

# Rivertown Players, Inc

# Production Manual

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# Welcome

Welcome to Rivertown Players! You have received this handbook because you have chosen to take part in an RTP production. This handbook serves as a tool for you to gain insightful knowledge into the workings of producing a show.

RTP is a non-profit corporation organized to showcase the talent of the residents of Southeastern Indiana and surrounding areas. The purpose of Rivertown Players, Inc. is to promote, encourage and develop theatre and music appreciation as well as bolster participation by the citizens of Southeastern Indiana. As a non-profit organization, RTP sustains itself through membership, ticket revenue and community patronage. During its season, RTP conducts a summer musical and at least one comedy or drama. The chorus presents two shows per year. Rivertown Players, Inc. is under the direction of a seven-member Board of Directors with Committee Chairpersons heading all aspects of production.

Please take some time to read through this handbook. Should you have any questions, please ask any RTP Board of Directors member.

Enjoy this experience and thank you for being a part of RTP!!!

# Rivertown Etiquette

Every organization has its traditions and unspoken rules, and Rivertown Players is no different. Some of the following are just common-sense theatrical professionalism, and some are more specific to RTP. Since you may be new to RTP or unfamiliar with these policies, we are providing them in writing so there will be no misunderstanding.

1. The Director, Producer, Production Assistant, Stage Manager, and House Manager all have authority to tell you what to do at certain times and in certain circumstances. These key persons will be introduced to you at the start of a production. Respect their authority!
2. If you are cast in a show or working on the production team, you are expected to attend all rehearsals and production meetings for which you are scheduled. If you cannot attend a rehearsal, RTP etiquette requires that you notify the Director of your planned absence in advance. Attendance at set strike is mandatory for all members of the team. Do not ask to be excused from set strike.
3. If you are cast in a show or performing music, you are expected to spend time outside of rehearsal memorizing lines or practicing your music.
4. RTP tradition requires that you be helpful and supportive of your fellow performers and production team. If you disagree with someone, express yourself in a courteous, non-aggressive manner.
5. RTP performers are expected to show respect for all facilities used by RTP in the rehearsal and performance process. Please stay in the areas designated for RTP use; do not use rehearsal or performance breaks as an opportunity to explore and wander about. Specifically, in the auditorium, stay out of the pit, catwalk, upper prop storage, and light booth unless you have specific business in these areas. All RTP rehearsals and performances are smoke-free; all smoking must be done outside the rehearsal/performance venue, and smoking materials should be disposed of properly. If you must bring food and drink into the rehearsal/performance areas, be sure that you dispose of all trash before you leave each evening.
6. RTP performers and crew are expected to show respect for all costumes, props, set pieces, drops, furniture, and equipment used in a production. Remember that many items are borrowed or rented, and the owner expects them to be returned in the same condition they were lent. If you are a cast member, you are responsible for all parts of your costume, whether that costume was rented from the outside or created by our costume committee. Hang up all costume items when they are not being worn, and attach all accessories (hats, gloves, belts, jewelry) to the hanger after each wearing of the costume. (A Ziploc bag with your name will usually be provided for this). You are also responsible to double-check that all props you use in the show are present and in the correct place prior to each rehearsal/performance. If you are using a body mike, you are responsible for retrieving all components of your equipment from your Ziploc bag in its designated storage location prior to the performance, for presenting yourself for sound check at least 45 minutes before performance, and for returning all of the component parts of your mike to your Ziploc bag at the conclusion of each rehearsal/performance. Cast and crew are reminded that any items or materials purchased for an RTP production are the property of RTP and may not be kept by the participants as “souvenirs.” Any decisions regarding the disposition of RTP property or equipment used in the production rests with the Board of Directors.

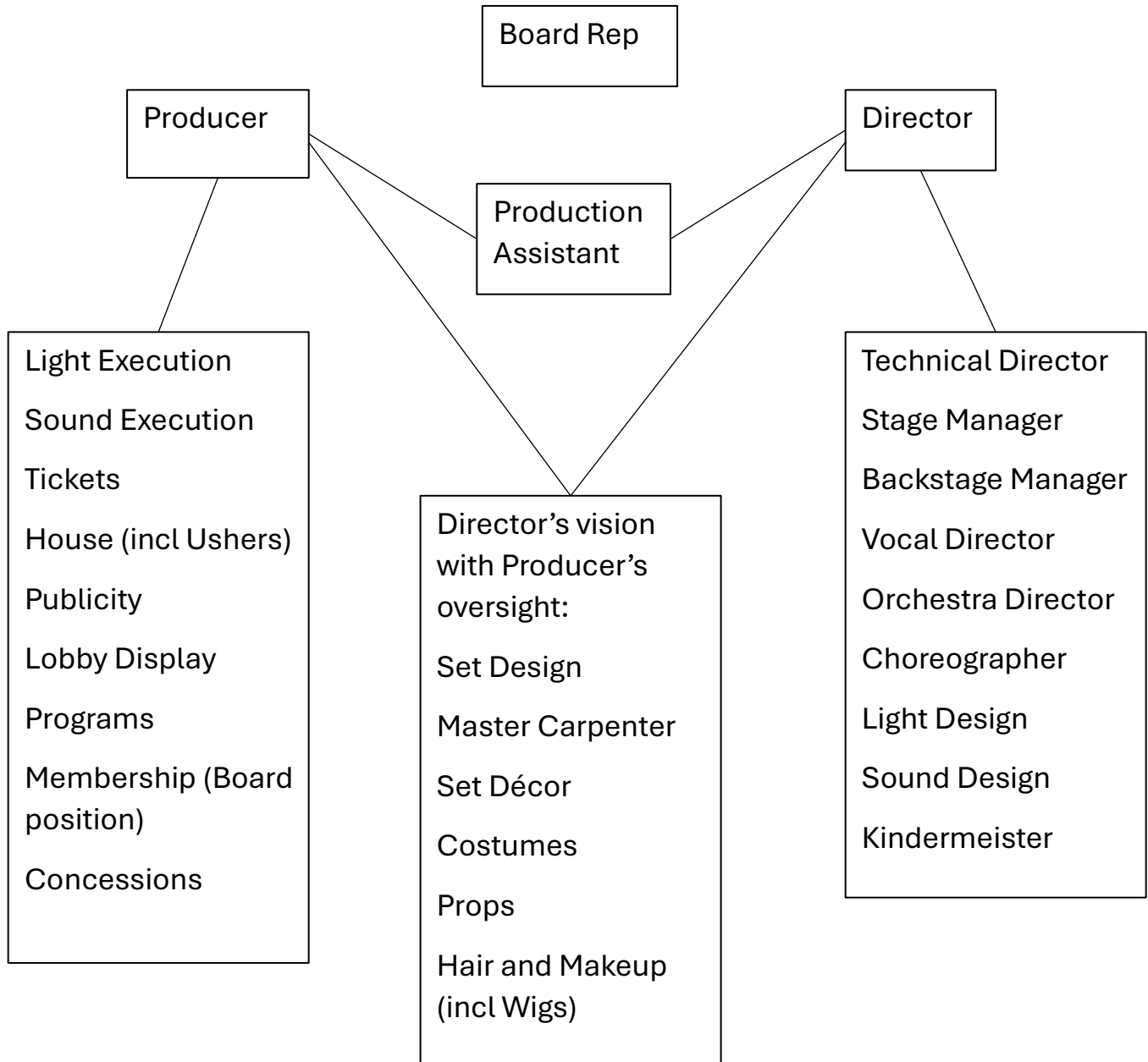
7. RTP performers and crew are reminded that scripts, music, and orchestrations are frequently rented for a production, and must be returned at the end of the show. If an item is signed out to you, **you** are responsible for returning it to the Producer or the Musical Director **before** the final performance. If you fail to return a script, music, or orchestration, or if you turn it in late, you must reimburse RTP for the cost of the item and for any late fees or shipping costs.
8. All RTP rehearsals are CLOSED rehearsals. Visitors (except for parents of children in the cast) are not allowed to attend rehearsal without the express permission of the Director and/or Producer of the show. Backstage visitors are strictly prohibited on dress rehearsal/performance nights/days. Do not invite anyone for a behind the scenes look before or during a performance. This is extremely discourteous and distracting to your fellow performers and to the crew who have backstage duties to perform. The Director, the Producer, the Stage Manager, and the House Manager all have the authority and the responsibility to eject visitors.
9. On performance nights, RTP performers in any production are asked to use parking spaces as far from the theater or performance venue as possible, leaving the spaces closest to the doors for our paying patrons.
10. Remember that stage make-up is different from regular (street) make-up. All performers—men, women, and children—must wear make-up on stage, since the bright lights used in a performance tend to “wash out” normal facial coloring and contrast. Stage makeup is always much darker than what you would wear on the street and can be judged properly only by observation of it onstage, under actual performance lighting conditions. Please refrain from removing or altering your own or another cast member’s make up because you think it looks “too dark” or “too bold.” The Make-up Chair or Director should be the only one to tell you if an alteration is needed in your make-up.
11. RTP players in costume prior to and during a performance (including intermission) are not to appear in the public areas of the theater (opened house, lobby, ticket booth, parking lot). After the performance, performers in costume may gather in the lobby (or other designated area) to mingle with and chat with the audience.
12. All participants in an RTP production (cast, crew, pit orchestra) except for ushers and ticket personnel are expected to participate in “Green Room,” which is scheduled at least 30 minutes before curtain. This is a time for final announcements, fellowship, musical warm-up, and mental preparation just before a performance.
13. The size of a cast and/or numerous costume changes or the complexity and size of a set may make travel in and out of the backstage doors necessary during a performance. Keep such movement to a minimum. If you must go in and out, take care that you open and close all doors with absolutely no noise. Noise from doors opening can be heard in the house and is very annoying and distracting to our audience. Under no circumstances (unless specifically called for in the script) should performers open doors and “peek” into the house. It is considered extremely unprofessional to cause movement in the curtain or in drops or to peek at the house through the curtain prior to the performance or during intermission.
14. Keep all talking backstage to an absolute minimum, speaking only when you must to facilitate people or set movement.
15. RTP performers taking curtain calls are to receive their applause from the audience only, not from other performers. Do not applaud another cast member while you are on stage. Acknowledge the pit orchestra and crew in the light booth with an open-handed gesture, not with applause.

16. Flowers and other gifts presented to cast members by family and friends may be enjoyed in the green room, dressing rooms, and/or the make-up room during the performance and in the lobby after the performance. Flowers may not be carried onstage for curtain calls. Do not ask the Stage Manager or backstage crew to keep track of flowers or gifts you have been given.
17. T-shirts are usually ordered for every major production. The T-shirt will list the RTP logo, a logo or drawing relating to the show, and show dates and time. These serve as both advance advertising for the show and as mementos after the production. T-shirts are priced at cost to RTP; that is, RTP makes no profit on their sale. Each cast and crew member will be given an opportunity to order a T-shirt; RTP etiquette requires that if you order a T-shirt, you pay for it when it arrives.
18. RTP is a non-profit organization; approximately 80% of our funding comes from sales of tickets to our performances. All patrons watching an RTP performance are expected to purchase tickets. Please do not attempt to “sneak” a friend or family member into a performance. If you have friends or family who have a conflict and are unable to attend a performance, check with the Producer if they can attend a dress rehearsal as part of a preview audience.
19. All participants in an RTP production are volunteers; no one is paid for their participation in RTP, and our limited production budget does not permit RTP to purchase gifts for any performers or production crew. Someone in the cast or crew may organize the purchase of gifts for the Director and other key members of the production team.

# Vocabulary

1. "Call" This is the time you are to report to the theater for make-up, hairstyling, and costume before a performance.
2. "Curtain" This is the time the performance is scheduled to begin.
3. "Places" is announced by the stage manager 5-10 minutes in advance of curtain. When "places" is called, you must be onstage or backstage ready for your first entrance.
4. "Mike" Short for Microphone. A "body mike" is a personal microphone worn by a performer. Other microphones include hand-held/wireless mikes, stand mikes, area mikes, stage mikes.
5. "Sound Check" If you are wearing a body mike in the show, you will be given a time (before the house is opened to the public) for the technical director in the booth to check sound levels of your microphone and ensure that it is working properly.
6. "Curtain Call" the time at the conclusion of a performance, when the performers bow and enjoy the applause of the audience. The order of curtain calls is set by the Director of the show.
7. "House" 1. The area of the theater where the audience sits. 2. The size or characteristics of the audience for a performance, as in "How's the house tonight?"
8. "House Manager" the person in charge of all the ushers. Opens the house prior to a performance. Has the authority to eject all unauthorized persons from the performance.
9. "Stage Manager" the supreme authority backstage during a performance.
10. "Stage Right" You are onstage, facing the audience. Stage right (SR) is to your right.
11. "Stage Left" You are onstage, facing the audience. Stage left (SL) is to your left.
12. "Upstage" You are onstage, facing the audience. Upstage (U) is the area between you and the extreme back of the stage.
13. "Downstage" You are onstage, facing the audience. Downstage is the area between you and the extreme front of the stage.
14. "Wings" backstage area on either side of the stage.
15. "Battens" are the poles stretching the width of the stage which can be raised or lowered from backstage. Curtains, drops, lights, stage microphones or set pieces are attached to the battens to be raised or lowered.
16. "Scrim" a semi-transparent stage curtain (usually looks like heavy netting). With different lighting effects, the audience can either see through it clearly, see through it in a hazy dreamy fashion, or not see through it at all.
17. "Drops" or "Backdrops" painted curtains or panels stretching the width of the stage and depicting specific backgrounds which help set the scene for the action onstage. Drops may be exterior landscapes or street scenes, or interior rooms. Drops used by RTP are always rented and must be handled with extreme care.

# Production Committee Oversight





# Production Role Guidelines

(These are guidelines to be used at the discretion of the Director and Producer. Deviations from these guidelines should be discussed with the RTP Board of Directors.)

<b>ROLE</b>	<b>ALLOWED IN CAST</b>	<b>ALLOWED MULT ROLES</b>	<b>NOTES</b>
Director	No	Yes*	*With a qualified assistant not in the show
Producer	No	No	
Technical Director	No	Yes*	*In a technical area
Production Assistant	No	No	
Stage Manager	No	No	
Vocal Director	Yes*	No	*With a qualified assistant not in the show
Orchestra Director	No	No	
Choreographer	Yes*	No	*With a qualified assistant not in the show
Light Design	No	Yes	
Sound Design	No	Yes	
Kindermeister	No	No	
Set Design	No	Yes	
Master Carpenter	Yes	Yes	
Set Décor	No	Yes	
Costume Designer	No	Yes	
Costume Wardrobe Mgr	Yes	Yes	
Prop Master	Yes*	Yes	*With a qualified assistant not in the show
Hair and Makeup	No	Yes	
Light Execution	No	No	
Sound Execution	No	No	
Tickets	Yes	Yes	
House (incl Ushers)	No	No	
Publicity	Yes	Yes	
Lobby Display	Yes	Yes	
Programs	Yes	Yes	
Concessions	No	Yes	
Membership (Board pos)	Yes	Yes	
Board rep	No	No	

# Show Timeline

Ideally, after the venue, rights and Director have been secured, the timeline for a show will be:

- 3 – 4 months for the Director and production team to design the show.
- Adequately plan for advertising of auditions and performances.
- Auditions at least 2 weeks prior to start of rehearsals.
- 10 weeks for rehearsal.

That totals 6 months.

# Production Roles

The responsibilities for each production role are outlined separately. Not every show will utilize every production role.

There is often confusion with the responsibilities of the Director, Producer, Stage Manager and Production Assistant. In general, the major responsibilities are as such.

- Director:
  1. Responsible for developing “the big picture” for the show
  2. Works directly with the cast
- Producer:
  1. Ensure the show stays on budget
  2. Ensure the timelines are being kept by all technical teams
  3. Ensure all teams are working toward the same artistic vision set by the Director
- Stage Manager:
  1. Assistant to the Director
  2. Handle communication with the cast, at the discretion of the Director
  3. Communicate technical notes from rehearsals with appropriate technical team
  4. Other responsibilities as assigned by the Director
- Production Assistant:
  1. Assists both the Producer and the Director
  2. Acts as the bridge between the two
  3. Other responsibilities as assigned by the Producer or Director

## Backstage Manager

1. The Backstage Manager is chosen by the Stage Manager and is responsible for the backstage area during performances.
2. The Backstage Manager is the ultimate backstage authority and has the authority and responsibility to eject unauthorized visitors to the backstage area during rehearsals and performances. The Backstage Manager has the authority to manage traffic backstage and to keep people out of the way so that performers and stage dealing crews can make entrances and exits. The Backstage Manager is responsible for dealing with any horseplay, talking, or other unprofessional conduct on the part of performers or crew during a rehearsal or performance.
3. During performances, the Stage Manager will be on a headset with the lightboard and soundboard operators and the Backstage Manager.

## Board Representative

1. The RTP Board will select a representative from among the current Board of Directors to act as a liaison between the cast, crew and production team and the RTP Board.
2. The Board Representative must not hold any other production role and serves as an impartial voice.
3. Anyone involved in any capacity with a show that has any issue that would not be appropriate to discuss with the Director or Producer may reach out to the Board Representative.
4. The Board Representative will work to remedy the issue.
5. It is imperative that anonymity be maintained. The Board Representative should not discuss issues brought to them with anyone outside of those individuals involved and the Board of Directors.

## Choreographer

1. The Choreographer is chosen by the Director and is responsible for all dance/choreographed movement in the show. As soon as possible after the show is chosen, they should be given a copy of the script and should read and be familiar with it. Prior to auditions, the Choreographer should meet with the Director to ascertain all that needs to be choreographed. If it would prove helpful to the Choreographer, the Director should set aside time during auditions to check for dance capabilities.
2. The Choreographer should coordinate with the Director to have times for dance rehearsal included in the rehearsal schedule, including time for review of dances already learned.
3. The Choreographer should work closely with the Vocal Director and Orchestra Director.
4. The Choreographer should check with the Costume Chair to make sure choreography is appropriate for the planned costumes.
5. If a recording is used to rehearse choreography, the Choreographer should BE SURE it is exactly like the music that will be played for the show. Some Broadway cast recordings edit songs with long dance breaks.
6. The Choreographer should know the capabilities and limitations of the cast and should strive for their vision but be realistic about what can be accomplished.

## Concessions Chair

1. The concessions chair is responsible for ensuring there are adequate concessions available for each show.
2. The concessions chair is responsible for setting up and tearing down the concessions area.
3. The preference is for concessions to include bottled water and individually wrapped snack items. Other items may be included at the discretion of the Concessions Chair and the RTP Board.
4. Themed concessions items should be considered.
5. It is recommended to put out a donation basket rather than setting prices for concessions. This has been proved to raise more money.

## Costume Chair

1. The Costume Chair is chosen by the Director and is responsible for all apparel and accessories worn in the production.
2. The Costume Chair should be given a copy of the script and should read and be familiar with the show. They should meet with the director prior to auditions to understand the director's concept. Obtain or create a costume plot.
3. The Costume Chair should be present at the pre-production meeting for the show, be present at production meetings during rehearsals, and be present at post-production meeting to evaluate things.
4. The Costume Chair should check with sets, lighting, and props chairs to coordinate time period and style, colors and special effects.
5. The Costume Chair should work closely with the Make-up Chair to coordinate efforts.
6. The Costume Chair should enlist a committee in advance of auditions – a larger group may be needed for the summer show. Some committee members will need to sew, but people willing to clean and iron costumes, run errands, and pick up costume items will also be needed.
7. **Before renting or purchasing any clothing, compile as complete a list as possible and check with the for items currently owned by RTP.**
8. The Director must give the Costume Chair time for taking measurements and costume fittings in the rehearsal schedule.
9. The cast should be measured within the first 2 weeks of rehearsals to have ample time to find appropriate costumes. **The costume committee is ultimately responsible for finding costumes for each character.** The Costume Chair is responsible for staying within the budget.
10. The Costume Chair **MAY** enlist the help of people in the show (or parents) – but this help **should not be a requirement.** The costume chair, and ultimately the director, must approve all costumes brought by cast members.
11. Each costume piece should be labeled as to where it came from, who will wear it and in what scene. Accessories for each outfit should be kept in a bag on the same hanger if possible. Use a costume inventory sheet for each character.
12. Plan ahead when actually sewing new costumes for a production. Allow extra material in the seams to fit different sizes in the future.
13. All receipts must be turned into the Costume Chair who will in turn pass them along to the production team.
14. The Director has the final opinion on costumes.
15. During dress rehearsals and actual shows, the costume committee must be available to help with fast costume changes, to make emergency repairs, and to make sure things get back where they belong.
16. The Costume Chair is responsible for ensuring that all costume pieces and accessories are returned to the right place in a timely fashion.



Example schedule:

☞ **4 weeks before opening –**

You should have an idea how most (if not all) of the costumes needed will be acquired – get your list of helpers and any “thank you’s” to the Program Chair.

☞ **3 weeks before opening –**

Start making tickets for all pieces of clothing as to where from, who it’s for, and what scene – make sure you have costumes coming for each character, each scene

☞ **2 weeks before opening –**

Have cast try on costumes as they are received – check with director – make any alterations as needed – organize clothing racks with names – fill out costume inventory sheet for each character and each item to be used. (Wigs, slips, jewelry, personal items)

## Director

1. The Director must promptly notify the RTP Board of any changes in the production which differ significantly from the original plan.
2. The Director must set a positive tone for the entire production and is responsible for ensuring that cast and crew uphold RTP policies and procedures.
3. The Director and Producer should convey to the cast and crew that participation in an RTP production requires a significant time commitment of all participants, not just for rehearsals and performances, but also for other production duties.
4. The Director must take care not to give the appearance of favoritism among the cast. The Director should not align themselves with one group to the exclusion of other groups.
5. The Director works closely with the Producer of a production. Once a show is scheduled, the Director is responsible for securing lead designers for the “artistic” committees: Costumes, Sets Design, Master Carpenter, Set Decor, Props, Lights, Sound, and Make-up; the Director is also responsible for engaging the Stage Manager, the “Kindermeister” (if children are cast in the show), the Vocal Director, the Orchestra Director and Choreographer, if needed. The Producer is responsible for securing chairs for the “production” committees: Tickets, Programs, Lobby Display, Publicity, and House. The Producer and Director should work together to choose a Production Assistant (PA). They should make the RTP Board aware of any problems in filling any of these positions as early as possible.
6. The Director is responsible for developing the vision for the show and sharing that vision with the artistic committee chairs. It is the Producer’s responsibility to ensure those committees are following that vision and producing elements that are cohesive, staying on budget and are following the given timeline.
7. The Director must make the RTP Board aware, as early as possible, of any special effects being used in a production (i.e., breaking glass, flash pots, fire) that could pose a danger to performers and crew or could prove destructive to the facilities in use. The RTP Board has the final right to veto any special effects which they deem are too hazardous or which pose a serious liability issue.
8. The Director is responsible for developing a tentative schedule of rehearsals, including dress rehearsals and technical rehearsals, before auditions are held.
9. The Director should schedule auditions early enough before the performance date to ensure an adequate rehearsal schedule. The Director and Stage Manager should always be in the audition room during auditions. If neither is on the RTP Board, then a Board Representative should be present during auditions. The Vocal Director, Choreographer and Accompanist (if applicable) should also be in the audition room for a musical production. The Director may want to invite the Producer and the PA to participate in the casting discussions to provide input on prior professional behavior of the auditioners. RTP prefers to cast everyone who auditions, inasmuch as that is possible. RTP policies are to avoid double-casting (except when it is the intent of the playwright) to ensure maximum participation. RTP policies also dictate that the Director will not be cast in the show or step into a role that was vacated. Once the show has been cast, those who were not cast should be notified in a timely and professional manner. Those who are not cast may be invited to participate in the show as part of the crew. The Director should promptly notify

their production crew and the RTP Board of any difficulties casting the show, as they may be able to make recommendations to fill cast vacancies.

10. The Director should carefully consider what parts should have a dedicated understudy to guard against unforeseen circumstances.
11. The Director should complete preliminary blocking of the entire show before rehearsals begin. It is preferable to have this in writing, as well as to have the Stage Manager write down any changes in blocking as rehearsals progress.
12. The Director should watch rehearsals carefully and should make “notes” which are then communicated to the cast and crew to improve performance. Negative notes might be better expressed to a performer privately, or in writing. There should also be opportunities for “notes” from the Vocal Director, Choreographer, Stage Manager and others throughout the rehearsal process. Notes are best given at the end of rehearsal, so time should be left at the end of rehearsal for this.
13. The Director needs to allow rehearsal time in the final week of the production for performers to “parade” across the stage in costume and full make-up, under performance lighting conditions. The Director, Costume Chair, and Make-up Chair should view the parade to check for proper costume and make-up appearance. Notes should be made of any changes, alterations, or repairs needed so these can be communicated to the performers and to the costume and make-up crews.
14. The Director should allow rehearsal time in the final week of the production for pictures to be taken for the lobby display and for the cast picture. The Director may choose to have lobby cast headshots and candid photos in costume or in street clothes, in color or in black and white. The Official Cast Picture will be in color and in costume, and is to include all cast, crew, and orchestra. Videotaping of the production, if desired and allowed under the show’s contract, should be scheduled at a dress rehearsal, not at a performance.
15. The Director should schedule time for “Green Room” at least 30 minutes prior to curtain. This will ensure sufficient time for vocal warm-up, final announcements, fellowship, and final preparation. It will also ensure that the house is cleared of performers so that it may be opened for patrons at least 30 minutes before curtain. All cast; and crew (except ushers and ticket sellers) are to be invited and are expected to attend “Green Room.”

## House Manager

1. The House Manager is chosen by the Producer. It is helpful if the House Manager becomes familiar with the show (by attending rehearsals or production meetings or by speaking with the Director or PA) to know about late seating or unusual entrances or exits through any part of the house.
2. The House Manager is responsible for securing ushers for performances. Get an updated membership list to know who to ask. Ushers may commit to one or several performances; the House Manager should plan to be present at all performances.
3. There should be a minimum of 4 people. At LHS, open only the middle door and have 1 ticket taker. The others will show people to their seats.
4. Place sign at doors reminding that there is no photography allowed. Get recycle boxes ready for end of show. Know where the extra programs are located.
5. Doors usually open 30 minutes prior to a show, so have ushers arrive 20 minutes earlier to review seating and procedures.
6. The House Manager should check with the Director before opening the house, in case a “problem” is being fixed. **Prior to opening doors, the House Manager should CLEAR the auditorium of all people and eject any unauthorized visitors.**
7. Prior to each performance, it is the House Manager’s responsibility to instruct all ushers in the following
  - ☞ Be pleasant and helpful – welcome all to our “home”
  - ☞ Know how the tickets read – where the seats are
  - ☞ Know where the restrooms are located
  - ☞ Enforce the rules as nicely as possible – no food or drink in auditorium, no flash photography, NO VIDEOCAMERAS
  - ☞ **If someone is overly disruptive during a show, the House Manager has the authority and responsibility to take appropriate action for the good of all the other paying customers.**
  - ☞ Keep the doors closed after the show starts--maybe one person needs to remain in hallway to greet latecomers and to seat them at an appropriate “break” in the show (scene change).
  - ☞ Keep doors closed except for dire emergencies.
  - ☞ Ushers should be the ones to open the doors at intermission and to help people back into the auditorium when intermission is over.
  - ☞ At the end of the show, ushers should be the ones to open the doors and have the recycle program boxes readily available.
  - ☞ Ushers are reminded that they are there to *work*, and that they need to plan to be present for the entire performance, since they also have duties during intermission and at the end of the performance. They are welcome to be seated and to watch the show as their duties permit (if there is not a full house), but they should keep in mind that their primary responsibility is to be available to assist our paying patrons.

## Kindermeister

1. If children are involved in a show, a person to oversee the children at all times is a must. The Kindermeister should be chosen by the Director. A parent of a child participating in the show is often a good choice for Kindermeister.
2. The Kindermeister should be given a copy of the script and should read and be familiar with it.
3. The Kindermeister's job is to make sure that the children are onstage when needed, and out of the wings when not needed.
4. The Kindermeister should activities and possibly snacks **planned** for rehearsals. These can include drawing, games, movies, and something to use up energy in a focused and quiet manner.
5. The most important job is to keep the children quiet when offstage, ready for all of the appropriate cues, and happy!
6. The Kindermeister should seek more adult help if it becomes necessary and should always keep a sense of humor!

## Lights Chair

1. The Lights Chair is chosen by the Director. They should receive a copy of the script suitable for annotation of light cues and should read and be familiar with it. The Lights Chair should meet with the Director to set up a preliminary lighting design as soon as the show is chosen.
2. The Lights Chair should become familiar with lighting available at the facility being used for the performance. The Lights Chair should contact the Producer as soon as possible if any special light equipment needs to be rented or purchased for the production. The Lights Chair should label all equipment borrowed or rented, and should maintain a list of the equipment, renter/or lender name and contact person, phone number, and who will be returning equipment and when. A copy of this list should be given to the Producer. The Lights Chair should contact the Producer immediately if a situation arises where obtaining lighting equipment may be a difficulty.
3. The Lights Chair should attend all production meetings. They should coordinate with the Director, and the Sets, Costume and Make-up Chairs in setting and maintaining the overall time period, style, and color scheme of the production in the lighting design.
4. The Lights Chair should attend several rehearsals before lighting is used, to get a feel for the overall show and lighting changes needed. They should plan the lighting design to adequately cover all acting areas and specials.
5. The Lights Chair should coordinate with the Facilities Manager regarding use, disassembly, moving or storage of any lighting equipment belonging to the facility. Nothing will be moved without obtaining the permission of the Facilities Manager. It is the responsibility of the Lights Chair to ensure that all lighting equipment moved is returned to its original location at the conclusion of the production.
6. As soon as the facility is available, hang lights and specials according to lighting design.
7. The Light Chair should check with the Producer and should purchase spare light bulbs for all light fixtures being used.
8. Scripts annotated with light cues should be prepared for all lightboard and follow spot operators. Update and finalize these cue sheets with changes as rehearsals progress.
9. Throughout final rehearsals, the Light Chair should make final adjustments on focus, intensity, and cues. They should carefully watch the performance to make sure that cast members are lit properly and do not move in and out of light patterns inappropriately. They should be prepared to give notes to the cast and crew regarding any lighting problems.
10. The Light Chair/Crew should not invite visitors to the booth, including cast or other crew members. The Light Chair/Crew should notify the Producer, Director, Stage Manager, or PA of the need to eject any unauthorized persons in the booth during any rehearsal or performance.
11. Access to the catwalks should be restricted to those who need to adjust, focus, or change bulbs in light fixtures. For safety and liability reasons, the Light Chair should make sure that NO ONE other than authorized light crew members has access to the catwalks.
12. The Light Chair and crew should always observe professional conduct in the light booth. Refrain from loud talking or distracting movements during the rehearsal or performance; this is very discourteous both to the performers and the audience.
13. Keep in mind that you are working with sensitive, delicate and expensive equipment. If you must bring food and drink to the light booth, take extreme care that it does not spill or damage the lightboard or other equipment. It is the joint responsibility of the Light and

Sound Chairs to ensure that the booth is cleaned after each rehearsal/performance and that all trash is properly disposed of.

14. The Stage Manager will call all light and sound cues.
15. The Light Chair and crew should be in contact with the Stage Manager via headset during all performances listen for cues and to communicate any lighting problems that may occur during the performance.
16. During set strike, all borrowed/rented lights must be taken down and prepared for return to the renter/borrower. The Light Chair is responsible for ensuring that all components are present and accounted for, and should report any discrepancies to the Producer. They should make a final check of the booth, catwalk, and stage areas to make sure they have been restored to their original condition.

## Lobby Display Chair

1. The Lobby Display Chair is chosen by the Producer and is responsible for designing, creating and installing the lobby display of a production. It is helpful if the Lobby Chair reads and is familiar with the script or attends a few rehearsals to become familiar with the show, since this often generates ideas for the lobby display.
2. As soon as possible after the play is chosen, the Lobby Chair should contact the Producer to determine the budget for the Lobby Display. They should also speak with the Director to see if there is anything special the Director would like (or not like) in the lobby display. Check on preferences regarding display of individual cast/crew photos (color or black-and-white, in costume or in street clothes), candid snapshots (color or black-and white, in costume or in rehearsal clothes), and other embellishments.
3. The Lobby Display chair should attend production meetings as needed.
4. Depending on the Director's preferences, the Lobby Display Chair should make sure that rehearsal time is set aside for taking individual cast photos and candid snapshots. For smaller shows, this could be done the same night the official cast photo is taken; for larger shows, this should probably be scheduled at a different time.
5. At LHS, during the school year, the display needs to be set up on Friday afternoon just before the show. In the summer, it can be set up on the day before opening night. For other facilities, check with the Producer for recommended set-up times. Valuable items used in the display should be locked in the ticket office overnight.
6. The Lobby Display may set the theme, create mood and atmosphere, or just provide info.
7. The Lobby Chair should turn all receipts in to the Producer as soon as possible
8. The Lobby Display Chair should be present to take down the display during set strike after the last performance.



## Make-up Chair

1. The Make-up Chair should be chosen by the Director. They should be given a copy of the script and should read and be familiar with it. They should meet with the director to review make-up needs for the production, including number of people in the cast, how many dress rehearsals and performances make up will be used, and any special make-up or hairstyling needed (aging, wigs, glasses).
2. The Make-up Chair should attend all production meetings. They should coordinate with the Director, and the Sets, Costume and Lights chairs in setting and maintaining the overall time period, style, and color scheme of the production in the make-up design.
3. The Make-up Chair should attend several rehearsals before make-up is used to get a feel for the overall show and to help anticipate any problems or special needs.
4. Prior to the first performance, the Make-up Chair should meet briefly with the cast to explain the make-up procedure. Determine how many cast members will apply their own make-up and do their own hair. Based on their responses, engage a crew to help apply make-up and assist with hairstyling.
5. Inventory the make-up supplies on hand. Discard any outdated or “spoiled” make-up. Check with the Producer before purchasing additional supplies. Don’t forget q-tips, Kleenex, make-up sponges, hairpins and hairspray when you purchase supplies.
6. All performers must wear make-up on stage, since the bright lights used in a performance tend to wash out normal facial coloring and contrast. Stage make-up is always much darker than what you wear on the street and can be judged properly only onstage, under actual performance lighting conditions.
7. The Make-up Chair should prepare an index card for each cast member to note details of make-up applied (foundation color, eye shadow color, lipstick color) so consistency can be maintained each night. Cast members doing their own make-up may fill out their own cards.
8. Make-up needs to be hygienic. Crew should wash hands carefully before they apply make-up and between cast members as necessary. Purchase cold cream in “pump” bottles to minimize hand and finger contact with the cream. Use Q-Tips to apply eye shadow and lipstick and throw these away after use. Use make-up sponges to apply foundation, and do not re-use these. Have plenty of Kleenex available. Be sensitive to cast members with allergies; they may want to try to use their own make-up (mascara, lipstick).
9. The Director needs to allow rehearsal time in the final week of the production for performers to “parade” across the stage in costume and full make-up, under performance lighting conditions. The Director, Costume Chair, and Make-up Chair should view the parade to check for proper costume and make-up appearance. Notes should be made of any changes, alterations, or repairs needed so these can be communicated to the performers and to the costume and make-up crews. Remind performers that they should not alter their own make-up or that of another cast member unless specifically instructed to do so by the Make-up Chair.
10. The Make-up Chair should remain backstage for the entire rehearsal or performance for special transformations (for example, turning a witch into a beauty, aging a character between acts) and for touch-ups (especially during intermission). Make-up supplies should be left out for such touch-ups.

11. Make-up should be scheduled to be completed at least 30 minutes prior to curtain so that all cast and crew may attend "Green Room."
12. After each rehearsal and performance, it is the responsibility of the Make-Up Chair to ensure that the make-up area and dressing rooms are cleaned up. Any spills on the counter or floor should be wiped up. All make-up must be organized each night, keeping track of what needs to be replaced before the next night. After the final performance, the Make-up Chair is responsible for ensuring that the make-up storage bins are re-organized and re-packed, discarding any items that will not "keep" until the next production, and that the dressing room/make-up areas are cleaned and returned to their original condition.

## Master Carpenter

1. The Master Carpenter is chosen by the Director and has overall responsibility for construction of all sets used in the production, following the designs provided by the Set Chair as closely as possible.
2. The Master Carpenter should meet with the Director regarding construction budget as soon as possible.
3. With the Producer and Director, schedule two or more set building sessions to which all cast, crew, and other RTP members are invited. Have times published well in advance of these sessions to ensure good attendance. Prepare a list of tasks and instructions in advance to make the best use of the people who turn out for these sessions.
4. **Before any purchase, compile as complete a list as possible of all wood, paint, screws, drop cloths, and other materials.** The Master Carpenter is accountable to the Producer for keeping purchases within budget.
5. When using LHS, check with auditorium director about guidelines for building on their stage and moving equipment or curtains. For other performance sites, check with the Facilities Manager about specific dos and don'ts. Remember, **we are guests – respect their rules.**
6. **Aim to have sets operational for final 2 weeks of rehearsal.** This allows the cast time to get used to things and allows time for the director to re-block any unforeseen problems.
7. Each time a work session is completed, **the Master Carpenter is responsible for ensuring that all messes are cleaned up and all floors are swept.** The cast should not have to worry about walking on nails and screws after the set crew has been there.
8. **Safety is a major issue at all times! Use the buddy system for precarious situations.**
9. **At NO TIME should children be allowed to use ANY POWER TOOLS!** Painting, some hammering, and gophering are appropriate tasks for children. Please have them working under constant supervision for safety.
10. **The Master Carpenter is responsible for dismantling the set after the last performance.** Define jobs for people, make sure things are returned to the proper owner/place. Floors are to be swept, garbage carted out, and equipment returned to proper places. **RTP strives to leave places cleaner than we found them. We are guests in these facilities.**
11. Certain safety considerations must be followed. Any platform that is 48" high MUST have a railing. Stairs MUST have adequate bracing underneath. Stair treads MUST be screwed into the stringer from the top and NOT from the side.

## Membership Chair

1. Your job is one of the most important jobs! You need to keep the membership list updated at all times. Current names, current dues, former members, new addresses, and lists of activities for which each member shows an interest.
2. The list needs to be updated especially after any auditions and shows.
3. The names need to be readily available to Directors and production chairs for identifying possible help.
4. You need to make an appearance at rehearsals to solicit new member dues or renewals. You need to arrange with the Director to speak at one rehearsal, hand out the forms, and return to a later rehearsal to collect dues.
5. Keep an updated list of the sponsors and benefactors to give to the Program Chair for the program each time. Include any corporate sponsors throughout the whole season. Make sure that any lifetime sponsors are mentioned each time.

## Orchestra Director

1. The Orchestra Director should be chosen by the Director.
2. The Orchestra Director is responsible for finding the musicians for the orchestra.
3. The Orchestra Director is responsible for scheduling adequate separate rehearsals for the orchestra to work on music.
4. The Orchestra Director and Director should pick a time for the Sitzprobe. This should happen at least two weeks before the first performance.
5. The Orchestra Director obtains the orchestration and score from the Producer and distributes it to the pit orchestra. They are responsible for collecting all orchestrations at the conclusion of the show. These items are rented and must be returned in a timely manner. The Orchestra Director must instruct all orchestra members that if they do not return their orchestrations, or if they turn them in late, they must reimburse RTP for the cost of the item and for any late fees or shipping costs.
6. The Orchestra Director should determine any equipment needed for the pit, and shall keep a list of equipment borrowed or rented and the owner's name. They should contact the Producer if any equipment needs to be purchased or if special insurance is needed on any equipment borrowed or rented for use in the pit.
7. The Orchestra Director should make sure the pit and all equipment is secure after each rehearsal and performance. They are responsible for seeing that the pit is cleaned and restored to its original condition at set strike.
8. During a performance, the Orchestra Director will be in contact with the Stage Manager via headset.
9. The Orchestra Director shall instruct the pit orchestra in proper attire and professional conduct. Members of the pit orchestra shall enter and exit as a group, using the stage doors or the auditorium doors closest to the pit. They are asked not to wander in the house or lobby before the performance or during intermission. After the performance, they are invited to mingle and chat with the audience in the lobby.

## Producer

1. The RTP Board or the Director will select the Producer.
2. The Producer works closely with the Director of a production. Once a show is scheduled, the Producer is responsible for securing chairs for the “production” committees: Tickets, Programs, Lobby Display, Publicity, and House. The Director is responsible for securing chairs of the “artistic” committees: Costumes, Sets, Scenic Design, Props, Lights, Sound, and Make-up; the Director is also responsible for engaging the Stage Manager, the “Kindermeister” (if children are cast in the show), and the Musical Director and Choreographer, if needed. The Producer and Director should work together to choose a Production Assistant (PA). They should make the RTP Board aware of any problems in filling these positions as early as possible.
3. Once a show is chosen, the Producer should be given a total budget by the RTP Board. The Producer and Director should review the budget together; any changes should be reported to the RTP Board. The Producer has direct supervision over all production expenditures of all committees and is responsible for keeping the production within the budget allotted by the RTP Board; all production expenses submitted to the Treasurer for payment should first be approved by the Producer. The Producer must seek approval from the RTP Board for any additional, emergency, or unforeseen expenditures.
4. The Producer needs to read and be familiar with the script.
5. The Producer should schedule a production meeting at least one month prior to audition dates. The Director, PA and all committee chairs should attend this initial production meeting. A member of the RTP Board should also attend and may double as a committee chair or other role. Any special make-up, costume, prop, or set requests should be discussed with the production team at this first meeting to allow chairs to obtain materials needed and to ensure time to accomplish what is desired. In conjunction with all artistic committee chairs (costumes, make-up, sets, scenic design, props, lights, and sound), the Director should decide on the overall color scheme and time period in order to match color and style among the different elements of the production.
6. The Producer confirms rehearsal sites and schedules for productions.
7. Production meetings should be held at least monthly throughout the rehearsal period, or more often as needed. Between regularly scheduled production meetings, there should be communication among members of the production team. Any important decisions regarding the production should be put in writing so they can be referred to later. Production problems which cannot be resolved at production meetings should be brought to the attention of the RTP Board immediately.
8. The Director, at their discretion, may ask the Producer to assist with/sit in on auditions.
9. The Producer and the PA should work out a schedule such that one of them attends at least one rehearsal per week during the initial rehearsal period. At least one of them should be present for each rehearsal/performance during the final two weeks of a production. When attending rehearsal, the Producer or PA should be allotted time by the Director to make announcements, collect information or money, and take care of the “housekeeping” details of the production. The Producer and PA are responsible to ensure that each cast and crew member receives a copy of “Rivertown Etiquette” and that these policies are followed.
10. The Producer is responsible for numbering all scripts and orchestrations and keeping a list of who receives each one. The list should include the name, address, and phone number of

the person to whom the item is signed out. The Producer usually distributes and collects scripts. The Musical Director usually distributes and collects orchestrations and returns these to the Producer at the end of the show. Cast, crew or orchestra members who do not return their scripts/orchestrations/music, or who turn them in late, must reimburse RTP for the cost of the item and any late fees or shipping costs.

11. The Producer works with the Lights, Sound, and Sets chairs in obtaining price estimates and negotiating prices as needed for light and sound equipment.
12. The Producer works with the Sets Chair and the Director to determine if drops will be rented for the production. The Producer may contact companies renting drops to obtain perusal photographs. The Producer places all orders for drops and signs contracts for them. A maximum of four drops may be used in an LHS production; some performance venues do not accommodate drops.
13. The Producer is responsible for ordering T-shirts for the production. The logo for the T-shirts is usually also used on the program cover and in advertising for the show. Sources for logos include new design, logo contest, or purchasing rights to use the logo from the company providing scripts or from companies that print theatrical posters. The Producer should take T-shirt orders from the cast and crew during the first month of rehearsals. The Producer will set the price for the T-shirts based on RTP's cost to acquire them. The Producer will distribute all T-shirts and collect the money for them; T-shirts will not be released until they have been paid for.
14. The Producer is responsible for informing the Program Chair of the anticipated number of programs needed for the production (based on royalties paid, number of performances, advance ticket sales). The Producer should check all contracts to be certain that required language is given to the Program Chair.
15. The Producer will schedule "public set building sessions" to which all cast, crew, and other RTP members are invited. The Director, Producer, or PA must attend these "public set building sessions" to ensure that proper safety precautions are observed, and that facility equipment, walls, and floors are protected from drilling, painting, spills, or other damage. Children are welcome to participate in these sessions, but they must work under supervision, or they will be asked to leave. They are not permitted under any circumstances to operate power tools and equipment. Proper drop cloths should always be used for painting. All painting materials (brushes, rollers, and containers) are to be cleaned after usage by the person using them.
16. Producer tracks volunteer hours.
17. The Producer will submit all bills and receipts to the Treasurer throughout the course of the production. All bills must be submitted within six weeks of the date of the last performance.
18. The Producer will schedule a "post-production" meeting with other members of the production team and the RTP Board to debrief, review, and critique the production, and to make suggestions for avoiding or solving problems that may arise in future productions.
19. The Producer should submit a final cast list, synopsis of scenes and/or musical numbers, Director's Notes, and any persons or organizations needing "Special Thanks" to the Program Chair as soon as possible, but at least three weeks before the first performance date, so that these may be printed in the program.
20. The Producer should schedule "set strike" as soon after the final performance as is possible. The Director should impress upon cast and crew that they are required to attend set strike to allow for rapid dismantling of sets and equipment and sorting and returning of scripts, costumes, and props. No one should expect to be excused from a set strike.

## Production Assistant (PA)

1. The Production Assistant is chosen jointly by the Director and the Producer and assists both of them with artistic and production duties throughout the production as needed.
2. The PA should attend all production meetings.
3. The Producer and the PA should work out a schedule such that one of them attends at least one rehearsal per week during the initial rehearsal period. At least one of them should be present for each rehearsal/performance during the final two weeks of a production. When attending rehearsal, the Producer or PA should be allotted time by the Director to make announcements, collect information or money, and take care of the “housekeeping” details of the production. The Producer and PA are responsible to ensure that each cast and crew member receives a copy of “Rivertown Etiquette” and that these policies are followed.
4. The PA will have the responsibility of the Program Chair has been given all of the crew lists for all of the production committees. These must be collected at least three weeks before the show in order for crew names to be printed in the program
5. The PA should be proactive in assisting with production. See something, say something.



## Program Chair

1. The Program Chair is chosen by the Producer and is responsible for designing and creating the program for the production. It is helpful if the Program Chair is given a copy of the script, since this both generates creative ideas for the program, and allows them to check spelling of character and place names, and to create an accurate synopsis of scenes and music.
2. The Program Chair should meet with the Producer early in rehearsals to discuss artistic look and logo and should attend production meetings as needed.
3. The Program Chair should obtain the logo, any artwork, ads, final synopsis and cast list at least 6 weeks prior to opening.
4. The PA will be responsible for getting production/technical crew lists to the Program Chair in a timely fashion.
5. Standards usually included in program:
  - a. Cover page
  - b. Cast list
  - c. Scene synopsis
  - d. Production/technical crew lists
  - e. Director's notes
  - f. Special thanks/acknowledgements
  - g. Sustainers/benefactors/patrons/sponsors list
  - h. Upcoming events
  - i. List of RTP Board members
  - j. Ads
  - k. Cast/crew pictures and bios
6. The Program Chair should check with the Producer for a decision on how many copies of the program are needed and should arrange to have them printed. **The information or mock-up of the program MUST be turned over to the printer in a timely manner, but no fewer than two weeks prior to opening.**
7. **The Program Director is responsible for seeing that the programs are delivered to the performance site at least one hour before curtain on the final dress rehearsal night.**

## Props Chair

1. The Props Chair should be chosen by the Director. They should be given a copy of the script and should read and be familiar with it. They should obtain or create a props list and should be informed by the Producer of the Props budget. They should meet with the Director to review the props list and get the Director's ideas regarding props as early as possible.
2. The Props Chair should attend all production meetings.
3. The Props Chair is responsible for acquiring all personal portable props used in the production. They may also be asked to assist the Set Décor Chair in obtaining special furniture or decorative items for the set (for example, antique sewing machine, particular style or type of painting, tablecloths).
4. The Props Chair should work with the Set Décor Chair to choose props that are consistent with the set in terms of style, time period, and overall color scheme of the show. The Props Chair should coordinate with the Costume Chair regarding any props which may also be costume pieces (hats, purses, gloves).
5. Props may be obtained from a variety of sources:
  - a. Check RTP storage.
  - b. Distribute a list of props needed to the cast and ask them to assist in obtaining them. Be sure to keep notes of any props promised by the cast and verify that they will be providing them at least two weeks before the show.
  - c. Borrow props from friends/businesses/other organizations. Be sure to treat these items carefully and instruct cast members using them to do the same, so that they may be returned to the lender in their original condition. Contact the Producer if any borrowed props need to be specially insured.
  - d. Purchase props if they cannot be borrowed or donated. Check with the Producer before making any purchases.
6. Keep a list of all props used. The list should include the name of the person lending/renting the prop and who is responsible for its return to the original owner. The Props Chair is ultimately responsible for ensuring that all props are returned (in their original condition) to the correct owner.
7. Organize prop tables backstage as appropriate. Taping off and labeling areas for each prop makes them easier to find and reset.
8. Plan to attend each dress rehearsal/performance and set strike, and/or engage a crew if you cannot or if props are numerous or complicated.
9. Coordinate moving and storing of props with the Stage Manager. Instruct all cast and crew members in proper respect of props (treating delicate borrowed items with care, not touching, moving or playing with another's props). Instruct all cast members in their responsibility in double-checking to be sure that all props they use are in place prior to a rehearsal/performance.
10. At the end of each rehearsal or performance, it is the responsibility of the Props Chair to ensure that Props are returned to their pre-set condition in readiness for the next rehearsal/performance. This may include washing dishes, refilling drink or food containers, remaking beds, or replacing letters opened. Valuable props should be locked up overnight or taken home between rehearsals/performances.

11. At set strike, have available a written list of all props used in the show. This list should include the prop, the name of its source/owner, and who is responsible for its return. Help organize props for return to lenders/renters, to RTP storage, or for discard. Props purchased by RTP are the property of RTP and may not be kept by cast or crew as “souvenirs.”

## Publicity Chair

1. The Publicity Chair is chosen by the Producer. It is helpful if the Publicity chair reads and is familiar with the script, because this familiarity often generates ideas for promoting the show.
2. The Publicity Chair should check with the Producer soon after the show is selected to determine if a logo has been chosen for the show. The logo will generally be used on T-shirts, on all ads, flyers, and posters, and on the program cover. Logos are derived from many sources, including the director's idea, logo contest, asking a talented friend to design a logo, or obtaining the rights to purchase a logo from the company renting us the scripts and royalties or from companies who print theatrical posters.
3. The Producer will notify the Publicity Chair when audition dates have been scheduled, so that advertising can be secured through all social media channels, on our website and sent to Rob Bucher's Behind the Curtain Cincinnati blog. The advertisement should list the production name, dates and times of auditions, and location of auditions. You may use the poster/flyer logo at reduced size if you have it.
4. Three months in advance of the show, the Publicity Chair should contact the Dearborn Highland Arts Council about placing information about the show in their newsletter. Articles may also be submitted to the DHAC newsletter: Phone 926-1778, Fax 926-4770.
5. The Publicity Chair is responsible for having posters/flyers printed. Check with the Director regarding a color preference for these. Work with the Producer to determine an appropriate number of posters and flyers.
6. Send letters to or call local businesses requesting the use of their outdoor signs. Most will do the signs themselves, but some may request that you do the letters:
  - Farm Bureau: 926-0592
  - Lawrenceburg High School
  - Newtown Park (American Legion): Irv Hartman 537-0349 (after 3:15).
7. Arrange for advertising on Channel 6 (local cable TV) for 2 weeks prior to the show (Phone 537-0554, Fax 537-4449, Address PO Box 474, Lawbg). The Channel 6 Office is located on US 50 near Skyline Chili.
8. Send a postcard to WSCH Radio for their Community Bulletin Board (6857 Salem Ridge Rd, Aurora).
9. Check with the Producer about ordering T-shirts for the production. Do this early in the production so that, by wearing t-shirts, the cast can be walking advertisements for the show. Provide cast members with announcements they can submit to their company newsletters or employee on-line bulletin boards.
10. Be creative and energetic in finding new and free ways to promote our shows.

## Set Décor Chair

1. The Set Décor Chair is chosen by the Director and has overall responsibility for the decorative painting of all sets and other furnishings used in the production.
2. The Set Décor Chair should meet with Costume, Lights, and Prop chairs to coordinate efforts in setting and maintaining the overall time period, style, and color scheme of the production in the set. The Set Decor Chair should engage the assistance of the Props Chair if there is difficulty in locating specific set dressings.
3. The Set Décor Chair may need to research the history of the show's staging and the historical period.
4. When painting, **always use proper drop cloths**. We do not want to add paint to the floors. All painting materials (brushes, rollers, containers) must be cleaned by the person using them.
5. Tape seams between panels and over screwheads prior to painting. This will give walls a more even finish.
6. Doors and windows should be trimmed. Floorboards should be installed, and crown molding should be given serious consideration. Strive for a finished look.

## Set Design Chair

1. The Set Design Chair is chosen by the Director and has overall responsibility for the design of all sets used in the production. They should receive a copy of the script suitable for annotation and should read and be familiar with it.
2. The Set Design Chair should submit a model/drawing of the set to the Director for approval as soon as possible, and should make any revisions (artistic, budgetary, size) as soon as possible.
3. The Set Design Chair should attend all production meetings.
4. The Set Design Chair should meet with the Producer about renting drops if necessary.

## Sound Chair

1. The Sound Chair is chosen by the Director. They should receive a copy of the script suitable for annotation of sound cues and should read and be familiar with it. The Sound Chair should meet with the director to set up a preliminary sound design as soon as the show is chosen.
2. The Sound Chair should contact the Producer about borrowing or renting microphones. The Sound Chair should label all equipment rented or borrowed, and they should maintain a list of all equipment which includes the name of the lender/renter, contact person name, phone number, and who will be returning the equipment and when. A copy of this list is to be given to the Producer. The Sound Chair should contact the Producer immediately if a situation arises where obtaining sound equipment may be a difficulty.
3. The Sound Chair should attend all production meetings.
4. The Sound Chair should attend several rehearsals before beginning to use sound equipment in order to get a feel for the overall show and for the sound levels needed.
5. The Sound Chair should coordinate with the Auditorium Director or other Facilities Manager regarding use, disassembly, moving, or storage of any sound equipment belonging to the facility. Nothing should be moved without the permission of the Auditorium Director or Facilities Manager. The Sound Chair is responsible for ensuring that all equipment is returned to its original location at the conclusion of the production.
6. All sound equipment should be in place no later than one week prior to the opening performance. All sound equipment should be used at all dress rehearsals during the week of the performance.
7. The Sound Chair should check with the Producer and should purchase the correct size, type and quantities of batteries to be able to use a fresh battery in each microphone for each performance.
8. The Sound Chair should instruct all cast members in the proper precautions to be taken with delicate sound equipment, and in the proper placement of microphones to achieve the best sound quality. Prior to the first rehearsal at which body mikes are used, they should set up a "Ziploc bag" storage system for all microphone components; each bag should be marked with the microphone number, cast member's name and character. In order that valuable components are not lost, do not distribute any components which will not be used during the production, but retain and store these for future use.
9. At least two hours before the performance, microphones need to be set in position, plugged in, and tested. The Sound Chair needs to schedule a "sound check" with each cast member at least 45 minutes before each performance.
10. The Sound Chair/Crew should **monitor and adjust the sound level and quality of each microphone throughout each dress rehearsal and performance** as needed. Your job is to make each person sound great and be heard by all. The Sound Chair should notify the Stage Manager via headset of any microphone malfunctions, adjustments or replacements needed during a performance.
11. During performances, the Stage Manager will call all sound and light cues.
12. The Sound Chair/Crew should not invite visitors to the booth, including cast or other crewmembers. The Sound should notify the Producer, Director, Stage Manager or the Assistant to the Producer-Director of the need to eject any unauthorized persons in the booth during any rehearsal or performance.

13. The Sound Chair should always observe professional conduct in the light booth. Refrain from loud talking or distracting movements during the rehearsal or performance; this is very discourteous both to the performers and the audience.
14. Keep in mind that you are working with sensitive, delicate and expensive electronic equipment. If you must bring food and drink to the light booth, take extreme care that it does not spill or damage the equipment. It is the joint responsibility of the Light and Sound Chairs to ensure that the booth is cleaned after each rehearsal/performance and that all trash is properly disposed of.
15. The Sound Chair should instruct all cast members in the proper procedure for removing their own body microphones after each rehearsal/performance and for storing all microphone components in the "Ziploc bags" marked with their names. Before leaving the auditorium, the Sound Chair should ensure that all microphones have been checked in.
16. During set strike, all microphones and cables must be removed and prepared for RTP storage or for return to the rental company. The Sound Chair is responsible for ensuring that all components are present and accounted for and should report any discrepancies to the Producer. He/she should make a final check of the booth to make sure that it is returned to its original condition.



## Stage Manager

1. The Stage Manager is chosen by the Director. The Stage Manager shall receive a copy of the script and should read and be familiar with it.
2. The Stage Manager shall act as an assistant to the Director during rehearsals. At the discretion of the Director, the Stage Manager may be responsible for tracking all blocking changes made by the Director.
3. The Stage Manager must be sensitive to the members of the cast and must make every effort to ensure that rehearsals **start on time** as scheduled and end **no later than 10:00 pm** (11:00 pm during the final two weeks of a production). The Stage Manager should establish a plan for notification of all cast and crew if rehearsals must be cancelled due to weather, illness or emergency. The Stage Manager should make every effort to rehearse the material as communicated beforehand.
4. The Stage Manager is responsible for opening and closing the rehearsal/performance site, and for maintaining its cleanliness, safety, and security.
5. The Stage Manager has the right and authority to correct anyone present at a rehearsal if their behavior or volume is a disturbance.
6. The Stage Manager is responsible for ensuring that all rehearsals are CLOSED. They have the responsibility and the authority to eject unauthorized visitors from rehearsals and any backstage visitors from performances at any time.
7. Children of cast and crew should not be at rehearsals unless there is a dedicated space for them and an adult to supervise them. Children at rehearsals can be a distraction to their parents / guardians as well as to the entire cast. RTP assumes no liability for children brought to rehearsals.
8. The Stage Manager should attend all production meetings.
9. The Stage Manager will coordinate with the Auditorium Director or other Facilities Manager regarding use, disassembly, moving or storage of any equipment, furniture, or accessories belonging to the facility during the rehearsal period and/or for performances. Nothing will be moved before obtaining the permission of the Auditorium Director or Facilities Manager. It is the responsibility of the Stage Manager to ensure that all such items are moved back at the conclusion of the production.
10. The Stage Manager will work with the Director and the Set Décor and Props Chairs to set the plan for the show, including storage of set pieces and props between scenes. The Stage Manager assigns all drop and curtain pulling and all prop and set moving duties to stage crew and/or performers. The Stage Manager is to use glow tape on the floor to help with set location and furniture placement. The Stage Manager analyzes the flow of the show during rehearsals and anticipates any problems in moving sets and drops:-
11. At the end of each rehearsal/performance, the Stage Manager is responsible for ensuring that the stage is returned to its “pre-set” condition in readiness for the next rehearsal/performance. This may include cleaning floors or furniture onstage and backstage, raising or lowering drops, and moving furniture:-
12. The Stage Manager is responsible for ensuring all set pieces and drops are moved safely, without damage to rented or borrowed drops or furniture, or to the auditorium equipment, and curtains.
13. The Stage Manager calls “Places” 5-10 minutes before the show, after conferring with the Light-Sound Booth and the House Manager as needed to determine readiness to start the

performance. The Stage Manager also calls "Places" 5-10 minutes before the end of the intermission.

14. The Stage Manager shall designate someone from the crew as Backstage Manager. The Backstage Manager is the ultimate backstage authority and has the authority and responsibility to eject unauthorized visitors to the backstage area during rehearsals and performances. The Backstage Manager has the authority to manage traffic backstage and to keep people out of the way so that performers and stage dealing crews can make entrances and exits. The Backstage Manager is responsible for dealing with any horseplay, talking, or other unprofessional conduct on the part of performers or crew during a rehearsal or performance.
15. The Stage Manager will secure a run crew to work backstage to move scenery, furniture and props and to pull drops and curtains. Even for small productions, there should be a minimum of one crew member on each side of the stage during dress rehearsal and performances.
16. The Stage Manager should develop a checklist for all duties needing to be performed for set strike and should designate people to be responsible for each duty.
17. The Stage Manager is responsible for writing a rehearsal report to include notifications to theater production chairs.
18. During performances, the Stage Manager will be on a headset with the lightboard and soundboard operators and the Backstage Manager. The Stage Manager will call all light and sound cues.

## Tickets Chair

1. The Ticket Chair is chosen by the Producer and has overall responsibility for ticket sales.
2. Ticket prices and price categories (Adult, Senior, Student, Child) are set by the RTP Board of Directors for each production. Depending on the size of the show, the Board will decide if seating will be reserved seat or non-reserved seat.
3. Two months prior to the performance, the Ticket Chair should open online ticket sales. Check with the Producer to what platform should be used for ticket sales.
4. Obtain \$200.00 in petty cash from Treasurer before the first performance.
5. Performance days:
  - a. Ticket window and should be open and ready at least one hour before curtain.
  - b. Ticket booth should remain open at least 15 minutes into performance for latecomers.
  - c. Remember that the ticket seller is the first contact many of our patrons have with an RTP production. Be cheerful, friendly, and patient when dealing with our patrons. Their money supports our endeavors! Don't ruin their impression of our production right off the bat by being irritable, impatient, or unfriendly.
  - d. **Ticket Sellers are responsible for the tickets and money that evening. Check with the Ticket Chair or Producer to see what to do with things at the end of each performance.**
6. Comp tickets are to be given out only at the discretion of the RTP Board of Directors.

## Vocal Director

1. The Vocal Director is chosen by the Director and is responsible for all musical aspects of a production, including vocal and instrumental music.
2. The Vocal Director should be present at auditions to assess voice competence and range and should assist the Director in casting the show.
3. The Vocal Director should assist in securing an accompanist for auditions and rehearsals.
4. The Vocal Director will be given adequate time during rehearsals to teach the music to the cast. It is the casts responsibility to practice the music on their own between rehearsals.
5. The Vocal Director is responsible for ensuring diction, volume and blend are appropriate.