience.

Encourage cast and crew to bring notes e.g. one thing they liked and one thing they would change. If anyone is uncomfortable raising issues in the meeting you can always raise them privately with the PM, TD or Volunteer Liaison for your show.



COMMUNICATION

Keeping the information flowing is vital to the success (and helps keep the stress down!) of any production. Please use the VOLUNTEER DATABASE FORM to collect the information you need to create and update contact lists. Everyone participating in the show should fill out this form; if they have filled it out before there are just a few line lines they need to complete which are clearly marked by an asterisk (*).

As soon as a production team has been established (that is Director, ADs, designers and crew heads), a production team contact list should be generated.

Once the cast has been selected please add them to the existing list or create a separate one. We are now asking that a Crew List is also created/ added to ensure that the crew can be kept abreast of any changes to schedule as well as updated on all social activity. Those responsible for creating a crew (designers and crew heads) should also be responsible for giving you this information so make sure you let them know as soon as they agree to work on the production.

Please ask for the contact info of the ADs for the productions before and after your show as this may help to speed up any communication needs between your show and theirs. They do not need to be put on the contact list but this can be useful for your files.

As each list is created, please send a copy of it along with the hard copies of the VOLUNTEER DATABASE FORM to the Assistant to the Managing Director at jennifer@ottawalittletheatre.com. This will ensure everyone starts receiving our general emails and e-newsletters to volunteers about things such as positions open on upcoming shows and special events for volunteers.

OLT would also like to introduce a, “When in doubt, send it to everyone” guideline for communications. We feel that it is better to send information to too many people than not enough. To this end it is important that we have email addresses for everyone involved on your production.

Finding key volunteers:

The Volunteer Database can provide lists of volunteers who have worked in or are interested in working in specific volunteer jobs. If you are looking for some one for your team, you can access these lists by contacting jennifer@ottawalittletheatre.com



E-mail Guidelines for Volunteers at Ottawa Little Theatre

When communicating by e-mail at OLT here are a few simple guidelines to consider to ensure compliance with the new **Canadian Anti-Spam Law** now in effect. In most cases e-mail communication between volunteers raises no concerns, however, by following these simple guidelines you can be sure your e-mail complies with the new Law. Contravening this law attracts a fine ranging up to **\$1 million**.

1. The new Law deals with **commercial email messages (CEMs)**. These are messages about an exchange of goods or services for money. It does not matter if you – the sender – are not profiting from their sale. Examples of common commercial messages at OLT are e-mails about T-shirts, photo books, show souvenirs etc. If your e-mail contains any commercial messaging (anything inviting people to pay for something or trade goods) it is subject to the Law.
2. Keeping commercial messages out of volunteer e-mails is not possible as many productions or groups within the theatre have traditions that include small purchases or outside excursions. However, to make sure a message complies with the law the sender must:
 - (a) **Have consent from all recipient addresses to send the CEM.** To make this possible OLT asks volunteers to fill out a Volunteer information sheet for each production, including a field consenting to e-communication for marketing purposes. Volunteer e-mail lists supplied to directors, cast and crew must be generated from these completed forms and no email addresses can be added to these lists unless the person has ticked yes they consent.
 - (b) **Include in the CEM the sender's own name and contact information** on the email.
 - (c) **Include an opportunity for the addressee(s) to ask to be removed** from the distribution list on the email.
 - (d) **Use the BCC (blind carbon copy)** when sending messages out to more than one person.
3. OLT Volunteer e-mails that promote your own events or third-party theatre productions may also be CEMs. Because people are agreeing to receive commercial messages from OLT in the volunteer form, this does not mean they are agreeing to receive such messages from everyone else on an OLT contact list. So, because of the new Anti-Spam Law, we ask you to **please refrain from sending these types of messages using information you have received for the purpose of your volunteer activity at OLT.**
4. In short, due to this new Anti-Spam Law, **volunteer e-mail lists received through OLT are to be used for OLT purposes exclusively.**

Please help yourselves and OLT to avoid breaking the law and incurring a fine by following these guidelines in all your future e-mail correspondence to email addresses received through your volunteer work at OLT. Thank you.



AUDITIONS

Audition dates are prescheduled by the technical director a season in advance. Please confirm with the technical director which time and date you will be using for auditions and call-backs. The director of marketing will arrange for the audition to be advertised to the public and placed on the Ottawa Little Theatre Websites.

Scripts and audition cards are included in the production kit. Directors are issued a set of “director’s keys” for access to the theatre and its interior doors such as dressing rooms, the sewing room, and the workshop. Please obtain the keys from the technical director prior to the auditions and return them promptly at the end of the run.

The working and house lights in the theatre’s auditorium can be accessed from the stage manager’s station on stage left. If you do not know how to turn the lights on, contact the technical director or stage manager for a demonstration.

Persons auditioning must enter the auditorium through the stage door at 235 Besserer Street only; all other areas of the theatre are out of bounds. Please ensure one of your team of volunteers monitors this entrance during auditions.

Please ask those auditioning not to bring food or beverages into the auditorium, put their feet on the seats, or touch or move anything on the stage.

OLT is now using the audition date for potential new crew members, FOH and other volunteers as well as actors. In the welcome speech either the Director or AD should inquire if anyone is present who wants to participate in the show in a non-acting capacity. If they are, the technical director or a member of the volunteer committee will give them a tour and brief synopsis of what other volunteer opportunities there are available at OLT.

In the director’s opening remarks it is important to advise those auditioning of the commitment and time requirement for the production, including any scheduling that falls on statutory or religious holidays.

Be sure to thank everyone for coming and advise them of the date they can expect a call if they are cast. Many directors like to ensure everyone who has auditioned receives a call; in any case, all persons who are invited to the call-back should receive a thank-you call afterwards regardless of whether they have been cast.

After the auditions, return all audition cards to the Assistant to the Managing Director in the administration office, and provide a list of cast and crew and their contact information to the technical director who needs it for both information and security purposes.

Please consult the OLT Policy on casting Equity Members or other union actors (we do not sign contracts or pay members of these associations) and contact the Managing Director should you have any questions regarding this at administrator@ottawalittletheatre.com.

Perception can be as important as reality please be careful to ensure that audition
are and appear to be open and fair.



AUDITION NOTICE SAMPLE

Please provide your audition notice in the following format as soon as you have available. It will be posted in the “News” section and on the “Auditions” page of OLT’s website. It will also be shared via social media and posted on the volunteer board downstairs at OLT. Please send PDFs of your sides or let us know what you want and we can make PDFs of the sides for you. **EMAIL to:** amber@ottawalittletheatre.com

Educating Rita ~ Open Auditions June 10

*OPEN CALL AUDITION NOTICE *

Ottawa Little Theatre

presents

Educating Rita

Written by: Willy Russell

Directed by: Sterling Lynch

Production Dates: September 20 – October 7, 2017

Wed to Sat nights – 7:30 pm curtain; Sun Matinees on September 24 & October 1 – 2:00 pm curtain

All actors must be available for all performances

AUDITION:

DATE: Saturday, June 10, 2017 at 2:00pm

AUDITION LOCATION: Ottawa Little Theatre

400 King Edward Avenue, Ottawa

(Please use Besserer Street entrance.)

The first call back is scheduled for the evening of June 12.

SYNOPSIS:

Hairdresser Rita feels that life is passing her by. She wants an education. But does her tutor, the jaded, heavy-drinking Frank have anything to teach her? Or, might he be the one with lessons to learn from the fresh and feisty Rita? Russell’s award winning play gives a hilarious and often moving account of a young woman’s determination to change her life. The play became a multiple award-winning film starring Michael Caine and Julie Walters.

ROLES:

Rita: (female, 26) a working class hairdresser

Frank: (male, early 50s): a middle-aged university lecturer in English literature

NB: Director is open to non-traditional casting. Questions? Email sterling.lynch@gmail.com

AUDITION SIDES:

Click individual links below to download PDF sides.

VOLUNTEER OPPORTUNITIES:

Interested in volunteering behind the scenes on this production? Come to the audition and meet the creative team and find out how you can be involved.

We are currently looking for: Wardrobe assistants, makeup, hair, and properties assistants.



FROM PAGE TO STAGE

CHANGES TO THE SCRIPT

Occasionally a director wants to update, cut or alter a script to customize it for our actors and audiences. Please make sure you have checked with the Managing Director about the terms of our royalty agreements before undertaking any such changes. Most of our licenses to perform a play stipulate that no changes can be made to the script without prior approval from the playwright or publisher. We can lose the rights to produce the play if this agreement is not respected. When we ask for permission, the answer is usually yes.

TROUBLE SHOOTING

Most, if not all, production questions, problems, or concerns can be resolved through the efforts of the play director and the production team – production manager, technical director, stage manager, ADs and designers. OLT's staff and resources are also always available to help when needed. Please do not hesitate to contact any of them to help facilitate making your production the best it can be.



REHEARSALS

REHEARSAL ROOM ETIQUETTE

Please remember that you will be sharing the Rehearsal Room with at least one other show as well as daytime users that may include Kids Camps, meetings, and rentals. So at the end of the evening please return the room to the best condition possible. Place all small props in the cupboards provided and place items together against the back wall. Secure any and all weapons and dangerous or potentially offensive items (even toy guns). You need to make sure that all your props are removed from the room at the point that you move upstairs.

As many as three shows (and Learning @ OLT courses) may be using the rehearsal hall in a given time period. Please help to keep this room clean and when done rehearsing return all rehearsal props to their cupboards and put any set pieces against the back wall.

Please be prepared (towards the end of the rehearsal period) to have designers, crew heads and running crew come and watch the rehearsal. This helps to introduce all involved to each other and also keeps everyone aware of what is going to happen during the shows.

The primary use of the green room is for the show on stage. While any of our shows in rehearsal are welcome to access the kitchen as required, the green room is not to be used for separate rehearsals or line work. If you are aware of the need for two rehearsal spaces ahead of time please inform the technical director so that he can officially book you into other areas.

If you wish to change a rehearsal date with another director or find an alternative to your scheduled rehearsal times, please inform the Technical Director who coordinates/books the spaces available in OLT.

Offsite rehearsal is allowed if necessary if someone is willing to host the cast for that evening. Again please keep the technical director informed.

If more time may be required for your show please contact the technical director as soon as possible so that he can find alternative time for you on the schedule.



INFORMATION FOR CAST AND CREW

The Besserer Street door is to be used when there is not a play on stage; otherwise please use the King Edward Avenue doors.

Please be quiet when there is a play on stage, particularly when entering and exiting the theatre. Volunteers are encouraged to use a buddy system when leaving the building.

For those travelling to the theatre by car, please note that car pools are encouraged. There are six free OLT parking spots in the parking garage beside the theatre which can be used on a first come first served basis. The six spots are marked Ottawa Little Theatre Cast, Crew & Staff Only and can be used by staff or volunteers whenever they are working/volunteering at the theatre provided they have an OLT card on the dashboard (available from your AD). If none of the marked spots are available, you have to pay to park in the garage and will be fined if you do not have a **paid ticket** on your dashboard.

Telephones in the green room and workshop may be used by cast and crew for essential calls. As they share the theatre's line pool please make sure the calls are kept short. It is not possible to make long distance calls on these telephones. Volunteers may give the **Green Room Number -- 613 233 8948 x 233** – to family members to use in the event of an emergency but it will only be answered if one of the production's volunteers is assigned that task.

It is important that you do not remove anything from the theatre without the express permission of the Production Manager, Technical Director, or Managing Director.

The workshop and use of any machinery is strictly off limits without prior consent of the Technical Director or Production Manager. If a crew member requires something done, please contact the PM or TD or for assistance.

The production photographer will visit during the week prior to the show opening (see Marketing Director for specific dates) to take production photographs and, where necessary, cast and crew portraits. These pictures are available for purchase; please be prepared for these photo calls and we encourage prompt payment for any photos ordered.

All volunteers working on a play (including the Director and their assistant) should complete a Volunteer Database Form (if they have filled one out previously, they still need to complete one but only have to fill in the few items marked with an asterisk, or any information that has changed since they last volunteered at OLT). These forms are to be submitted to the administration office as soon as possible to ensure contact and other information is as accurate and up-to-date as possible.



BACKSTAGE ETIQUETTE

- First and foremost is always refrain from talking backstage. It seems simple enough but is the one item that we all forget from time to time.
- Watch what you say over the headsets. Everyone is allowed to have an opinion just as others are allowed to not hear yours.
- The last fifteen minutes before show time should be quiet time backstage as some actors like to walk the set or go over their lines in the wings.
- When in doubt ask. The only stupid question is the one we didn't ask.
- Always make sure you know the next day's schedule before you leave; things change quickly around here so always double check.
- If you used it put it away where it belongs. If you don't know where it belongs ... ask.
- Pay attention to what is going on around you. This can be a dangerous place. Also pay attention to what others say as they can be telling you something important that you need to know.
- Please remember where you put down your cups and bottles on stage, and be sure to remove them at the end of each night.
- Always give actors their space especially shortly before they are about to go on stage – *let the actors initiate the conversation if they wish to*



MOVING ONTO THE STAGE/ TECHNICAL REHEARSALS

A copy of the script (with any authorized changes, but please with no blocking or other notes), single sided, should be prepared for the Stage Manager for when you move on stage.

Make sure you have a production meeting one week before you move on stage. At this you will discuss and agree how everything is to be done during the two weeks on stage such as cue to cue, tech rehearsal, dress rehearsals, start/stop run, scene work and so on. Some shows are fairly straight forward and do not require a carefully controlled environment but some do so discuss this amongst your team to get an overall opinion of how best to move forward, to get everything accomplished, to keep everyone safe, and to keep the environment positive.

Create a separate/new calendar for these rehearsal nights. Make sure all deadlines, due dates and what is being worked on for every specific rehearsal date are clearly posted and circulate to everyone involved in your production including the Production Manager, Technical Director, Marketing Director and Assistant to the Managing Director. All these people need to know what is happening and when. Make sure your production team has one last meeting prior to moving on stage to ensure everyone is ready and knows what is expected and when.

When your company moves from the rehearsal hall to the main theatre please **ensure that all items brought into the rehearsal hall** (such as rehearsal props) **are put back** and all items specific to your show are moved backstage. Please help us to keep this room as clean as possible. Just a reminder that all cast and crew are volunteers so please don't leave messes for other people to clean up.

When the company on stage before you is done, they are required to remove their items from the kitchen/green room and notify you if any items (food, beverages, etc.) that are being offered to your company. Notify the Technical Director right away if this has not been done. The kitchen upstairs is for food used onstage/FOH supplies only so no personal items please (NB: the church also uses the upstairs kitchen on Sundays).

HANDING THE SHOW OVER TO THE STAGE MANAGER

This is the most important step in the second week of on stage rehearsals. By the time you get to your cue to cue the stage manager must be running the ship. It is the stage manager who calls the show not the AD or the Director. Sometimes the stage manager will call it from his station backstage left and other times he may prefer to be in the house. What is vital is that no designers/directors give notes during any rehearsals run by the stage manager. Save your notes for afterwards. Timing, blocking and tracking must be understood and the only way to do this is to run the entire show. Please book times to look at scenes for directors or designers as their needs are important too, just not when the stage manager is calling the show. Once you have handed the show to the stage manager please maintain this decorum. The company needs to acclimatize to his voice as the one in charge so allow him to call places, organize the stage and the crew and assist him wherever possible.



Options and Guidelines for Choosing a Stage Management Model

1. Your show can operate as it has in the past with Jim calling the show and being present starting on the first day on stage and continuing through until the final show.
2. *Same as above* but at the Stage Manager's discretion an ASM or AD may be given the opportunity to call the show during the run after adequate time shadowing and under the direct supervision of the Staff Stage Manager.
3. You can have a volunteer (Deputy Stage Manager or DSM) call the show.
 - a. This volunteer must be recommended by the Director and approved by the Production Manager
 - b. This volunteer must be present during downstairs rehearsals - fulfilling Stage Management functions (i.e. blocking and rehearsal facilitation tasks) so that they have an opportunity to get to know the show and the director's vision
 - c. Either have completed OLT*techs* training 'Stage Management 3' or met with The Production Manager to review calling procedures
 - d. They must be willing and able to commit to every show and technical rehearsal in the run
 - e. Although the calling of the show is completely the responsibility of the DSM **THE STAFF STAGE MANAGER REMAINS IN CHARGE OVERALL** (with the power to stop the show or call off flies etc.) AND MUST BE PRESENT THROUGHOUT THE RUN AND TECHNICAL REHEARSALS
4. A volunteer Stage Manager could call the show unsupervised by the Staff Stage Manager BUT ONLY UNDER THE FOLLOW CONDITIONS
 - a. This volunteer must be recommended by the Director and approved by the Production Manager
 - b. The volunteer must have called an entire show as a DSM (under supervision) at Ottawa Little Theatre at least once before
 - c. The Volunteer must have all the required training and certification required to operate the show unsupervised as deemed necessary by the Production Manager (this would include but not limited to: First Aid, Fire Evacuation Training and all other relevant safety training (e.g. fly supervision training – if flies are used))



'The Book' or Call Book – Show Calling Standards

If you are the DSM and calling the show you should follow the following standards for 'The Book' and Calling Protocol.

- All cues should be accurately recorded on a script in pencil (*pencil at lease up to and including dress notes*)
- There is one 'Book' that stays in the theatre at the prompt desk (*not with any individual*) – 'The Book' is drawn up by and for the Stage Manager but is the property of the theatre to be used by whoever is calling the show on any given night
- Cues should be written as they are to be called in the following order:
 1. Type of Cue – e.g. Lights Sound or Flies or Actor (Actor Cues only if required) - *short hand could be used i.e. LX for lights SX or SFX or SND for sound* (Sound cues may be written SX1 GO but should be Called 'Sound One GO' but LX cues can be called as 'LX1 GO'*
 2. Cue number (sequential) - e.g. 1,2,3 etc. (*ideally this should match the number in the console and/or operators cue sheet*)
 3. The word GO – *called at the exact point the cue is to be executed:*

LX1 GO

or

LX1 + SX1 GO

- Standbys should be written in the script a reasonable distance before each cue i.e. usually a page or two back – *enough time to get the operator ready without undue panic - not so long ahead as to make the operator wait with 'finger perched' above the GO button for an overly long period*
- Standbys should be written as they are to be called:
 1. Standby first (*so that it is not confused with a 'GO cue'*) – *again short hand can be used i.e. SB*
 2. The Type of Cue e.g. Lights or LX
 3. The number of the cue in Standby:

Standby LX1

or

SB LX1

- If a reminder about an unusual set up or setting is required the could be added in (brackets) following the standby
- Standbys can be grouped e.g.

Standby LX1 through 5 & Sound 1 through 3
--

or

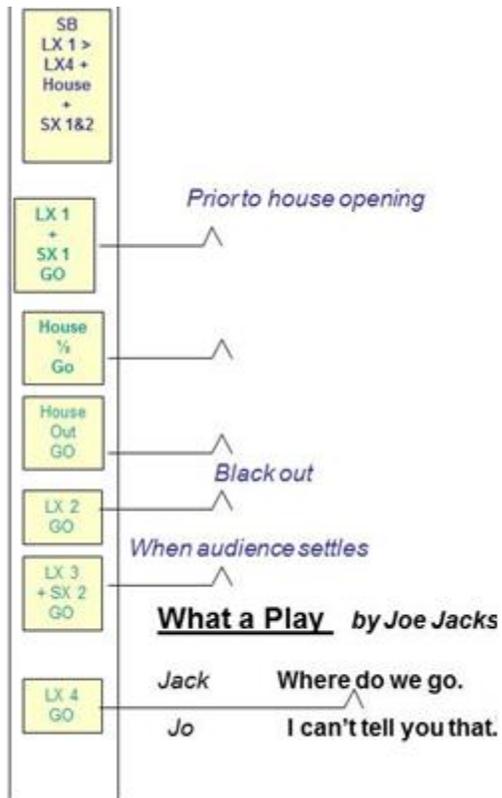
SB LX1 > 5 + SX1 >3

- If significant set up is require for a cue then a 'Ready' call can be added before the stand by *i.e. Ready LX1*
- All Standbys and Cues (and Ready) Calls should be in a column as close to the script as possible
- A line should be drawn from the Cue in the column to the exact word/ syllable or action in the script that the cue is to be executed on with a -----^ or a -----| or a -----o to indicate the call point if not on a word but an action the action should be written into the script (again in pencil until after dress notes) – ***please see example sheet on next page***



DSM ‘Book’ or Call Book – Some good practice suggestions

- Other important items are usually kept in ‘The Book’ usually in separate divided/tabbed sections
 - Contact sheet
 - Crew Schedules
 - Risk Assessment
 - Scene change diagrams
 - Pre/Post-show checklists
 - Etc.





The Ottawa Little Theatre Stage Management - FAQ

What is new in Stage Management at the Ottawa Little Theatre? We have launched a new Deputy Stage Management (DSM) program where volunteers will be given the opportunity not only to manage rehearsal but to take the chair and call the cues and perform other key roles of Stage Management for an OLT Main Stage Production. Jim Hogan will continue as Staff Stage Manager maintaining overall responsibility for productions on stage in technical rehearsals and shows for the most of our shows.

What is a DSM and why are we using this term? With a staff Stage Manager in post using the term Stage Manager for the new position could be confusing. We also wanted to avoid using the term Assistant Stage Manager (ASM) as the scope of the new post moves beyond what an ASM would be expected to perform. The term Deputy Stage Manager is an established and tested term used in the UK Stage Management system. The DSM in this system manages rehearsals and calls the cues for the show and is situated between the Stage Manager who takes overall responsibility for the production onstage and the Assistant Stage Manager who assists the DSM in rehearsals and helps manage props and crew backstage. Considering our current situation this system and role name seemed to fit best.

How are DSMs selected? DSMs are chosen by the Director (it is crucially important the director chooses someone they work well with and trust – they will be handing their show and vision over to this person's care). The volunteer committee will however need to play a keen role in recruiting a pool of interested DSMs for directors to choose from. Training and standards will sit with the Production Manager and supervision and mentoring will be taken on by the Staff Stage Manager.

Will we still need ADs? As long as there is a DSM and a Hospitality Coordinator in place it would not be a necessity to have an AD as well. However if the Director and/or DSM feel that AD would be beneficial then there is nothing preventing this as long as clear lines of responsibility are set in advance. ***Although the DSM by definition must both manage rehearsals and call the show to be called a Deputy Stage Manager.***

How will we prepare DSMs for this big new responsibility? Based on past training and experience both at the OLT and beyond the amount of training required to become a DSM will vary. In some cases a meeting with the Production Manager followed by some targeted individualised training may be all that is required. However for most the following program of training, shadowing and guided practice will be the norm:



PREPARING FOR RENTALS

The Ottawa Little Theatre may need to rent out the theatre from time to time during the run of your production to keep the building and your production viable. We do not allow the renters to remove fixed set or to move hang and focused lights. We do however, need try to make other concessions such as removing furniture as need (otherwise we would not be able to book many rental at all). Keep in mind that our rental when added up make can make as much as one of our production.

We will contact you well in advance about these rentals and try to remind you as they approach.

AD/ ASM/ DSM

You along with the director you're are the primary point of contact. PLEASE ENSURE ALL OF YOUR CAST CREW AND DESIGNERS RECEIVE THE DETAILS.

Props /AD/ ASM/ DSM

When preparing for a rental please ensure all valuable of items and those at risk of damage are secured away as best as possible. Ensure all moveable furniture is clearly spiked – spike furniture as soon as the passion is established by the designer and director even if the stage is yet to be painted. Under normal circumstances staff will remove furniture as needed theatre staff will move any furniture off as need but if you are concerned about any pieces you should move them back stage. Depending on demands the staff may ask for assistance in removing furniture at the end of your rehearsal.

Sound

Please ensure that your session is recorded both on the console and the computer (if is also good to have a USB backup) and that your operators know how to reload shows as needed. 95% of the time you will find your present as you left them but in that 5% of the time you do not want to be caught out.

Lighting

Please make sure that you also save your show on the console and USB. We will protect the lighting instruments you have hung and focused but all the rental/ work lights may be refocused so do not use them in your cues. In the event of a rental please remove any items from the house including tables and equipment (consoles gels etc.).

Actors

Not all rental use the dressing rooms but some do so you *may be* requested to clear a space and remove valuables. If this is required you will be informed.



MARKETING THE SHOW

The director of Marketing will visit one of your rehearsals to fill your cast and crew in on what the marketing campaign for your show looks like, and how you can supplement it. We're all in this together!

Programme Credits

The deadline for submitting names and any special credits to be included in the show Programme is 3 weeks prior to opening night. Please make every effort to have the names in prior to the deadline. The AD gathers the information needed for the Programme, in the same layout and order as the Programme. All information should be emailed to the Marketing Director at amber@ottawalittletheatre.com using the format included in the Production Forms titled 'Programme Credits Template 2017-18'.

[Please Download Programme Template by Clicking Here](#) – Please replace with new template provided

Director's Notes

Director's notes offer a way for our audience to catch a glimpse behind the curtain. Consider who your audience is when writing your director's notes and opt for informative writings about the process, your vision or concept for the play, context etc. Some ideas:

- When the play was first written
- When the play was first produced
- Famous people who may have played roles in previous productions
- Interesting facts about the play, i.e. name changes
- Challenges you, the director, may have had with regards to the script
- Why you chose to direct the play, how it relates to you or the theatre
- If any assistance is needed in preparing the director's notes, contact the Marketing Director.

Production Blog

Production cast and crew members are encouraged to write blog entries about their production to be published on OLT's website under "News", and disseminated through social media. If done well these can be very useful in the marketing of the show. These blog entries should be human in tone, describe choices/experiences in the direction of the play, acting styles, design choices, the rehearsal process etc. These blogs are meant to give a sneak peak of what audiences can expect from the show, or a sense of the people involved in the show. PHOTOS ARE EXTREMELY HELPFUL. Directors may also assign a representative to document the rehearsal and production process for the blog. Many of our patrons find information about the plays and playwright interesting and find it adds to their experience at OLT. Blog posts will be edited by the Marketing & Fundraising Director. Some ideas to consider when thinking about blog posts:

- Set design, inspiration, challenges, key features, maquette photos
- Costume designs – drawings, builds, concepts etc.
- Reflections on the historical context of the play
- Funny, interesting, tragic, personal anecdotes from rehearsal
- Photo essays from rehearsal



Posters

Posters will be made available for cast and crew to put up at work or in other locations in order to promote the play they are working on within their own communities, churches, etc. The posters will be placed in the rehearsal hall drop boxes during your rehearsal period.

Headshots and Production Shots

The Wednesday night prior to opening is usually our official Media Call as well as headshot and production photography. If this date changes the Director of Marketing will contact you. If this date does not work for your show, contact the Marketing Director to set an alternative date. Please do not reschedule this date if not absolutely necessary.

Video Invite

On the Wednesday prior to opening night the Director of Marketing may also request the opportunity to shoot a short promotional video to be edited and sent to local news media and via social media.

Promotional Shot

Early in your on-stage rehearsal period the Director of Marketing may request a call for a Promotional shot at the start of a rehearsal. This is a staged photograph used to assist in the marketing and promotion of the show. For all intents and purpose this is a makeshift photoshoot so costumes need not be 100% complete nor does the set. We will work with what's available to best represent your show. Only a handful of actors are needed in costume for this shoot. (2-3 max)

Marketing Support

In addition to media relations and purchasing of advertising, the Director of Marketing is at your disposal for marketing support. Please contact Amber McKegney at amber@ottawalittletheatre.com or phone 613-233-8948 x 258.



Quick Guide to Promoting Your Show

FACEBOOK

- There is an Ottawa Little Theatre Facebook page and a Facebook group.
- The Facebook PAGE is the public face of OLT. Please “like” us on Facebook and encourage your friends and family to do so as well. Also, like and share any posts. <https://www.facebook.com/ottawalittletheatre/>
- The Facebook GROUP is called “Friends of Ottawa Little Theatre”. You need to become a member of this group. This is where we post volunteer opportunities, audition notices, etc. You are welcome to post OLT stuff here as well – photos from rehearsals, fun experiences, etc. . <https://www.facebook.com/groups/ottawalittletheatre/>

TWITTER

- <https://twitter.com/OttawaTheatre>
- You are encouraged to “follow” us on twitter. Even if you are not very active on twitter, if you could “like” our posts and “share” them on your twitter account is really helpful. If you are creating original content promoting OLT, please use @OttawaTheatre so that we can like and share your comments as well.

PHOTOS

- Please send me rehearsal shots from during the run. These can be action shots, costumes, props, set-pieces, anything to create intrigue and give the “insiders” feel. I will use these to promote the show leading up to opening.

MEDIA ANGLES

- Do you happen to have a connection in your personal life that works well with your character? For example, are you a detective in real life acting in an Agatha Christie play?
- Are you personal friends with media personalities or producers that could give us a leg up?

POSTERS

- Please distribute posters at stores you frequent, coffee shop, grocery store, gym, community centres, library.
- Post posters at your office, cubicle, lunch rooms, etc. at your work.

\$3 OFF COUPONS

- Please use these to push those sitting on the fence to buy. They can book tickets in person or on the phone and mention they have the coupon, but they will need to bring it with them when they pick up the tickets.

OTHER

- If you are part of a book club, sports team, or social club, have them come as a group (15+) to save a discount.
- If you know someone who may be interested in purchasing an ad in the program, please let me know.
- If you are interested in writing about your experience on the show, we would love to use it for marketing.
- If you have any ideas, suggestions or are able to help promote the show, please contact me to discuss.



SHOW TIME!

INVITED DRESS AND PREVIEWS

All shows can benefit from audience feedback prior to opening night. To this end shows invite friends to attend an “Invited Dress”. The term is used to make sure it is clear that while the desire is to run the show without stopping for problems, stops can still be made if required. This also allows the director’s table to remain in the audience so that notes can be taken. Most invited dresses are scheduled for the final Sunday afternoon prior to opening but are not restricted to this date. Should your company desire an invited dress please follow these guidelines.

An invited dress list should be drafted and all attendees should RSVP. A copy of this list should be given to the Technical Director and Stage Manager one week prior to the dress. OLT requests that the invitees should be limited to approximately 40 persons as any more requires the front of house staff to maintain public areas during the performance, be onsite in case of emergencies, and also to clean afterwards. **If there is a desire to invite more than 40 we ask that an official request goes to the Managing Director or the Technical Director as soon as possible.**

Those invited should be new to OLT as this helps to generate word of mouth and potentially create new subscribers. We also encourage anyone who is financially unable to attend an OLT performance to come to this dress.

Ottawa Little Theatre offers previews to various companies and non-profit groups as an additional revenue stream for the theatre. Corporate previews are offered to companies seeking a social event to entertain clients or as a staff appreciation event. Benefit previews are offered to non-profit groups as a unique fund-raising method. The charitable organization sells tickets to the public at a pre-determined price that would raise money for their cause, and OLT receives a percentage of these sales.

Both the corporate and benefit previews usually occur on the Sunday afternoon before opening night at 2 p.m.; however, we do get requests for evening previews, often on the Friday or Monday night before opening. In these cases the director will be alerted well in advance that a preview is planned. No preview will be sold with less than five weeks’ notice for the production team and without conferring with the director. At the discretion of the Managing Director, a benefit preview may be cancelled due to insufficient tickets sales, in which case the director will be advised immediately.



OPENING NIGHT/ RUN /CLOSING

Opening Night:

The OLT celebrates its opening nights throughout the season with a little more pomp and circumstance. The public opening night reception does not need to interfere with your cast and crew celebration for that evening.

On opening nights, the audience has been invited to stay after the show in order to congratulate the cast after the show. There is a light reception in the lobby and the bar remains open. It is requested that cast and crew make an appearance at the reception shortly following curtain. It is suggested actors remain in costume to make them easily recognizable and to give them pretence to slip away should they wish.

Many directors have taken to greeting their cast and crew in the wings after the show for a champagne toast, then proceeding to the public reception.

Complimentary non-alcoholic beverages will be provided for cast and crew on opening nights. We regret OLT cannot provide complimentary alcoholic drinks.

DIRECTOR'S NOTES

Some directors like to watch the show every night and give notes. If this is the case for you then please be very careful about the protocol of this practice. Some notes change timings and this can affect the operators (lights, sound, quick changes and, lord forbid, a fly operator in the gallery). This can cause embarrassment at the least and really hurt someone at the worst. Once you are in tech all notes should be given collectively. Some notes for an actor can be sensitive so they can be discreet but to keep the company working as a team, treat them like one.

Once the show opens the stage manager should give all notes. If the director prefers to give the notes directly then please inform the stage manager of the type of notes you are going to give that night just in case there is a reason for the problem. The stage manager may know something that could affect how or when the note should be given.



SPECIAL EVENTS AND PARTIES!

Well, this is where we start to have a few parties and reap some rewards. As OLT has had more than 100 years of various traditions and formulas for social activity we now suggest that each production decide how it wants to run its social events. This to say that, as a group, you should establish how you want to entertain yourselves. Friday night parties? Saturday night parties? Both nights? Who is responsible on those nights to lock up? How late do the parties run? Pot luck or not? Once you have decided these issues then please post or inform your entire company and the other companies in rehearsal.

Two other issues that should be addressed prior to their happening are crew night and closing night parties. Jim Hogan announces a Hogan's Hero on crew night (the last Friday night of performance). This is an award that a crew member gets for their long-term commitment and contributions to OLT. An old OLT tradition is to have the cast feed the crew on this night as a thank you. Be careful with this type of tradition especially if you have a cast of two and a crew of twenty! It is not a requirement.

Closing night a member of the Board of Directors (usually the President) will give a speech about one hour after the show closes (to allow for strike!), thanking the volunteers, handing out volunteer pins to first time volunteers, and awarding the President's Medal to a volunteer who went above and beyond the norm on this particular show. The Board member will also thank the director for their hard work directing the production. Some directors give a speech on this night as well, thanking everyone for their hard work.

Please decide on how you want your events to function as these parties are for you!



GUIDANCE FOR SHOW DAYS

- The backstage area is under the supervision of the stage manager. This area must be kept clean, tidy, and free of unnecessary clutter.
- Cast and crew members must check in with the stage manager and/or AD each night upon arrival at the theatre; work with the stage manager to establish the time you expect them to arrive and the policy and procedure upon arrival.
- Please note that for the safety and comfort of all volunteers and staff, coats and backpacks are to be left in the designated area next to stairwell 'C' (the lockers) beside the green room, not in the green room. Actors may store these items in the dressing rooms.
- The green room is to be left clean and tidy at the end of each evening.
- Actors remain in the downstairs area of the theatre until it is time to go backstage. Those members of the cast who smoke should not exit the building in costume before or during a performance.
- Cast and crew should instruct visitors to leave the upper foyer immediately after the performance and inform the checkroom attendant of whom it is they would like to visit in the green room.
- If you have coats in the cloakroom you should pick them up before heading to the greenroom
- All cast and crew should check with the House Manager before taking a seat in the house during performances

No unaccompanied visitors have access to the stage, wings, auditorium, foyers, dressing rooms, etc. Please ensure all visitors are escorted from the building to make certain the building is secure. If you have invited a guest into the green room they are your responsibility. If you leave they should leave with you please. Visitors and Guests should not be permitted in the dressing rooms.

All valuables can be left in the care of the stage manager; however, please encourage cast and crew to leave valuables at home as much as possible.

The basement area (green room) is considered to be a private area so personal alcohol may be consumed downstairs. Due to our liquor license upstairs no personal alcohol may be taken upstairs for any reason, and no drinks purchased at the lobby bar may be taken downstairs. This is a law as well as an OLT rule. We could lose our liquor license if we do not adhere to it, and lose the privilege of being able to bring our own personal liquor into the Green Room, so please respect this rule.



EMERGENCY PROCEDURES FOR OLT STAGE MANAGER

One of the most important roles that you would need to take on in addition to calling the show would be to assume the Stage Managers Responsibilities in the event of fire or an emergency evacuation.

As AD you are already responsible for evacuating the downstairs areas (described on the next page) so if you are required to cover for the Stage Manager you must, as soon as you know this is the case, arrange for a responsible person to take over your regular fire evacuation duties. This might be a hospitality person or perhaps the AD from the show rehearsing.

Responsibility of the Stage Manager/ House Technician or Emergency Cover Stage Manager

If at any time during the run of a show a Fire Alarm or any other emergency requiring the building to be evacuated occurs, it is the duty of the employees and volunteers of the Ottawa Little Theatre to assist patrons with information and firm direction regarding evacuation of the theatre environs. In such a situation it is imperative that the volunteers and employees of the Ottawa Little Theatre remain calm and competent in handling any situation. It is important that patrons easily identify volunteers and employees of the Ottawa Little Theatre. The following fire evacuation procedure is designed to move people out of the building as quickly and safely as possible.

If you see fire or smell smoke notify FOH Manager and call 911. Notify Stage Manager that Fire Department has been called and location of fire.

Upon hearing an alarm, the Front of House Staff and Volunteers will immediately proceed to their assigned stations. If there is any other threat, the Stage Manager will inform the Front of House and technical staff of the nature of the emergency, so that they may take their positions.

The Stage Manager/House Technician will make (or delegate the Sound Operator to make) the following announcement:

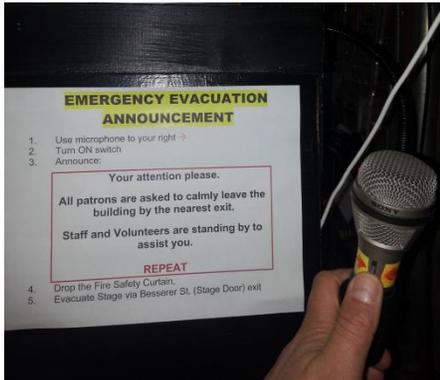
- Your attention please. All patrons are asked to calmly leave the building by the nearest exit. Staff and Volunteers are standing by to assist you.***
- Repeat Announcement.

- Stage Manager drops the Fire Safety Curtain,
- Ensures stage area has been cleared then goes directly to Besserer St. (Stage Door) exit;
- Ensures that the Besserer St. doors are chained in an open position;
- Ensures that the Handicap washroom is vacant, and assists patrons to make a swift and orderly exit; once clear, unchains and closes doors
- Then proceeds externally to "Enunciator panel" via the outside of the building as long as it is safe to do so to report that the stage area is clear and to meet fire department.

FYI – Instructions on how complete two of the tasks normally fulfilled by the Stage Manager are below.



- The House Announcement microphone is on the left of the Stage Management station between the desk and the wall (attached to the desk)
- It can be accessed from front or rear of the desk. It is recommended that you proceed to the back of the desk to make the announcement so that you can also access the fire curtain from the same spot.
- There is a switch on the mic – switch it on and talk - the script you need to read is posted on the rear of the desk.



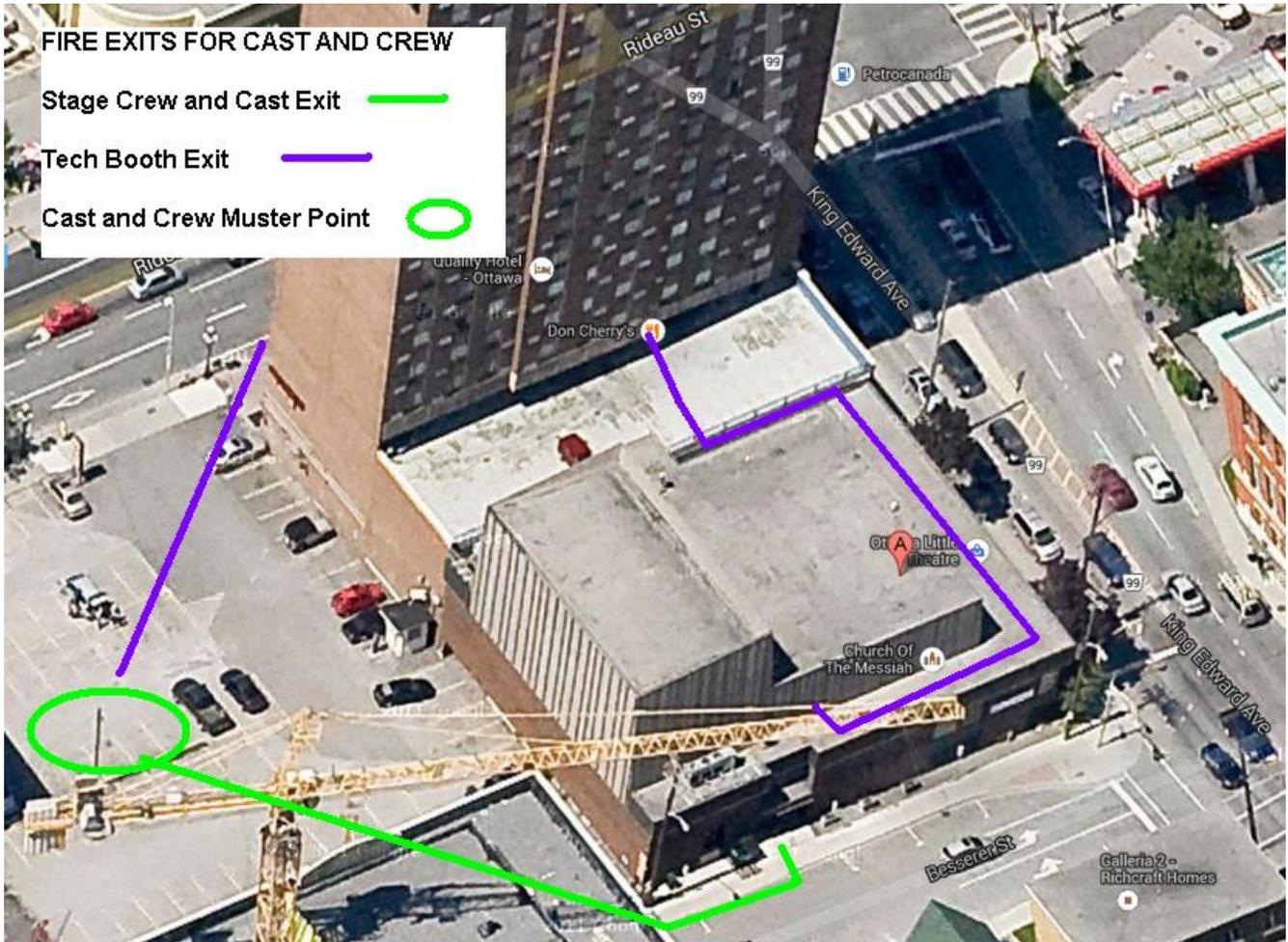
- You must ensure no one is under the Fire Curtain before releasing it
- ONLY use the Fire Curtain in the event of a fire



FIRE EVACUATION PROCEDURE (*excerpts relevant to ADs/ Cast and Crew*)

- The **A/D's (or designate in Green Room)** for the show onstage and the show currently in rehearsal are responsible for ensuring that their people are cleared from the basement area (this includes Green Room, Workshop, Dressing Rooms, Washroom and Production Office). A/D's will instruct their people to use either the King Edward St or Besserer St exits.; ensures rooms are empty before exiting; closes doors to all rooms once they are emptied, proceeds to "Enunciator panel" to report All Clear (located beside box office windows).

- NB: Volunteers in the technical booth must exit via the North or South roof exits leading to adjacent Hotel Parking Level.





AFTER THE FINAL CURTAIN

THE STRIKE

All strikes will be carried out 15 minutes after the final curtain on closing night. With cooperation and many hands, this very necessary work can be accomplished within an hour.

To begin, department heads, designers and/or crews are asked to clear the set and stage wings of all props, costumes, furniture, set dressings and fixtures, returning items into storage or prepping them for load out and transport.

Electrical and sound cabling needs to be disconnected and returned to storage.

Once the above has been accomplished we will immediately begin the strike of the Structural Elements of the set. At this point, our stage is no longer considered to be an industrial site, but a construction site. Volunteers are welcome to assist with this part of the strike as long as they are wearing hard hats (we can supply) and safety boots (must be supplied by individuals) as per Occupational Health and Safety Regulations.

Those not assisting with the set can help strike the costumes from the dressing rooms, returning items into storage or prepping them for laundry or cleaning. We ask the cast to primarily address the putting away of their costumes and props and cleaning the dressing rooms but they are also welcome to help onstage.

At the end of the run please advise the AD for the upcoming show what food you are leaving for them and dispose of the rest. The fridge must be cleared out for the upcoming group's use. If it is not, our custodian is asked to assume anything labeled as your show (or unlabeled) is garbage and will throw everything out on the Monday following your run.

Please remove all flowers and cards, and ensure the dressing rooms are free from all personal effects.

It is important that you do not work from height, operate power tools, or be on stage or in the workshop if you are impaired – so make sure all this work is done before cracking open a beer or other alcoholic beverage.

After the first hour those who are not needed may join the party. From time to time we may ask a few to stay behind or come back after the speeches to help finish up. Again many hands make for light work and all strikes will be carefully organized to ensure speed and efficiency.



STRIKE PROTOCOL

1. Strike start 15 min after curtain (time for the audience to leave the house and the cast and crew to toast the production)
2. During this time, the stage should be clear of Actors and Crew until masking can be cleared
3. House Managers will give Audience 10 minute to clear the house then gently encourage stragglers to move up to the lobby and close the house doors as soon as possible
4. *Immediately* following the 15 min (when given the all clear by the TD) all set dressing props and costumes must be removed from the stage by the designers and props team
5. At the same time any 'floor based' lighting and speakers should be removed – if safe to do so
6. Actors must clear all items from the dress room BEFORE going to the party
7. Once step 4 is complete we become a construction site and the removal of the set will begin – only persons with the permission of the TD and wearing required PPE (i.e. hard hats and safety footwear) are permitted on stage at this time – No one having consumed alcohol may return to the stage strike
8. Makeup and Costumes Designers must attend strike or appoint a competent replacement to coordinate the return of supplies and cleaning of the dressing rooms
9. Speeches should be able to start an hour after curtain (or soon if steps 1. through 5. have been completed)



POST-PRODUCTION MEETING/ EVALUATION PROCESS

A post-production meeting should be scheduled for each production with the Production Manager. Please invite all the members of your team to attend, director, AD, Designers, actors and crew. Also in attendance may be a member of the OLT's Artistic Quality Committee. These meetings are an opportunity to discuss what worked, what didn't and how we can improve our systems and procedures for future productions.

Should an AD use an apprentice AD on their production, a separate post-production meeting is encouraged in order to allow for specific feedback that not everyone needs to hear. Please invite the Technical Director or Production Manager to join as OLT prefers that any evaluation of an individual is not done in private.

Thank you for your dedication and commitment.

Have FUN!!

Please see also, and familiarize yourself with:

[OLT Production Forms and Check-Lists](#)

[OLT Polices](#)

All of these items are available on the Volunteer section of OLT's website.

P.S. Below is a summary of key details that you can distribute to your cast and crew.



OLT CAST AND CREW GUIDELINES Summary *(OCT 2015)*

The following covers in brief some of the key traditions, common practices, guidelines and protocols that have been established for productions at OLT. They help ensure that the OLT experience is a great one for everyone, and keep staff, audiences, volunteers, cast and crew happy and safe. Some are legal requirements.

Please note all that apply to you! Any questions or concerns may be directed to your Assistant Directors (ADs) or to the Volunteer Liaison – their details are on the contact list for your play.

OLT has a Code of Conduct, which includes a process to deal with violence and harassment in the workplace. This is available on the website under Volunteers, and on the Health and Safety Board in the downstairs hall. Please respect it.

Rehearsal munchies are provided by cast and production team – please contribute your share! OLT provides tea and coffee. Any food allergies should be made known to ADs AT THE FIRST REHEARSAL. It is also helpful to identify any personal dietary restrictions (e.g. vegetarian, gluten free).

Friday night rehearsals are generally followed by a get-together of cast and crew – please bring munchies to share, and your own drinks. Often the play on stage will invite those in the Rehearsal Hall (RH) to join them afterwards in the Green Room.

The Green Room (GR) “belongs” to the play on stage – whether in rehearsal or performance. Do not eat their food, or disturb their cast and crew. Access to the kitchen is permitted but please respect the needs of the play on stage, especially on their party nights, and limit your access.

Once your play is on stage, the GR is yours. A small hospitality budget helps to provide munchies but contributions are still needed!

The three Fridays (and sometimes Saturdays) during production are usually party nights. ADs and/or Hospitality Coordinator will organize (especially the Fridays) – usually a sign-up sheet is posted for food contributions around a theme. BYOB as always. If your play has elaborate plans for the kitchen, give the play in the rehearsal hall a heads-up. Remember they are still entitled to access. The GR and kitchen must be clean and tidy at the end of the night – cast and crew should assist in the clean-up (see below).

If you invite guests to the parties, please make appropriate contributions to the food and drink supply, and make sure they respect the right of cast and crew to eat first!

The final Friday of the run is CREW NIGHT – when the cast recognizes the contributions of the designers, crew and production team to their on-stage efforts. This has become a tradition, but it is VOLUNTARY; how it is celebrated depends on what the cast chooses to do, and may depend on how many there are in the cast. Newbies can be guided by more experienced cast members.

CLOSING NIGHT is the time for more formal speeches and recognition from the OLT Board and staff – followed by the farewell party.



N.B. Because of licensing restrictions, personal alcoholic drinks **MUST** be kept and drunk on the lower level. Alcohol purchased at the foyer bar **MUST NOT** be carried downstairs. No-one under the age of 19 may drink alcohol anywhere on OLT premises.

CLEAN UP

It is important for the health of cast and crew (and to keep the building vermin free) that food and dishes be dealt with properly. Each production is provided with a bin into which all non-refrigerated food **MUST** be kept. These bins are stored in the Green Room, not the Rehearsal Hall).

Cutlery, glasses and plates must be washed in the dishwasher, though larger items like pots, trays, coffee pots and water jugs can be washed by hand. Because the dishwasher cycle is lengthy, it should be turned on early in the evening if it is full so that another load can be run later. If more capacity is required, the upstairs dishwasher, which takes 8 minutes, can be used as long as this does not interfere with the bar staff and as long as glasses are returned downstairs afterwards. Please follow the posted instructions carefully and treat this expensive piece of equipment with respect!

Your AD and/or Hospitality Coordinator may help coordinate, but **EVERYONE** is responsible for ensuring that the kitchen, GR and RH are clean and tidy (and countertops spray cleaned) before the end of the evening.

REHEARSALS

Access for rehearsals is by the backstage door on Besserer St. except on performance nights of the plays that precede you, in which case you should always enter by the main doors on King Edward.

At the end of rehearsal, if the play on stage is still in performance, **ALWAYS** leave quietly by the main doors, **NOT** the Besserer exit.

After every rehearsal in the RH, all food, props and set pieces must be put away.

GR phone may be used for short essential local calls.

Workshop is off-limits to cast and crew except with permission of the Technical Director (TD). (The one exception is for access to the workshop fridge, where you will normally be asked to store any chilled drinks.)

The Stage Manager (SM) will give cast a safety orientation once the production moves on stage. This is very important.

The theatre must be secured every night by the Director, AD, Board member or a staff member. If asked to leave by one of these people, please do so!

When in costume, always remain in the non-public areas of the theatre. (Smokers take note!)

One of the last rehearsals before Opening Night – usually Sunday afternoon but sometimes the previous Friday – is the “Invited Dress”. You may invite friends and family but numbers are limited. ADs will coordinate.



**OTTAWA
LITTLE
THEATRE**

Production Manual 2017-18

NOTES:



THE RUN

During the run of your play, please enter by the main doors on King Edward.

Cast and crew must check in with SM or AD each night on arrival – times and procedures will be established before the run. With large casts a sign-up sheet may be used.

The props table is for props only. Please do not litter it with scripts, coffee cups, etc. Props crew will find a spot where you can safely leave your personal things.

Valuables (wallets, phones) may be left in care of the SM if necessary.

On Opening Night, there is usually a brief celebration in the wings. In addition, the OLT invites the audience to stay after opening night to party with the cast and crew in the Foyer. Food is provided and drinks may be purchased from the bar. The cast is invited to join the festivities in costume as soon as possible.

Guests may be invited to the GR after the show, but unaccompanied visitors are not permitted on stage, or in the wings, auditorium, foyers, or dressing rooms at any time. Your guests must leave when you do.

On Closing Night, the set strike begins 15 minutes after curtain under the direction of the Technical Director (TD). Designers and crew will begin removing furniture and props on-stage while cast should focus first on returning costumes to the dressing rooms and tidying their makeup area. Cast help with props and set dressing may then be welcome so that as much as possible can be done before the speeches and party in the GR begin, after about 30 to 60 minutes. Note that once the set becomes a (de)construction site, only persons authorised by the TD are allowed on stage, and safety equipment must be worn.

VOLUNTEER LIAISON

Each production has a Volunteer Liaison (VL) who remains at arms-length, but is always available to support you with a problem or question or suggestion that you prefer to discuss with someone less directly involved with the production. Your VL can liaise between you and your production, or between you and the theatre. Your VL's contact info is posted in the RH, the GR and appears on your show's contact list.