

Updated July 2022













Guidelines for directors.

1. A directors' meeting will be arranged by the Artistic Manager before the beginning of the season. Before this meeting copies of the plays for the forthcoming season will be available from the Artistic Manager.
2. At the meeting, prospective directors will be expected to indicate which production they wish to direct and give some indication of their initial thoughts on it.
3. The Artistic Manager will inform all potential directors of his or her decision as to who is to direct what as soon after the meeting as possible.

PERSONNEL Who?


4. The various production posts should be filled as soon as possible in consultation with the production manager and the artistic manager.


It is your ultimate responsibility to make certain the following are appointed:


-  Assistant director (if required)
 -  Set designer
 -  Stage manager
 -  Wardrobe manager/costume designer
 -  ASM
 -  Lighting designer
 -  Sound designer
 -  Properties
 -  Lighting operator
 -  Sound operator
 -  Prompt (if required)
 -  Any specialist posts (e.g. choreographer, fight co-ordinator, musical director, special effects etc.)
5. The most important posts to fill at an early stage are the stage manager, who will work closely with you on technical aspects of the production and will recruit the backstage team. The theatre's technical manager, artistic manager, properties manager and Director will be able to advise and help you fill these and any other necessary posts.
 6. Scripts will be ordered by the Arts Manager. Once you have the scripts, make certain that they are all numbered. Give the

following people a copy: Props, costume, stage manager, set designer and lighting and sound operators/designers

7. PRE-PRODUCTION MEETING When? As soon as you have cast your play, or before if you wish to. A representative from every department, including publicity, should be there to understand your vision for the play and what they will be expected to produce for you.
8. The reading of the play will be arranged and run by the Apollo Director or the Artistic Manager, usually a week before the auditions. The purpose of the reading is to give an opportunity for members of the Apollo Players to become acquainted with the play. It is not an audition. Auditions
9. It is your responsibility to arrange the auditions for the play. The date must be agreed with the Apollo Director and the Artistic Manager and it is your responsibility to ensure that the room you wish to hold the auditions in is free of other bookings on that day. The Theatre Diary will tell you this.
10. Advertise the date and times of the auditions in 'Apollonius' and by notices on the website and in the theatre. Give a brief description of the play and a list of requirements. You may also want to advertise the sections of the play you will use for the auditions.
11. 17. At the audition, make certain that you make a note of all people attending, with their telephone numbers and the parts they are interested in playing. This will mean that you will be able to give everyone the opportunity to read the parts that they are interested in. Also make a note of any dates when individuals will not be available for rehearsal.
12. 18. At the end of the audition, discuss your thoughts and ideas with the Apollo Director, the Artistic Manager and assistant director (where applicable) before announcing your cast. Let the people who attended the auditions know the results as soon as possible, both positive and negative.
13. If you are unable to cast the play at the audition, further auditions should be arranged as quickly as possible with appropriate advertising. Once you have cast the play, do the following:

 tell the publicity team (Abbi) so that the cast list can be put on the website;

 give a cast list with telephone numbers to wardrobe manager soon after auditions (cast members will be contacted for costume fittings on Tuesday evenings);


 tell the editor of 'Apollonius' for inclusion in the next issue.


14.


A rehearsal schedule should be drawn up and issued as soon as possible and all dates should be entered in the Really Useful Book to ensure that there no clashes of venues and times with anything else that is going on in the theatre. The current production takes precedence for rehearsal space.

15. It is common practice for the technical rehearsal to take place on the last Thursday before the production and the dress rehearsals on the Sunday afternoon and Tuesday and Wednesday evenings before the production opens on the Friday. However, you are free to make alternative arrangements provided all your cast and crew agree.

16. The rehearsal schedule should include:

 the rehearsal dates, including the 'tech' and the three dress rehearsals;

 the rehearsal start times and venue (theatre, Hancock House, unit etc);

 all the dates of the production;

Copies of the rehearsal schedule should be given to all cast members and all members of the production crew, in particular the stage manager, properties manager, artistic manager, wardrobe manager, Apollo Director and Marketing Manager. It is good practice to post a copy of the schedule on the notice board in the foyer and also backstage.

17.

Make certain that all the cast and crew know the dates and times of rehearsals and that they begin on time. safeguarding
3. Safeguarding is a vital part of your responsibilities. If you have young people under 18 in your cast you must ensure that you have read and understood the theatre safeguarding policy, which can be obtained from the arts manager or Youth Theatre Co-ordinator.

18. Publicity is the ultimate responsibility of the Marketing Manager. However, you will be responsible for the design concept of the posters and programmes.
19. All contact with the 'County Press' should be via the Publicity Manager.
20. The Publicity Manager will provide you with the deadlines for various items of copy which must be submitted to him or her. This includes:
 - 🎬 written copy for the handbills;
 - 🎬 written copy and illustrations for the posters and programmes, including a bit about the play/author and 'director's notes';
 - 🎬 cast & crew information for the programmes, i
21. You may wish to arrange portrait photographs of cast members for the show-cases. Contact Paul Jennings
22. The Publicity Manager may arrange for the 'County Press' photographer to attend the final dress rehearsal. It is your responsibility to ensure that the cast know when the photographer is due to arrive so that they are ready and in costume earlier on that night. Production photographs
23. You will be given a set of keys by the artistic manager. Once you have these, make certain that you are aware of lighting, heating, health & safety and emergency procedures for the theatre and Hancock House.
24. If you encounter any problems or need advice or help don't hesitate to contact the artistic manager or the theatre director. They are there to help you! Some words of advice Always keep your assistant director supplied with plenty of gin and your props and wardrobe managers with chocolate. And remember – neither 'County Press' criticism nor box-office receipts are a reliable yardstick of quality.

Useful contacts:

Publicity: Abbi Leverton publicity@apollo-theatre.org.uk

Arts Manager: Helen Reading artsmanager@apollo-theatre.org.uk

Props: Teresa Milford teresamilford111@googlemail.com