

ONE VOICE

Instructions for Directors

We are very excited that you have chosen to take this interesting journey with us during a Global Pandemic to continue to contribute to the theatre arts.

Theatre Aurora is proud to embody the age-old adage: “The Show Must Go On!” Our hope is to deliver a product to our audience that still has a live and theatrical feel. This means that the recording of the performance is to be done in a single take – more on this below. And while you are used to making many design decisions as director, this is where the work differs... think of this as an episode in a series... so the project already has an overall look and feel, you just have to deliver within those parameters as director.

We hope that this document will help to lead you through the process as we are unsure it is unlike any theatrical process you’ve encountered in the past.

STEP 1 – *The Script*

After receiving the script, do most of the pre-production work you would normally do as Director. Know the story well – find meaning, beats, moments before, arc, character traits, objectives, tactics, etc. This won’t change.

STEP 2 – *Casting*

Because we are running this project with shortened timelines, we won’t have time to hold traditional auditions. AND, since we want you to work effectively with a new framework, it would be best to work with someone you know and have already developed a short form. Keeping in mind all the things you want to bring out from the script, and the actor’s ability, feel free to cast the best actor you know for the role!

STEP 3 – *Rehearsal*

It will be up to you to set up a few virtual rehearsals to work with the actor on the delivery and performance. We want you to have time to work with your actor to discover moments and make any message clear. This project is very intimate in nature, so story-telling is key. Help them achieve clarity within the arc you see for the character and situation.

STEP 4 – *Costuming*

Work with your actor to choose the best costuming for the episode. There may exist an opportunity to possibly put on or take off a shirt, sweater, jacket etc. For the safety of everyone, it would be advised that wardrobe comes from the actor’s home.

STEP 5 – *Staging (2 Steps)*

In order to maintain a cohesive look and feel for this whole project, the “Set” on the stage will be the same for all the episodes. It is up to you how to use it with some guidelines.

STEP 5a – Location(s)

You may choose to use 1, 2 or 3 of the locations available on the set. Please determine which locations and for which sections of the script prior to your 'On Set' day. The cameras will be set up at the chosen locations when you and your actor arrive at the theatre. The following locations will be set:

- Kitchen Table/Desk
- Bed
- Sofa
- Park Bench
- Arm chair
- Window

STEP 5b - Transitions

We will be filming the actor entering the stage at the beginning of the episode and exiting at the end. If you choose to move from one set up to another, it will be done live. Each transition should be around 45 seconds. This time will allow us to add some incidental music in post-production which will match the mood of the piece but also have a cohesion to the overall look and feel of the project.

STEP 6 – Lighting

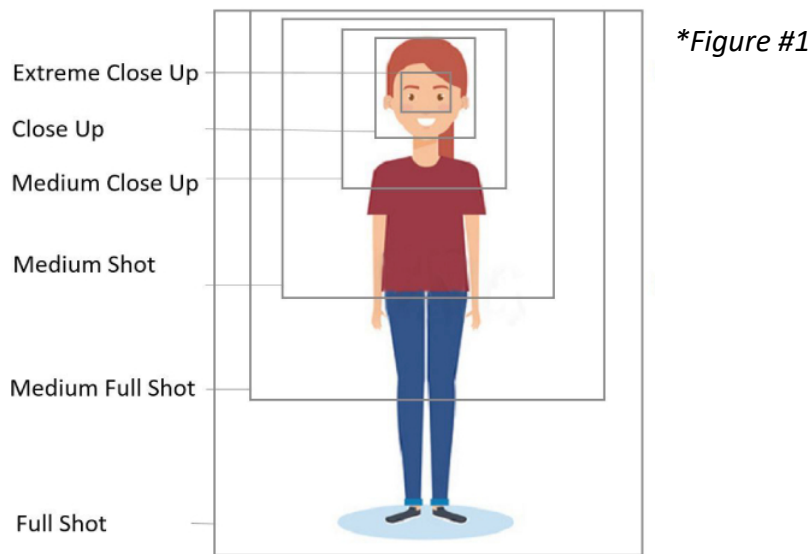
We have been blessed to have David Buffham take the reins of Lighting for this project. There will be a singular design to maintain the look and feel for the overall project. Each location will be lit for optimal use and for camera. The cyc (back wall) will also have a prescribed number of pre-sets for the project so that we maintain cohesion. Lastly, each transition (should you choose to have one) will have the following sequence:

- 1) Acting lights fade down
- 2) Transition lighting fade up
- 3) Change in Cyc Lights
- 4) Acting lights fade up

STEP 7 – Cameras

As mentioned above, each location will have a camera set-up that is optimal for each location. In order for the project as a whole to maintain cohesion, all locations will have a "medium shot" set-up. (*Figure #1). All shots will be static. We will be using a single "landscape shot" that we will use for transitions only. This shot will show the stage as a whole and allow audiences to see the actor transition from one location to the next. It is our hope that this method allows us to maintain the 'live performance' feel.

It is important to note that all the locations are designed for a seated performance. This will ensure that the actor will be captured in frame and there is no risk of them moving off. The only location where a standing position is warranted is the window.



STEP 8 – Technical/Dress Rehearsal

On your production day, you and your actor should plan to arrive at the theatre at the allotted time. You will have an opportunity to walk the stage and discuss some of the more nuanced parts of the performance. You can also plan the entrance, transitions, and exit. The hope is to perform a Q to Q in order to understand the opening, transitions, and closing. We will then do a dress rehearsal running through the entire episode with the tech – this gives you an opportunity to give notes and some final direction.

STEP 9 – Performance

Your work is not done just yet! Some actors may not be able to fully memorize the text in such a short period of time. We are offering teleprompting should each actor feel they may need it. This is where your assistance during the performance will come in. We are still working on the technology we will be using, but at this point we will reserve your assistance in this task – seeing as you’ve been working with the actor’s delivery and cadence.

Additional Notes

Theatre Aurora takes the safety of all our artists and volunteers seriously. In adhering with all Health Department recommendations, we will be maintaining a maximum capacity of people in the building of 10 people. At all times, a minimum of 2m (6ft) of physical distancing will be maintained (unless two people already live in the same household). Frequent hand-washing and sanitization will be strongly encouraged at each stage in the production process. We will also be looking for ways to improve the air circulation in the building, and if necessary, the rear house doors and the rear stage door will remain open during the occupancy of the theatre.