



EAST LANE
THEATRE

DIRECTORS' PACK

The aim of this pack is to provide guidance to necessary procedures for all directors.

It has been drawn up in the order in which it is recommended procedures should happen.

Any variation from this guidance should be discussed in advance with the Chair of Trustees.

Issue V8. 2023

PLAY SELECTION

This can happen in 2 ways:

1. You submit a play for consideration and approval by the trustees.
2. A trustee will propose a play to you for your consideration and approval.

PRIOR TO PRODUCTION

1. Ensure that ELT has obtained a performing licence (you will be informed of this).
2. Ensure that any proposed script changes are agreed with the Chair of Trustees.
3. Set a date for the play reading, obtain enough scripts and prepare audition pieces. Do any necessary photocopying beforehand.
4. Set audition dates, which need to be agreed with the Chair of Trustees. You should arrange 2 audition nights, ideally 2 weeks apart on 2 different days of the week. (This may not always be possible).
5. Write a synopsis for publicity purposes, to be available during the run of the play before yours.
6. N.B. You should not discuss casting with any individual actor, nor should any part be "promised" in advance of auditions.
7. Send your casting call, with details of the play and parts, to the editor of Scenesetter and to the Secretary for email to every full club member. Auditions are open to non-members, and you need to ensure that the casting call is published on the ELT website, on the ELT Facebook page (Chair of Trustees) and on any other social media of your choice. You are responsible for attracting actors to audition.
8. Find out from the Chair of Trustees who your Stage Manager is to be. (N.B. It is the job of the S.M. to assemble the technical crew, and to ensure that they attend several rehearsals in order to familiarise themselves with the play. It is your job to monitor this). In the event of the S.M being unable to assemble a full crew, approach the Chair of Trustees who is ultimately responsible.
9. Appoint an assistant director.
10. Obtain and sign for the directors' keys from any officer of ELT (see P 5).
11. Ensure that you are able to open and lock the theatre (see P 8).

THE PLAY READING

The play reading serves two functions:

1. A social get-together for the Club and an opportunity for members to read parts they would not be able to audition for – people attending the play reading would usually expect to have an opportunity to read.
2. To familiarize people with the play before auditions and to distribute the audition pieces.

The play reading is NOT part of the audition process and directors are advised to avoid 'casting' people at the play reading.

AUDITIONS

1. At the start of the audition, you should inform actors of the following points:
 - Although auditions are open, if cast, non-members will have to become members.
 - A summary of the play, the characters.
 - Your proposed rehearsal schedule: usually Monday and Thursday.
2. You must obtain the contact details (phone & email) of all people who audition.
3. Actors must tell you of any rehearsal dates they cannot manage before casting decisions are made.
4. Following the audition process, you will inform the Chair of Trustees of the cast chosen.
5. You will send out the cast notice by email simultaneously to all actors who auditioned, copying the Chair of Trustees and the Editor of Scenesetter.

THE PREPARATION PERIOD

1. Very early on, you should hold a production meeting with the S.M. and persons responsible for set and lighting design, so that technical preparation work can begin.
2. **A Risk Assessment form** (attached to this guidance) for the production **MUST** be completed and signed. If additional risks are noticed during the rehearsal period, the assessment must be updated. If the play needs to have characters smoking on stage this should be agreed with the Trustees before rehearsals start.

3. Either; appoint a costume supervisor who will be responsible for "fitting out" cast, or clarify to cast that they are each to find their own costumes.
N.B. If you appoint a supervisor, you must give them a list of costume requirements.
4. No later than the first rehearsal, all the cast should be given a final rehearsal schedule, which should include a tech and dress rehearsal.
N.B. No rehearsals should be held on Sunday morning, as this is dedicated to set-building and/or theatre maintenance.
5. **Music licencing:** If you plan on having any actors react to music during the show this must be cleared in advance with S.M. (Curtain, scene change or interval music is already licenced).

REHEARSALS

1. **You must go through EMERGENCY PROCEDURES with the company (see P 7).**
2. You must ensure that all members of the cast are paid-up members of ELT (membership forms can be found in the box office).
3. The production fee of £20 should be collected from the cast by the assistant director.
4. The stage door should be kept closed during rehearsals.
5. You are responsible for the borrowing and safe return of all props and costumes used during the rehearsal period.
6. Rehearsals should start promptly at 7.30p.m. and ideally finish no later than 10.15p.m. You should ideally timetable a coffee break; it is important that cast have a chance to relax together as a team.
7. Reimbursement of production expenditure for small amounts will be via the Director who can then total and submit the expenses to the treasurer. The Director must agree any expenditure with individual company members in advance.
8. Please gain written consent from the cast and crew, to allow any photos taken by an ELT member during rehearsals to be put on social media and ELT website.

Please note: No audio or audio visual material can be taken of the performance, rehearsal or auditions by anyone for any use, (forms are attached).

CAST DISMISSALS

If an unfortunate circumstance arises where a cast member must be dismissed, it should be performed in private by the Director, a Trustee and the cast member only.

DURING THE RUN

*Relax!
Your job is almost over.
The S.M. is now in charge.*

Return the Director's keys to an officer of ELT and get them signed for. You should not give notes at this stage, unless an actor has departed significantly from their agreed performance, or unless an actor cannot be heard.

USEFUL CONTACTS AND DOCUMENTS

Officers of ELT

Danny Popkin, Chair of Trustees 07802 775 036

Desmond Gaynor, Secretary 07884 275 925

Jenny Loomes, Treasurer 07867 816 421

Trustees of ELT

Angela Dimitriadis, Wardrobe and Props 07960 163 460

Linda Hampson, Furniture 07765 836 313

Mary McClennon Front of House 020 8904 2926

All documents referred to in this guidance can be accessed on our website

www.eastlanetheatre.co.uk

logon is 'member', and the password is 'eltc2023!'

FIRE PROCEDURES

If somebody discovers a fire they should sound the alarm by activating the nearest fire alarm call point. These are situated at the following locations:

- By the main entrance
- By the theatre audience exit
- By fire door opposite the Meredith
- By Sid Lee building exit
- By stage door
- By workshop exit door

Fire extinguishers are located:

- Cafe area and kitchen
- Outside electrical cupboard
- By SM Box
- Stage R entrance
- By dressing room corridor
- Workshop exit door
- Theatre front exit
- New toilet block corridor

They should only be used to tackle small fires and only if you have been trained and it is safe to do so.

If in doubt, immediately leave the building.

During rehearsals, the only 2 exit points are via the stage door and the workshop.

In the event of a fire & or the fire alarms sounding (loud bell and flashing strobe in the theatre, loud bell elsewhere) please leave the building.

ASSEMBLY POINT

Assemble under the lamppost outside the stage door. When all are present proceed to the main assembly point in the field outside the theatre.

EMERGENCY PROCEDURES

The following will be carried out by the director in case of an emergency during rehearsals

1. Assume role of Emergency Controller
2. Call Emergency Services 999 and advise "Fire at East Lane Theatre, Vale Farm complex, Watford Road HA0 3HG". Always have a fully charged mobile phone available.
3. Direct a member cast or crew to meet the Fire Brigade on Watford Road and direct them to the Theatre.
4. Direct a member of cast or crew to check the Meredith and the Sid Lee wing are empty.
5. Direct a member of cast or crew to check the workshop has been vacated.
6. Meet Fire Brigade and advise them that the theatre has been vacated and let them know if there are any areas that haven't been checked.
7. Ensure no one re-enters the theatre until the Fire Brigade have said it is safe to do so.

IN CASE OF POWER FAILURE

1. The emergency lights will come on in all areas.
2. Check that the power has failed in the surrounding area and phone the electricity board to try & establish the likely duration of failure.
(tel:0800 363 363)
3. The emergency lighting will stay on for 2-3 hours, so rehearsals can safely continue.

OPENING / LOCKING UP THE THEATRE

The barrier to the driveway needs to be opened, and the post with the safety chain must be removed safely to the side.

The post and gate must be replaced and locked closed on departure.

The main gate is locked with a padlock. Use the gold key.

All other doors have padlocks and locks with codes.

Security Codes

The Padlocks are all 1812

The stage door keypad is C0Z16

Open the Stage Door.

The light switches are on your right.

Heating controls are also on the right.

Press once for Café, twice for theatre, and 3 times for both. Press again to turn off the heating.

When leaving, ensure heating & lights are switched off.

Above the Stage door exit is a diagram of the theatre complex, and if any red lights are on then you have either not closed a door correctly or left a light on.

Note the bar air conditioning and the workshop does not appear on this system, so you should check all the lights are off and doors are closed and locked before turning off the stage lights.

Thank You for being a Director.