

SHOW PRODUCTION 101

The following information will provide a manageable outline of how to produce a show.

For a novice, this will be an introduction to terms and techniques; for those with more experience, it will serve as a refresher course. Those who are involved in show production must keep in mind that successful show production requires both delegation and attention to detail.

Andrew H. Meyer, a former concert chairman at Bucknell University, said that he has always felt that concerts are no less a creative activity than painting, writing or composing. However, he adds that "there is a rare breed of masochistic individuals who create an evening of experience for thousands of people."

The job of show production is one of great importance. A show, if it is properly orchestrated, can make a lasting impression on each and every patron. The event you are staging possesses the potential for making life-long memories. To successfully put on such a powerful show requires the utmost in organizational abilities.

Dr. Lee Dreyfus said that you are "helping the blind to see, the deaf to hear and the bored to learn again what it means to thrill."

Here's a list of the important people involved in booking and producing a live show.

PRIMARY AGENT/ MANAGEMENT - S.T.A.R.S. Productions

The exclusive representative of the act you are seeking to book. This individual is the representative of the band's management. Primary responsibilities include getting the band to and from the job; collecting money; and making sure the band is comfortable at the venue.

PRODUCTION MANAGER or STAGE MANAGER

This individual is retained by the band to facilitate the set-up and break down of sound and lighting systems; band gear; in general, to make sure that the show starts and ends on time.

Here's a partial glossary of terms you should be familiar with when speaking about a production.

AVAILS (Availabilities)

A listing of acts and prices available to buyers during a specific time period.

OFFER or BID

The process of making a binding agreement for an act to perform at a specific facility on a specific date should that act accept your offer. This business transaction is usually transmitted to the primary agent via a fax from the buyer - it contains all the pertinent information regarding your offer.

S & L or SOUND AND LIGHTS or "PRODUCTION"

Self explanatory but remember when an act is "carrying their own s & l" it rarely includes spotlights - usually they must be rented at the buyer's expense.

THE "IN"

This means the time of loading in and situation of equipment - how difficult, stairs, parking, etc. "The out" is just the opposite.

HOSPITALITY

Not only the actual food and beverage that the band, crew and members are served, but HOW it is presented and with what attitude.

STAGE RIGHT and STAGE LEFT

As you are standing on the stage looking towards the crowd, stage right is on your right.

HOUSE RIGHT and HOUSE LEFT

As you are in the audience looking at the stage, house right is in your right.

FLY or HANG

Placing lights and / or sound on the superstructure over the stage. Requires a "rigger" and support specifications from the venue.

PERCENTAGES

The extra money an act is paid after the buyer has recouped his investment and made a profit. Standard deal is a 60/40 split after the buyer achieves between a 10% to 15% return on his investment.

SETTLEMENT

The process by which percentages are calculated.

RIDER

An attachment to a contract which spells out the needs of the act in order for them to be successfully presented. A rider is the area where most of the negotiation occurs between the buyer and the act's representative. A buyer may also use their own rider to spell out what he is actually capable of providing.

CONTRACT

The written vehicle of the verbal agreement. In short, you break it, you buy it.

PLEASE NOTE THAT NOT ALL OF THESE TERMS WILL APPLY TO YOUR SHOW OR EVENT. THAT'S WHY, AT S.T.A.R.S. OUR TEAM IS ALWAYS READY AND WILLING TO ANSWER YOUR QUESTIONS.

For more information, please call S.T.A.R.S.