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# GABRIOLA PLAYERS THEATRE SOCIETY

Registered Charitable Organization 83520 3753 RR0001

July 2013

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## IT'S OFFICIAL!

The Board of Directors is pleased to announce that Gabriola Players Theatre Society is now a registered charitable organization! Your generous contribution to Gabriola Players of \$25 (or more) will be greatly appreciated – and it will be tax deductible!

## Outreach Program

On July 30<sup>th</sup> the residents of Gabriola Gardens were amused and entertained with a delightful reading of a set of quirky, poignant and hilarious plays entitled “Senior Moments”. Jean Wyenberg directed a playful cast that included Liz Ciocea, Anne Drozd, Joan Ensor, Trish Gray, Lesley Hazeldine, Miranda Holmes, Nancy Jenner, Rose Jones, Ginny Lowes, Sue McManus, Mark Smith with Alisa Perry as Stage Manager and Annie Holmes providing a fabulously delicious cake!

**GABRIOLA PLAYERS  
OUTREACH PRODUCTION**

**SENIOR MOMENTS**

So who is Rose and how is advertising in the newspapers for a "companion" working out for her?

What is the RAC(K) and do you have one at Gabriola Gardens??



Is it possible for a frustrated coach to inspire a basketball team consisting of "mature" women with the usual aches and pains and other issues to beat a team of nuns in skits??

Come to the lobby on July 30th, Tuesday at 6:30pm start for a light hearted evening of entertainment. Gabriola Players will present 5 short plays (skits) for our most loyal supporters as appreciation for that support over the years. It ain't Shakespeare but it should be fun!

## Scenes from “Senior Moments”



## BrainStorm!

A group of “brainiacs” came together on July 18<sup>th</sup> to brainstorm ideas and suggestions for planning the November production! Gabriola Players members have a treasure chest of talent and expertise to offer and it was a very productive meeting indeed! Many thanks to all those who came out to share their ideas!





## Lighting Workshop

On July 14<sup>th</sup> we held a “hands-on” workshop to inform and instruct committed and interested members on lighting techniques for theatre. Many, many thanks to **Michael Stebbings** for sharing his expertise and showing us the ins and outs (or offs and ons) of theatre lighting. We now have a “core group” of people to share their lighting talents!



We were so involved with the lighting that we didn't have time to “pose” for the pix!

(Photo by Lawrence Spero)

**It's time to renew your Membership!**



**Come visit us at our booth at the Gabriola Theatre Festival Street Fair on Sunday August 18<sup>th</sup>, renew your membership and get a preview of our new and exciting 2013-14 Season!**



### **Gabriola Players Youth Membership**

Our new program to encourage youth to participate in our events and productions includes free membership to all youth ages 9 to 15! Visit us at our booth on August 18th, register and receive your own personal membership card as well as a big welcome to the wonderful world of theatre!

Did you know?.....

## A little bit of Canadian Theatre Trivia

(Source: Canadian Theatre Encyclopedia)



As in the rest of Canada, it was amateurs who created theatre in their communities until the railroad linked the cities and towns of British Columbia to the other provinces, and enabled professional touring companies from the United States and England to come to the burgeoning cities. As soon as there was British Navy in the harbours (as early as 1853) there were the naval theatricals. But in British Columbia, particularly during the gold-rush, c. 1858 (which saw cities born, prosper and die in a period of a decade or so), organizations of amateurs turned out a great deal of theatre which ranged from abysmal to very good. Moreover, amateurs were often seen shoring up professional touring companies which came to the gold rush towns from all over the world. By 1862 Victoria had the Dramatic Association. New Westminster had a similar society, the Amateur Dramatic Club, by 1866. Many towns in the interior, too, saw societies formed to keep miners and loggers entertained - notably Nanaimo and Kamloops.

Though its first true theatre (as opposed to the top floor of a tavern where theatre might be presented) was a converted rolling-skating rink (Hart's Opera House), Vancouver saw a boom in the building of theatres. The Opera House (1891, demolished in 1969), the York (1912) and the Orpheum (1927, now home to the Vancouver Symphony).



T.S. Gore and W.R. Higgins in a Victoria Dramatic Society production of Gilbert and Sullivan's *The Pirates of Penzance* (1885)  
(Chad Evans. *Frontier Theatre*.  
Victoria: Sono Nis Press, 1983,  
British Columbia Archives)

## Questions and Answers!

We are often asked what roles and duties are required by production crews so, this is another in a series of information bits on how you can become involved in a production by Gabriola Players.

**“What is the role of? .....**”



### Producer

#### At the Start of the Production:

1. Meet with the director to get an understanding of the vision for the show. The director and producer work closely together—the director is responsible for the artistic side of things, and the producer is in charge of the business details.
2. Make a publicity press release early and have it on hand to send to the media contacts.
3. Pay production royalties to the script publisher.

#### During the rehearsals:

Stay in close contact with the director to see if evolving changes will affect the designers and technical departments.

#### Duties:

1. With the Director and in consultation with the designers, prepare a preliminary budget to be submitted to the board for approval.
2. Ensure that all cast members are paid up members of Gabriola Players.
3. Keep on top of schedules and deadlines.

#### Coordinate with:

1. Publicist (if you recruit one) to ensure appropriate contact with newspapers and to put up flyers.
2. Program designer regarding program, tickets, posters and flyers.
3. Printer.
4. Person getting the paid ads.
5. Front of House.
6. Costumers, set construction, sound and lights to ensure all is progressing as intended.
7. Meet regularly with director and attend occasional rehearsals.
8. Arrange to have snacks and water for performance nights.
9. Organize any lobby displays (Cast Photos) as needed.
10. Arrange (with director) for videotaping of show if required.
11. Maintain a list of email addresses and phone numbers of cast and crew.
12. Keep a spreadsheet or calculation of expenses as the show progresses in order to control expenses and coordinate with the treasurer.
13. Inform each department of their budget amount and review their expenditures.
14. Ensure that key personnel have a job description.
15. Create a master timetable along with the director.
16. Coordinate with treasurer to ensure all accounts are paid promptly.
17. Produce a financial report for the production to the Board of Directors.



**Program:**

1. Keep a list of acknowledgements for the program and have the following people write:
  - Director's note
  - President of GP message
  - Each actor a short bio (no more than 75 words)
  - Department heads a short note.
2. Send these notes to the program designer by a pre-set deadline.

**During the performances:**

1. Deliver tickets for advance sale to vendor. Keep an accurate account of how many tickets were delivered to vendor and how many are held back.
2. On the afternoon of each performance pick up unsold tickets and cash from vendor.
3. Count tickets and cash with a representative of the vendor and keep detailed records.
4. Vendors should always keep their own records as well.
5. Deliver cash box with float funds and all unsold tickets to the Front of House manager at least one hour before the performance and do a check with that person of the number of tickets being delivered. Record this on the form and both sign.
6. Once the performance has started, jointly with the front of house manager reconcile the tickets sold at the door using the ticket stubs and remaining unsold tickets to balance and count the cash. Balance cash taken in against tickets sold and record that, and both sign.
7. Take the cash and one copy of the record of sales and deliver to the treasurer to deposit.
8. The front of house manager will keep a record of the door sales for each performance.
9. Report to the director on the attendance/sales for each evening.
10. Coordinate with the refreshments manager. Deliver a cash box and float to them prior to opening. Keep an accounting of refreshment sales.

**So, any time you want to assist in a production we welcome your participation and there will always be someone to help “teach you the ropes”.**



**And the last word.....**

**is coming!**