

**SALINA COMMUNITY THEATRE**  
**VOLUNTEER HANDBOOK**



**Salina Community Theatre Volunteer Handbook**  
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## **HOURS OF OPERATION**

Business Office: Mon. – Fri. 9:00 a.m. – 5:00 p.m.

Box Office: Mon. – Fri. 11:30 a.m. – 5:30 p.m.

## **PHONES**

Business Office – 827. 6126

Box Office – 827.3033

## **MAILING ADDRESS AND WEBSITE**

P.O. Box 2305, Salina, KS 67402

[www.salinatheatre.com](http://www.salinatheatre.com)



*Beauty and the Beast*

## **Mission of Salina Community Theatre**

The Salina Community Theatre is a non-profit educational organization whose purpose is to enrich the lives of people in Salina and the surrounding region by creating a broad range of quality theatrical programs for their entertainment and education, and to provide people of all ages and backgrounds the opportunity to participate in play production and other theatre activities.

### **Our Vision**

To become the preeminent provider of live theatre and theatre education between Topeka and Denver. To embrace the role of “the regional theatre for western Kansas” by making quality theatre available to as many adults and children as possible.

### **Our Values**

Only the highest quality work from our staff and strongest support from the Board of Directors will provide the “suit” of art that allows our volunteers to give their best so as to create exciting theatre for our audiences. It is unacceptable to simply be “the best community theatre” in our area. We must be the best theatre in our region. Our educational imperative must reach as many individuals as possible in order to bring the theatre arts into their lives, to enrich the quality of their lives, and to elevate their enjoyment of life.

**Enriching Lives, Changing Lives, Saving Lives**

## **SALINA COMMUNITY THEATRE: A BRIEF HISTORY**

The Salina Community Theatre Association was organized in 1960 as a 501(c) (3) not-for-profit organization. Plays were produced in the auditorium of the Washington Building, a former high school, from 1960 through the spring of 1971, when the building was torn down.

By 1968 the Theatre board realized that it must provide its own building, but that a building would be a liability. We believed that we could raise the funds to build it, but feared that we could not afford the ongoing operating costs of utilities, repairs, maintenance, janitorial, and insurance.

Then the idea was born. Why not a joint venture with the City of Salina for a shared time building? Discussion with city commissioners culminated with the Agreement of January 12, 1970, between the Theatre and the City. The City would provide the land, the Theatre would raise the money to build the building; and the City would hold title to the building and pay the on-going operating costs. The Theatre would have rent-free, exclusive, continuous use of its private area and use of the public stage and auditorium – when needed for its play productions. At other times the public area would be available as a public auditorium

And so it was done. The Theatre raised \$213,000 for construction and equipment. The building was completed and opened in 1973. This agreement is unique in all the world! The joint venture has been a working success. There has been a wonderful spirit of cooperation between the Theatre and the City. The Theatre program has grown and expanded through the years.

In 1991 private donations were used for an addition to the building, providing much needed space for a scene shop, rehearsal room, offices, library and other spaces to be used by the Theatre. Public funds were used to enhance the lobby and the restrooms.

Today the Theatre uses the public area –auditorium and stage – over 90% of the time with the approval of the City. The Theatre has one of the busiest, most comprehensive community theatre programs in America.

# **SALINA COMMUNITY THEATRE GUILD**

## **Mission Statement**

The Salina Community Theatre Guild is organized for the purpose of assisting the Board of Directors of Salina Community Theatre in the promotion and operation of the Theatre.

The SCT Guild accomplishes its mission in many ways. Guild members process advance reservations for season ticket members and also serve as ushers and house managers for performances. The Guild awards a \$500 college scholarship to one or more graduating seniors from Saline County who plan to study theatre or musical theatre in college. The Guild also helps SCT through annual contributions to the SCT Endowment and the Youth Theatre Endowment and to the general operations of Youth Theatre. The Guild helps SCT purchase theatrical equipment, such as new lighting and box office computerization. They are responsible for decorating the theatre for the holidays too!

## **The History of the SCT Guild**

“At the invitation of the Board of Directors of the Salina Community Theatre, a group of 18 women met November 22, 1965 at 9:30 a.m. at the home of Mrs. L.S. Nelson, Jr., to discuss the formation of the Theatre Guild. Following breakfast, Mrs. Loran Slaughter introduced Charles Kephart, who discussed the opportunities for community service in a Theatre Guild. Children’s Theatre work was especially stressed. The group agrees to assist with the children’s play *RAPUNZEL AND THE WITCH*, which was being presented by the Salina Community Theatre. The size of the group was discussed but no decision made. Meetings will be held the first Wednesday of each month. The next meeting will be December 1.”

This excerpt from the Minutes of the first meeting of the Theatre Guild documents the humble beginnings of a fine organization which has become a major force in the life of the Theatre. The Guild’s main objective was to help the Board of Directors in running the Theatre, which they soon did by taking over the management of the Theatre Box Office, ushering, concessions, help with the Theatre’s annual ticket campaign, and fund raising.

Seeing the importance of theatre for young people, the Guild soon became involved in promoting Children’s Theatre by bringing to Salina the productions of the University of Kansas Theatre for Young People, which was then under the direction of Dr. Jed Davis. The first production was *JOHNNY MOONBEAM AND THE SILVER ARROW*.

In the area of fund raising, the Guild has been instrumental in the success of the Salina Community Theatre. In the early 70’s the Guild raised \$30,000 toward the building of the new Salina Community Theatre facility, which opened in 1973, and raised over

\$20,000 toward the building of the Theatre's new addition. Since its founding, the Guild has raised approximately \$100,000 in support of SCT.

In 1990, the Theatre Guild received the Outstanding Achievement in Theatre Award from the Association of Kansas Theatre, in recognition of its outstanding contribution to the theatre Arts in Kansas.



*My Fair Lady*

## SALINA THEATRE FOR YOUNG PEOPLE (STYP)

Salina Theatre for Young People offers school year and summer activities for children pre K-college freshmen. STYP presents a fall and spring production attended by students from across central Kansas and 1 or more public performances. The fall production is performed by Salina area 7<sup>th</sup>-12<sup>th</sup> graders while the spring production is performed by the Entr'Acte Players.

The Entr'Acte Players is a year long acting troupe for 7<sup>th</sup>-9<sup>th</sup> graders focused on developing acting skills and providing performance opportunities for those students who do not have opportunities through their schools. The Young Actors Studio provides 3 sessions of theatre classes for students pre K – 8<sup>th</sup> grade during each school year. These classes help students develop skills such as teamwork, creative problem solving, imagination, and public speaking.

In the summer college and high school internships are available. The interns assist with summer stage, summer studio, Stage II, Stage II orchestra, and various theatre classes. Summer stage is a 4-week day camp for 4<sup>th</sup> – 8<sup>th</sup> graders that ends with a full-scale musical production. Summer Studio is a 2-week day camp for 4<sup>th</sup>-8<sup>th</sup> graders ending with a Revue night for family and friends. Stage II and Stage II orchestra perform a full-scale musical with students grade 9 – college freshman.



*Adventures of Tom Sawyer*

## **SALINA COMMUNITY THEATRE AUDITION/CASTING POLICY**

1. Auditions at the Salina Community Theatre (SCT) are open to anyone who wants to participate and are held at the Theatre, 303 East Iron. There is a minimum of two auditions for each play.
2. Auditions may be scheduled over a two-week period, which will allow time for callbacks and additional open auditions if needed. Dates and times will be scheduled for two open auditions (on different days) and one callback audition if necessary. Callbacks and additional auditions may not be needed, but if they are, it is to everyone's advantage if they have been scheduled. This gives the Theatre time to generate necessary publicity.
3. SCT has an open casting policy. It is our policy to publicize and encourage people from all ethnic groups to audition.
4. Auditions are announced on the SCT website, in the "Spotlight" newsletter, in the SCT playbill, and in the local news media.
5. When people arrive to audition, they are greeted by members of the Volunteer Development Committee, or their representatives, and are asked to fill out two forms: (1) the Audition/Volunteer Record Form and (2) The General Information Form, which gives information about the play, production dates, and a brief description of the play's characters. If they have auditioned recently, they will have an audition form with information to be added or corrected.
6. The actual audition begins with the Director's introduction and welcome, answering any questions, and explaining the audition process. Participants will then be asked to read a scene from the script with other participants. In most cases the participant will be asked to read several scenes and several different characters. This is done in a group setting.
7. In auditioning for a musical, each participant is asked to sing all or part of a song of their choice. Participants are asked to bring their own music and SCT will provide an accompanist. Directors may hold private vocal auditions if they wish. Dance auditions will also be held and participants will be asked to do some movement and light choreography.
8. After the two open auditions, the Play Director and the Executive Director will meet to see if the show can be cast. Three things can occur at this point:

1. The Director will cast the play.

2. The Director will have callbacks.
3. More auditions will be scheduled.
9. If not enough people came to auditions or the play cannot be cast with the people who did audition, then additional auditions will be held.
10. Space used for auditions include the Main Stage, Gallery, Green Room, and Rehearsal Room. The location of auditions depends on other Theatre activities.
11. SCT has scripts of all its plays and encourages those who plan to audition to check out a script and read it before auditioning. Scripts can be checked out from the SCT Business Office with a deposit of \$5.00. Scripts cannot be checked out within 3 days of auditions. All scripts must be returned within 3 days of the auditions.
12. SCT wants each Director to encourage people to audition; however, Directors cannot pre-cast a play or promise a part to anyone in advance of having auditioned.
13. After the auditions have been held, the Director may privately interview those people he or she is considering casting in order to discuss the role, its challenges, and what will be required to play the part.
14. After the play has been cast, a notice will be sent to those who auditioned announcing the cast and thanking everyone for participating.
15. Those who were not cast, but indicated they would like to help on the play, are entered into the volunteer database and contacted about upcoming productions.

**SALINA COMMUNITY THEATRE  
CAST/CREW POLICES**

**SCRIPTS:**

**MUSICALS:**

1. As a general rule musical scripts and scores are rented and must be returned to the publisher with all pencil markings erased and in the condition they were received.
2. A deposit of \$25.00 from each actor/crew chief is required for both script and score.
3. Scripts and scores will be checked out and deposits collected at the first cast meeting or they may be checked out with deposit from the Theater Office Manager.
4. Use pencil and write lightly on all blocking and other notes. Remember – all markings must be erased before checking books back in and receiving your deposit.
5. Scripts that are lost, damaged, or permanently marked will be replaced with deposit money.
6. Scripts will be collected and deposits returned on the final Sunday of the last performance weekend.

**PLAYS:**

1. Play scripts are purchased by the Theatre. The script you are issued is yours to keep and there is no charge.
2. Scripts may be checked out from the Theatre Office Manager during business hours or at the first cast meeting.
3. Write your name on the front cover and the first page of the dialogue, as covers frequently fall off.
4. Use pencil and write lightly all blocking and other notes. Directors often change their minds about blocking. If your notes are in pencil, they can easily be erased. Actors may underline their lines with pen, colored pencil, or highlighter.

### **PARKING:**

1. City Parking Regulations prohibit parking in the front or back drive. These drives are for loading and unloading and for emergency vehicles.
2. Because our parking lot is small and many of our members are elderly, we request that during performances, cast and crew use the parking lot at Burger King, the parking lot of the office just east of the Burger King, or street parking on South 3<sup>rd</sup> Street or Iron.

### **FOOD AND DRINK:**

1. Food and drinks are permitted in the Kitchen, Green Room, Rehearsal Room, or the Theatre Gallery when not in costume.
2. City Regulations prohibit food or drinks (including gum and sunflower seeds) in the auditorium, on stage, or backstage.
3. We ask everyone to recycle aluminum cans in the Green Room.

### **TELEPHONES:**

1. Cast and crew will be shown how to use the Theatre's telephone system. If you answer the phone and the call concerns Theatre business, inform the caller of the Theatre's office hours, which are 9:00 am – 12:00 pm and 1:00 pm – 5:00 pm, Monday through Friday. Although you may want to be helpful, it is extremely important that you not take messages or try to answer questions pertaining to Theatre business.
2. If the call is for the Box Office, have them call the Box Office number, 827.3033, for information. Again, do not take messages or give information that may not be correct. Please do not answer 827.3033 or 827.7674 or call out on these lines, as they are the Box Office lines.
3. If the call is for a member of the cast or crew, tell the caller you will have the person call back. Take the name and phone number of the caller, write it down, and give the message to the person called. If you cannot locate that person, call the person who called and let them know.
4. Please inform friends and family you are not available for calls from 15 minutes before curtain until 10 minutes after curtain, except in extreme emergencies.

5. The Theatre has only one phone line. Please keep personal calls short and to a minimum.

### **SMOKING:**

1. SCT is a smoke free facility. Smoking is permitted outside the stage door.

### **REHEARSALS:**

1. Stage Door #1, which is the first door you come to as you walk down the back drive from the Theatre parking lot, is the door used by actors and crew.
2. Be on time. Allow time for being caught by the train if coming from the west.
3. Notify your Director immediately when you must be late or miss a rehearsal due to an emergency or illness. If you cannot reach the Director, call the Theatre Office Manager or Volunteer Coordinator during business hours. Do not leave rehearsal messages on the Theatre answering machine, which is located in the Theatre Office. Directors' keys do not give access to the office; therefore, the answering machine is not monitored after regular office hours.
4. Learn lines by the given deadline. When not rehearsing on stage, please work on your lines.
5. Always ask the director for help if unclear or uncomfortable with stage business or character.

### **PERFORMANCES:**

1. Cast is to arrive at the Theatre at least one hour before curtain, or earlier, unless otherwise advised by the director.
2. Sign in immediately on the cast/crew sign in board. Check message area inside stage door.
3. We ask that the cast and crew not leave the Theatre once you have checked in, except in extreme emergencies. If you need to leave, speak with the Stage Manager first so he/she is aware of you whereabouts and when you will return.
4. No photographs with or without flash may be taken during any performance. Please inform family and friends of this policy. SCT Archives photos will be taken after a performance (usually the first

matinee). Cast members may have family or friends take pictures for them at that time.

5. Cast members will be assigned one or two nights to stay after a performance to clean the Green Room, Dressing Rooms, and kitchen. This is a simple and easy way to keep these high-use areas maintained. Clean up time will take approximately 15 minutes.

### **STRIKE:**

1. Strike (taking down the set/putting away costumes and props) follows immediately after the final performance.
2. It is in the tradition of the Theatre all cast and crew members help with strike.

### **HOUSEKEEPING:**

1. Everyone involved in a play (actors, crew chiefs, directors, and crew workers) are asked to help maintain a clean environment. Trash receptacles are located in all areas. Hanging up coats, picking items up, putting items away, disposing of trash, etc., are all important in a group activity such as a play production.
2. If the restrooms are out of paper products, those supplies can be found in boxes by the pop machine, which is located at the bottom of the stairs as you come in Stage Door #1.

### **RESTRICTED AREAS:**

1. The following areas are off limits, unless authorized by Theatre staff:
  - A. Box Office
  - B. Theatre Office
  - C. Scene Shop
  - D. Costume Shop
2. If authorized, items borrowed from the areas of the Theatre, such as the Shop, Costume Room, etc., are to be put back the same day.

### **ALCOHOLIC BEVERAGES:**

1. Alcoholic beverages are not allowed in the building, except under approved and controlled conditions by the Board of Directors.

**TICKETS:**

1. Cast and crew will be given the opportunity to reserve two complimentary tickets for any performance during the run of the show. Any additional reservations must be accompanied by cash, credit card, or season tickets. Refunds on unused tickets are not permitted.

**MISCELLANEOUS:**

1. Cast or crew members who borrow items for use in the production, i.e., props, clothing, etc., will inform the crew chief from where or from whom the items were borrowed.
2. Cast and crew members are asked to complete the SCT Evaluation form. This lets SCT know what kind of experience was had and how we can improve upon a volunteer's experience.

## **SALINA COMMUNITY THEATRE VOLUNTEER CONDUCT POLICY**

Salina Community Theatre (SCT) values its volunteers. Without volunteers, we could not achieve our mission of enriching lives by creating a broad range of theatrical programs for entertainment and education. Because the success of our mission depends upon the cooperation and participation of so many volunteers, and because each volunteer is entitled to respect, the following policy has been adopted:

Salina Community Theatre (SCT) will not permit physical or verbal abuse of others, abusive or threatening behavior, discrimination, insubordination, intentional damage to property, possession of weapons, possession or use of controlled substances or abuse of alcohol on SCT premises or during SCT activities and productions.

The Executive Director of SCT and the director(s) of each production are responsible for the administration of this policy.

## **VOLUNTEER RECOGNITION**

Volunteers at SCT are recognized for their contributions in generally two ways. Volunteers involved in a production, whether performing, working backstage, or assisting with set construction, receive two complimentary tickets for that particular production and recognition in the playbill.

## VOLUNTEER JOB DESCRIPTION

### Position Title: **Audition Assistant**

The audition assistant works closely with the volunteer coordinator and the director to facilitate the audition process. Duties include distributing audition forms, assisting auditioners with their audition forms, taking digital photographs, making photocopies, data entry, setting up and tearing down audition rooms/areas. Training is minimal and can be done “on the job”.

Auditions generally run 2-3 hours per night and can span a period of two weeks. Musical auditions generally run for three consecutive nights while non musical auditions run for two consecutive nights. Auditions are held roughly 11 times per year for main stage, STYP, and holiday productions.

### Position Title: **Box Office Assistant**

The box office assistant works with the box office manager to process ticket orders via mail, telephone, or in person using the ProVenue computer program ticketing system. The box office assistant will be required to handle cash and sensitive credit card information and ought to be familiar with any current or upcoming productions. Training can be extensive and should be scheduled prior to assuming the position. A ProVenue training manual is included.

The box office is open Monday – Friday from 11:30 – 5:30 and one hour before each performance. During performances the time commitment is generally an hour and a half. During the week the hours are flexible.

Computer experience is helpful but not necessary.



*Chicago*

## VOLUNTEER JOB DESCRIPTION

### Position Title: **Costume Chief**

The costume chief is responsible for obtaining and/or creating costumes for a production, maintaining the costumes, laundering and repairing, and returning the costumes to storage and/or rental facility after the completion of the production. The costume chief will meet with the director to discuss “the look” of the show, the budget, and its costume needs. The costume chief will also meet with the cast to take measurements and schedule fittings. All costumes must be completed by the first dress rehearsal which generally takes place a week before opening night.

The hours are flexible; however, there is a production time line that must be followed. The costume chief will also be present to strike the show.

The ability to sew is helpful, but not necessary, as most costumes can be pulled from stock, purchased, and/or rented.

### Position Title: **Costume Crew**

Members of the costume crew will assist the costume chief with any of the above listed duties. Costume crew members are to be present during technical rehearsals and the show run to handle any costume emergencies or special costume preparations.

During performances the time commitment is 2-3 hours. Additional hours can be scheduled through the costume chief.

### Position Title: **Dresser**

A dresser is a member of the costume crew who helps actors with quick costume changes during a performance.

During performances the time commitment is 2-3 hours. Additional hours can be scheduled through the costume chief.

## VOLUNTEER JOB DESCRIPTION

### Position Title: **House Manager**

The house manager runs the front of the house during performances. They are responsible for opening and closing the lobby curtains, ensuring playbills are accessible to ushers and patrons seated in the X row, setting up and checking out hearing devices, and answering any general questions theatre goers may have. House managers should be familiar with the layout of theatre including locations of exits and restrooms.

The time commitment is 2-3 hours depending on the length of the performance. Training is minimal and can be done prior to audience arrival. A house manager “cheat sheet” is available as well.

### Position Title: **Light Board Operator**

The light board operator runs the light board for a production and checks all lighting equipment prior to each performance. This position includes climbing in the catwalks above the house seats.

The time commitment is one week of rehearsal prior to opening and approximately 12 performances. Learning to operate the light board can take as little as 20 minutes; however, each show has specific lighting needs and attendance at 3-4 rehearsals is required to gather all of the light cues.

### Position Title: **Mailing Crew**

The mailing crew prepares SCT publications for bulk mailing. Duties include stuffing envelopes, labeling, sorting, and collating.

Training is on the job under the direction of the office manager, box office manager, or education director.

Most assignments are completed within a few hours. There are no prescheduled days for mailings.

### Position Title: **Office Assistant**

The office assistant helps in the business office with day to day operations. Duties may include answering the phone, filing, copying, postal assignments, and data entry.

There are no prescheduled days and the hours are flexible.

Typing and computer skills are preferred.

## VOLUNTEER JOB DESCRIPTION

Position Title: **Performer**

Performers are used in all plays and musicals produced at SCT. Performers are responsible for memorizing lines, musical numbers and dance routines. Performers must attend all required rehearsals and be on time for said rehearsals. Performers are expected to provide their own stage make up and properly store costumes during performances.

Rehearsals generally run 4-6 weeks, with 5-6 rehearsals per week, each 2-3 hours long. Performances run for 3 weeks but may be extended with 4 shows each week. Understudies are not used and all performers are expected to attend every performance.

At the end of a run performers are required to help strike the set.



*Beehive*

## VOLUNTEER JOB DESCRIPTION

### Position Title: **Prop Chief**

The prop chief is in charge of obtaining and/or constructing all props used in a production. A list of props is given to the prop chief by the show's director. The prop chief is also responsible for presetting props for each performance, assisting the prop crew with stage shifts, cleaning and replenishing consumable props after each performance and organizing prop storage.

The time commitment varies depending on the director's needs, but generally includes one week of rehearsal prior to the show's opening and approximately 12 performances in addition to the time it takes to collect the props. The prop chief will also be present to strike the show.

### Position Title: **Set Builder**

The set builder assists the Technical Directors with construction and painting of scenery.

The shop is open Monday – Friday from 9:00 a.m. – 12:00 p.m. and 1:00 p.m. – 5:00 p.m. Some evening and weekend hours may be scheduled through the Technical Directors.

Carpentry and painting skills are helpful; however, all skill levels are welcome.

### Position Title: **Sound Board Operator**

The sound board operator runs the sound board for a production and checks all sound equipment prior to each performance. This position includes climbing in the catwalks above the house seats.

The time commitment is one week of rehearsal prior to opening and approximately 12 performances. Learning to operate the sound board can take as little as 20 minutes; however, each show has specific sound effects and attendance at 3-4 rehearsals is required to gather all of the sound cues.

### Position Title: **Spotlight Operator**

The spotlight operator runs spot lights for a production. This position may require standing for an extended period of time. This position is generally up in the booth above the house seats.

The time commitment is one week of rehearsal prior to opening and approximately 12 performances. Training is minimal and can be done during tech week rehearsal.

## VOLUNTEER JOB DESCRIPTION

### Position Title: **Stage Manager**

The stage manager assists the director and keeps accurate records of rehearsals, blocking, and production business. The stage manager acts as a liaison between actors, crew, production staff, and the director. During the run of the show the stage manager is in charge of all aspects of the production from making sure the cast and crew arrive on time to calling all of the light and sound cues.

The time commitment varies depending on the director's needs. Some directors may require attendance at all rehearsals while others may not. Attendance is required for all technical rehearsals the week before opening and generally 12 performances.

### Position Title: **Usher**

Ushers take tickets, distribute playbills, and help patrons find their seats.

Ushers must report 40 minutes prior to show time and may leave once the show has begun. Volunteers may schedule their dates for ushering through the Salina Community Theatre Guild.



*La Cage Au Folles*

## CONTRACTED POSITIONS

### Position Title: **Choreographer**

The choreographer is hired by the executive director to choreograph musical productions. Special training and/or experience is required. The time commitment includes pre production meetings and rehearsals through opening night.

### Position Title: **Director**

The director is hired by the executive director to direct musical and non musical productions. Special training and/or experience is required. The time commitment includes pre production meetings and rehearsals through opening night.

### Position Title: **Instructor**

Instructors are hired by the executive director to instruct special classes or classes offered through STYP. Special training and/or experience is required. The time commitment varies depending on the class.

### Position Title: **Intern**

Interns are hired by the education director to assist with the STYP summer program. Interns must be college students studying the fields of theatre, music, or education. Duties generally include assisting with STYP's Summer Stage, Summer Studio, Summer Classes, and Stage II. Other duties may be assigned as necessary. The time commitment is 10 weeks.

### Position Title: **Musical Director**

The musical director is hired by the executive director to direct the musical aspect of any production. The musical director may conduct the orchestra or play an instrument for the run of the production. The time commitment includes pre production meetings and rehearsal through opening night.

### Position Title: **Musicians**

Musicians are hired by the musical director with input from the executive director. Musicians play in the orchestra of a musical production. The ability to play a musical instrument is required. The time commitment includes 1-2 weeks of rehearsals and all performances.

## MISCELLANEOUS TOPICS

**Playbill Photographs:** All performers and some crew members will have their picture taken for the playbill. Photograph sessions will be scheduled through the SCT office manager over a period of 1-2 days. The volunteer coordinator or business office manager will contact volunteers to advise them of their scheduled date and time.

**Archive Photographs:** All productions have photographs taken for archive purposes following a designated performance. All cast and crew must be present. Friends and family may come in to take personal photographs as well. Archive photos can be ordered through the business office.

**Biographies:** If cast as a performer in a production, you will be required to submit a biography for the playbill. This can include personal and professional information as well as any hobbies or special interests.

## SAFETY AND SECURITY

**First Aid:** First aid kits can be located in the box office and in the shop. During performances a first aid kit will be placed at the stage managers podium as well.

**Fire Extinguishers:** There are numerous fire extinguishers located throughout the theatre. They can be found in the box office area, the shop, backstage, the gallery, hallways, and downstairs.

**Youth Safety:** Parents are expected to pick up their child from rehearsals and performances on time. Children should wait inside the building for their ride.

## THEATRE JARGON

**Ad-lib:** Anything said by actors on stage other than what is written in the script.

**Anticipate:** React to a cue that has not yet occurred.

**Apron:** The part of the stage closest to the audience. The area of the theatre located between the curtain and the orchestra pit.

**Aside:** Actor's words heard by the audience but supposedly not heard by the other actors.

**Audition:** Tryout performance before directors, choreographers and musical directors. Performers are asked to read from the script, prepare a monologue, and/or sing a prepared musical piece.

**Backstage:** Any part of the stage outside of the acting area.

**Blackout:** The end of a scene, act or the play itself marked by the lights going down.

**Blocking:** Direction given to actors as to where they should stand or move to during the course of the play.

**Book:** The script.

**Break a Leg:** "Good Luck" in theatre speak.

**Break Character:** To say or do anything which is not consistent with what the character would say or do.

**Booth:** Where the sound and light crews are during the production.

**Bump:** The lights or sound on stage come on or go off without delay.

**Call Board:** The bulletin board where everyone signs in and notices are posted (also known as sign-in board)

**Call Time:** The time that all actors and crew are expected to be at the theatre.

**Callbacks:** The second round of auditions.

**Cast:** (n) Players in a play; (v) to select actors to play roles

**Cast Party:** The party where all cast and crew involved with a production is invited.

**Center Stage:** The area in the center of the acting space.

**Climax:** The part of the central action in which tensions are greatest and in which the theme is finally and fully revealed.

**Cue:** A signal in dialogue, action or music for an actor's action or speech or technician's duty backstage.

**Curtain:** Either the large drape that obscures the stage from the audience or a time when the show will start.

**Curtain Call:** When the actors take a bow at the end of the show.

**Curtain Warmers:** The lights that are focused on the curtain so the audience has something to look at before the show starts.

**Down stage:** The part of the stage that is closest to the audience.

**Dress Parade:** To dress in costume and stand before the costume chief and director.

**Dress Rehearsal:** The final rehearsal prior to opening.

**Fade:** A light intensity or sound level change over a set number of seconds.

**Glow Tape:** Light sensitive tape that will glow when the lights go out enabling actors to see in the dark.

**Green Room:** Waiting room for actors, directors, and crew near the stage.

**House:** The auditorium where the audience sits to watch the show.

**Line:** The words the actors speak during a performance. "Line?" can also be called out if you forget your line and need to be prompted.

**Off-Book:** Having lines, cue lines, and blocking memorized.

**Pit:** Where the orchestra sits

**Places:** Signal given to the actors to take their positions prior to opening the curtain.

**Props:** Objects used by actors on stage.

**Prop Table:** Table off stage where props are set prior to opening the curtain.

**Proscenium:** The frame through which the audience views the stage.

**Read Through:** Rehearsal at which the script is read from beginning to end.

**Rehearsal:** To practice scenes prior to performance.

**Run:** Number of performances.

**Scene:** Division of an act or play.

**Set Dressing:** Things that make the set look real.

**Spike Marks:** Tape markings on the stage that indicate where props, furniture, and actors are to be placed.

**Stage left:** The left side of the stage from the actor's perspective.

**Stage Right:** The right side of the stage from the actor's perspective

**Strike:** At the end of the production where cast and crew tear down sets, return and store costumes and props.

**Techies:** All those people who work on technical crews for a show.

**Up Stage:** The part of the stage furthest from the audience.



*Odd Couple*

## **ACKNOWLEDGEMENTS**

SCT would like to thank The Naples Players and The Raleigh Little Theatre for their invaluable assistance with the Salina Community Theatre Volunteer Handbook.