

## Choral Director

1. Assist with tryouts and casting.
2. Assign choral members (and any other cast members) to any production numbers for which they are available and for which their voices are suitable.
3. Develop a choral rehearsal schedule for principles and for large production numbers.
4. Try to have any vocal numbers roughly prepared for inclusion in the blocking rehearsal schedule as provided by the director. All refinements may be worked on as necessary.
5. Consult with director as to availability of cast members for specific scenes when characters are to be , so there will be no conflicts.
6. Work closely with the orchestra's director to establish tempos during the 2 rehearsals set aside for this purpose.
7. Recognizing that we are an amateur company, work to develop the best in each individual performer so that our production is as professional as possible.
8. Recognize that you have sole jurisdiction over the musical aspects of the production. Feel free to consult with the director, however, since this is a team effort!

## Choreographer

1. Get a tape of the musical score so that you are not dependent upon a recorded version of the musical or movie score.
2. Listen to the music and get a r any places you think dance routines might embellish the production.
3. Read the entire script, making notes as you go.
4. Meet with the director and scene designer to determine where set pieces will be located, how much space will be available, where entrances-exits will be made, where your dancers will be on stage prior to the actual dance routine, etc.
5. Meet with the lighting director if you sense a need for any specialized mood lighting. Offer suggestions and work together to achieve the effect you're after.
6. Set up your own dance rehearsal schedules so that they will not conflict with the blocking rehearsal schedule. Please remember that many of the cast members also must work on choral numbers as well. Be realistic in your demands upon everyone's time, but strive to bring out the best that your dancers have to offer.
7. When you hold a rehearsal, work your people hard. Make them feel they have accomplished something of value. Let them know that rehearsals are for working, not playing, and expect nothing less than their best effort.
8. Try to have the dance routines roughed out with the cast as we begin to block that segment in which the dance appears. It will not be perfect, of course. But it will help the dancers integrate their characters more clearly if they have some indication of what you expect them to do, some idea of the set which they'll be working, etc.
9. Realize that most of your work should be finished the week before the last week of rehearsal

Little Theatre Player  
Job Description  
Costume Designer

1. Read script carefully making notes as you go on a scene-by-scene, character-by-character basis. Note time period, time of year, specialty items, etc.
2. Consult a costume plot if one is provided in script.
3. Consult with director and set designer about overall design, special needs, and color coordination.
4. Check the rehearsal schedule regarding the costume rehearsals, dress rehearsals, etc. so you will have sufficient time for costume rental, making costumes, etc.
5. Provide individual costume designs on separate sheets of paper for each cast member who will be providing his/her own costume; include material swatches, required colors, pattern numbers, special hats, shoes, etc. This can be completed as requested by the director or at the discretion of the costume designer.
6. Get costume information form from director for each individual cast member. Return form to master costume file when show is completed.
7. Determine cost of costume rentals including shipping charges by checking with the costume rental company. Please note the budgeted amount for costumes before you finalize anything so you can stay within (or below,) your budget limitations. Also determine the delivery date/place so someone will be available to accept the costume delivery.
8. Give the final costume order to the production manager so they can review the order. If a check is to be sent to the costume company prior to delivery, she will get the check from the Cultural Society's Executive Secretary and mail it for you along with your costume order.
9. If costumes are purchased through a local retail store, the receipt will be signed with your initial and details of what the items purchased were for before it is submitted to the accountant. The Executive secretary will then reimburse you with a check for your purchase.
10. Check our costume room for available items and sizes; help cast members put appropriate costumes together.
11. Keep a list of all costumes borrowed from our costume room and the names of the borrower.
12. Unpack rented costumes; check items against shipping list; distribute rented costumes.
13. Collect, pack and return rented costumes at the end of the production.
14. Prior to show, provide each dressing room with a list of costume details (clothes, accessories, etc.)
15. Clean costumes during the production as needed and at the end of the show. Costumes that need to be dry cleaned, should be taken to the cleaners and returned to the costume room when available.
16. Repair costumes as needed during the production at the close of the show.
17. Clean up dressing room at the end of each performance.
18. Access to the costume room will be limited to the costume designer, director, and production manager during who production. People wanting to access the costume room, will need to be accompanied by one of the designated individuals mentioned above.
19. Keep a list of people to thank or recognize in the program.

## House Manager

1. Locate organizations willing to serve as ushers and ticket salespersons for each performance.
2. Develop a list of the usher's and ticket salespersons' names and their phone numbers; give 1 copy of this list to production manager prior to performances.
3. Provide the names of the participating organizations to production manager for inclusion in the program.
4. Appoint someone to take proceeds to the bank after each performance; use proper form to keep accurate records for performance as to:
  - A. Amount of cash taken in.
  - B. Number of reserved seats occupied.
  - C. Names of general admission seats occupied.
  - D. Names of patron(s) actually attending.
  - E. Total attendance each performance.
5. Determine which persons will usher at which location (reserved-seating or general admission.)
6. Provide each reserved-seating usher with a seating chart or the sold reserved seats (a separate seating chart will be necessary for each performance.)
7. Provide to box office personnel a copy of each performance's reserved seating chart along with a list of the names under which the ticket(s) were purchased, and a current list of CCS Patrons.
8. Appoint someone to collect, collate, band and box all used and unused tickets for each performances; have these tickets given to you after each performance.
9. Work with a committee to determine method to be used in handling reserved seating.
10. Develop carefully worded announcements and place them in area newspapers regarding procedures for obtaining reserved seating. Include number of available reserved seats per performance in announcement:
  - A. All reserved seats \$5.50
  - B. General admission 

Adults	\$4.50
Students	\$3.50
Senior Citizens	\$3.50
Children 12 and under	\$2.50
Patrons	No Charge
11. Make master lists of reserved seating for each performance; provide a copy of this list to reserved-seating ushers so they may keep accurate track of attenders.
12. Thoroughly explain new ushers procedures to ushers.
13. Arrange to have reserved-seating areas roped off; include boldly lettered signs hanging from ropes to indicate the reserved-seating areas.
14. Centralia High School Seating Capacity: Main floor - 1200, Balcony - 800.

Little Theatre Player  
Job Description  
Lighting Designer

1. Read script to become familiar with sequence, mood, tone of play.
2. Get set design from set designer including placement of all set pieces, location of drops, legs, borders.
3. Hold conference with director to determine special lighting requirements.
4. Design appropriate lighting for production, including all necessary lighting prior to performance, during curtain calls, and as audience is leaving auditorium.
5. Mark all light cues in script.
6. If necessary, provide completed light cue script to CCS secretary to make copies for followspot operators at least 2 weeks before the final week's rehearsal. Review light cues with them.
7. Provide lighting director, (if other than lighting designer) with the original copy of the light cue script. Review the light cues with him/her.
8. When followspot operators are needed, with the lighting director, select 2 people to run the followspots; have them attend all technical/lighting rehearsals. Supervise their performance, training them in technique when necessary.
9. Inventory lighting instruments on hand; after consulting production budget, determine what additional lighting equipment is needed, and develop a list to borrow or rent. Consult with production accountant about available funds. If a check is to be sent to the rental company prior to delivery, she will get the check from the Cultural Society's Executive Secretary and mail it for you along with your order.
10. Check the operation of lightboard; notify director of any necessary repairs, etc.
11. Supervise the hanging of all lighting instruments.
12. Review the light cues in the script with the lightboard operator and attend rehearsals until the board operator is able to run the show.

Little Theatre Players  
Job Description  
Make Up Committee

1. Read the entire script taking notes as you go, noting any specialty makeup needs: beards, moustaches, etc.
2. Compile a list of specialty makeup supply needs.
3. Check little theatre makeup supply cabinet and inventory supplies well in advance of production.
4. Get the cast roster, noting places where some actors have been double-cast and check with the director on any special make up needs.
5. Design makeup for each character which is particularly unique; group similar characters for a general makeup design; prepare a makeup design which individuals can follow; have these duplicated for each cast member.
6. It should be a goal of the makeup people to help train our actors in makeup application, thus freeing the makeup staff to provide the finishing touches. Actors should at least be able to apply the base properly.
7. A helpful contribution to the little theatre's makeup supply cabinet would be a series of life-sized faces painted to indicate the sequential makeup steps; base, shadowing, lining, eyes, highlighting, rougeing, etc. There could be 3 in this series: adult males, adult females, and children. Others might be an aged adult, any specialty makeup such as the procedure for applying false facial hair, eyebrows, etc. When these makeup guides are covered with clear contact paper or as laminated with a plastic film, and placed in a ring binder, they would become a valuable resource to future performers.
8. Determine amount of new makeup needed for productions and full dress rehearsal. Remember to include cold cream, tissues, spirit gum, false hair, etc. Check with director about the amount of money budgeted for makeup, and develop your order.
9. Give the final make up order to the production manager so they can review the order. If a check is to be sent to the make up company prior to delivery, she will get the check from the Cultural Society's Executive Secretary and mail it for you along with your make up order.
10. If make up is purchased through a local retail store, the receipt will be signed with your initial and details of what the items purchased were for before it is submitted to the accountant. The Executive secretary will then reimburse you with a check for your purchase.
11. Submit your completed order to production manager who will get a check from the Cultural Society's treasurer; she will mail them your order and the check for you.
12. When merchandise arrives, check the packing list carefully against your order. Put makeup away in makeup cabinet.
13. Locate your own makeup staff; develop a schedule of who is responsible to be at which rehearsals and performances; develop a makeup schedule for the cast so it is staggered and not everyone comes for makeup at the same time.
14. Remind the cast of their responsibility to help keep the makeup areas orderly.
15. Put all make up away and clean the make up counter at the end of each performance and at the close of the production.
16. Keep a list of people to thank or recognize in the program.

## Poster Distribution

1. Get the printed posters from the person in charge of having tickets/posters printed.
2. Begin to have posters displayed throughout the area at least 3 weeks prior to the first performance.
3. Notify the director at which Sunday rehearsal you will distribute the posters to cast, orchestra, and crew. Take time to explain to the cast what is expected of them, and their responsibilities for distribution.
4. Develop a roster listing of the person who the posters were given, the specific locations where posters are to be displayed. This step is necessary to be certain that posters reach their intended destination and to not end up on someone's wall.
5. At the time you distribute posters, tell the cast:
  - A. You expect the posters to be displayed in public
  - B. Those hanging the posters should ask the business proprietor to save the poster for him/her if a memento of the show is desired. Then they should return to pick up the poster after the final performance.
  - C. Recommend to the persons taking the posters to various businesses that they bring their own tape, scissors in order to hang the posters themselves (if this is allowed by the business.)
  - D. Be certain that all persons distributing the posters keep a record of those businesses who are willing to help us with publicity so that the business name can be included in the program.
  - E. Be certain that the cast mentions that above fact to the business proprietor as an incentive to display the posters.

## Production Manager

1. Monitor all publicity
2. Procure and schedule 3 rehearsal accompanists and 1 alternate.
3. Arrange for someone to be in charge of cast party and reserving places to eat after each production.
4. Arrange for house manager; get from him/her a list (also include phone numbers) of ushers who are to serve at each performance and at which stations; one hour prior to each performance check to see that all persons are on duty, including those at the ticket window.
5. Arrange with high school to provide coffee and iced tea in cafeteria for all performances; monitor this.
6. Select someone to be in charge of having programs printed.
7. Keep an on-going list of all persons/organizations deserving or requesting credit in the program; proof-read program with the director prior to printing to doublecheck credits and spelling accuracy.
8. Arrange for Patron's desk in CHS foyer and persons to staff it at all performances; have CCS brochures handy.
9. Make appointment with photo studio to take cast picture at dress rehearsal:  
3 poses (Color), 8x10 prints  
Sitting fee: \$40.00 (1983 price)  
Be certain that proofs will be available to cast in the cafeteria during the second week's performances. Cast must pay for their pictures when placing their orders. Appoint someone to collect money. Add sufficient cost to photo cover mailing charges if studio agrees to mail photos or arrange to have people pick them up from the studio.
10. Arrange a photographic display of cast in lobby along with posters from previous CCS musical productions.
11. Invite Murray Center to dress rehearsal.
12. Periodically write up publicity send to sentinel (cast selected, summary of show's content, etc.)
13. Appoint someone to monitor cafeteria for cleanliness after performers use this facility.
14. Arrange for video-taping of production during costume rehearsal, not full dress rehearsal. Have person attend one or two rehearsals prior to taping so she/he knows show.

## Production Secretary

1. Reserve all signs/electronic bulletin boards well in advance for the show's promotion.
2. Order one perusal copy of a libretti/vocal book and rehearsal vocal score.
3. Have seven copies made of the libretti/vocal book and four copies of the rehearsal vocal score in time for tryouts.
4. Handle all correspondence with publishing company:
  - A. Determine royalty fees
  - B. Order and return perusal copies
  - C. Get the necessary check from the CCS secretary
  - D. Mail the certified check to the publishing company
  - E. Have libretti here in time for the first rehearsal
  - F. Have the music here in time for the orchestra rehearsals
5. When the show has been cast, distribute scripts to the actors. Distribute rehearsal vocal scores to the rehearsal accompanists. Number and record distribution.
6. When materials arrive, number all the scripts. Record who has been assigned each number.
7. At 2nd read through, collect seven tryout scripts and give to the following people:
  - Costume designer
  - Lighting designer
  - Choreographer
  - Choral director
  - Property mistress
  - Stage manager
  - Lighting director
8. Collect all scripts after the final performance. Wrap and return to the publishing company.
9. Reserve and order required drops, legs, borders from:
  - Tobins Lake Studios
  - 2650 Seven Mile Road
  - South Lyon, Michigan 48178
  - 313-449-4444Other distributors may be consulted
10. Determine where set dressing is to be delivered and arrange for the pickup. Drops must be here the Friday before the first weeks performance.
11. Supervise the return of the set dressing merchandise.
12. Provide appropriate credit information from publishing company to person in charge of having the program printed.
13. Keep duplicate records of all charges, bills, etc. Anyone purchasing anything for the production must first clear it with the production secretary.
14. Clip all items relating to the show from the local news media. Date each items and turn it into the Little Theatre President at the conclusion of the production.

## Reserved Seating Coordinator

1. Working with the house manager, develop a comprehensive plan for reserved seating at Centralia High School.
2. Determine number of available seats at each performance.
3. Determine how these seats will be numbered.
4. Determine how tickets are to be printed to indicate the difference between general admission and reserved seating.
5. Provide appropriate forms so that ushers can properly show audience to reserved seating section.
6. Keep careful records of reserved seating ticket sales for future reference. Be certain house manager gets these records.
7. With house manager, determine the most effective method of selling and advertising the reserved seating. Develop a manual which can be easily followed by others during future productions.
8. Meet with the ushers to be absolutely certain they understand the seating policies you have established. Encourage them to be courteous but firm about the seating during performances. If people are willing to spend an extra amount to assure they have a reserved seat, those not entitled to sit in the reserved section should not be allowed to do so. This will be especially true this first time, since new procedures are not usually met with favor. People will need to become used to the new method of seating. Perhaps an obvious sign or two in the lobby will help eliminate any hard feelings.
9. Try to predict any possible misunderstandings, and determine how you will deal with them. What will you do if not all of the reserved seats are purchased 15 minutes prior to curtain time, for example, and someone wants those seats?

## Set Construction

1. Confer with the set designer, director and the stage manager to determine required set pieces needing to be built, the number and size of flats required, doors and/or windows required, special effects devices needed, etc. Concur with these persons about the most appropriate design and construction methods for these pieces considering ease of handling, storage problems, etc.
2. Inventory all available flats (both at CHS and CAC) set pieces which may be renovated for current production, windows, doors, lumber, platforms, stairs, railings, stage braces, hardware, etc.
3. Check available funds in budget with the production secretary to determine the amount of money available for the set construction.
4. Develop a materials order list including cost, amount, and source of supply. Provide a duplicate copy to the production secretary. Order the necessary materials.
5. Notify the cast and construction crew of construction sessions to encourage participation. Remember that spouses and/or parents of the performers may be eager to assist.
6. Plan as many work sessions as you need to complete your work, but check with the person in charge of the Cultural Society's calendar to avoid conflicts with other groups.
7. Arrange to have a truck available to transport any set pieces from CAC to CHS on the designate moving date. (See the rehearsal schedule.)
8. Assist the stage manager in keeping track of CCS property and in the returning and properly storing all CHS and CCS scenery.

## Stage manager

1. Confer with the set designer, director and stage manager to determine the required set pieces needing to be built. Agree upon the most appropriate design and construction methods for these pieces considering ease of handling.
2. Determine whether there is adequate off-stage storage for these required set pieces during the performance.
3. Make a list of all scenery, flats, hardware, lighting instruments, sound equipment, etc. taken to the Centralia High School from Community Arts Center for production. Supervise the return and proper storage of all times to the Community Arts Center.
4. Coordinate all backstage work during the rehearsals and performances:
  - A. Locate any required stage crew.
  - B. Assign crew including available cast members to help move and remove large set pieces.
  - C. Assign crew including available cast members to help move and remove flats, trucks, etc.
  - D. Determine where pieces are to be stored during the production.
  - E. Mark and maintain markings on the CHS stage floor for the stage crew.
  - F. Check all set pieces prior to each performance for stability and safety.
  - G. Maintain orderliness backstage during the performances.
5. Sweep the stage floor prior to each performance.
6. Monitor or appoint someone to monitor the actual custodial time spent working. Have them log time in and time out if you like. Keep a dated log of these activities. Give the log to the production secretary at the close of the show before she pays the CHS custodial staff.
7. Check that all doors, windows are locked and all lights on stage and in the dressing rooms are off before we leave CHS rehearsals/performances.
8. Get final set design (including the set pieces) from set designer. Duplicate. Tape one set on each side of the CHS stage and give one to those in the fly loft so the stage crew knows the scene sequences and which set pieces are required for each scene, which drops/borders to fly etc.

## Ticket Distribution

committee to determine where tickets are to be put on sale to the public in Centralia and surrounding towns.

2. Contact each recommended locations and confirm their participation; Get the name/phone of the person in charge of sales at each location. Provide a copy of this list to the production secretary.
3. Confer with the person in charge of having tickets printed and with the reserved seating coordinator to determine:
  - A. The numbering system for reserved tickets.
  - B. The numbering system for general seating tickets.
  - C. The date by which tickets are to printed.
  - D. The date tickets will go on sale.
  - E. The date tickets will be distributed to cast/orchestra/crew (if they are to sell tickets).
  - F. The number of tickets allocated to each location.
  - G. Box office ticket requirements.
  - H. whether cast should sell tickets.
4. Distribute tickets to sale locations; Make weekly phone inquires to determine additional ticket needs.
5. Arrange for someone on ticket distribution committee to make weekly visits to pick up sales receipts and to give this money to production secretary who will make and record all receipts and deposits.
6. If cast/orchestra/crew are to sell tickets:
  - A. Keep accurate record of who many and which ticket numbers have been assigned to each person.
  - B. Arrange for cast/orchestra/crew ticket distribution at a Sunday rehearsal and notify director.
  - C. Be available periodically at Sunday rehearsals to replenish ticket supplies to cast and collect money.
  - D. Provide all ticket sellers with envelopes containing tickets issued; On front of each envelope, note the ticket numbers enclosed and a place for the person to record the number sold in each price category and the total amount of money in the envelope when they return the envelope to you.
7. Notify person in charge of having tickets printed if more tickets are needed by businesses or individuals. She/he will have the additional tickets printed and will then give them to you for distribution.

## Ticket and Poster Printing

1. Confer with ticket/poster designer to determine color of paper stock, special lettering styles, size, etc.
2. Confer with house manager and reserve-seating coordinator to determine ticket numbering system, color-coding needs, copy to be included on tickets , number of tickets to be printed, ticket prices, etc.
3. Visit several local printers to get the best bid possible for their work and/or talk to banks or other community agencies to see if they will cover our printing costs. This would be a tax-deductible expense for them.
4. Meet with director after all printing needs have been finalized and before taking copy to the printer. Director must have the opportunity to look at copy before it is submitted to the printer.
5. Confer with ticket/poster distribution person to determine the date(s) by which printing must be completed in order for him/her to distribute tickets and posters. It is imperative that the printer(s) be given sufficient time to complete the work. All tickets and posters should be in the hands of the ticket/poster distribution person at least one month before the first performance.
6. Take copy to designated printer.
7. Keep in touch with the printer to keep him on schedule.
8. Pick up printed material from printer and get it to the ticket/poster distribution committee head.
9. Keep records of everything and give these to the production manager so that we may begin to keep accurate account of things in order to help us plan future production needs:
  - A. Number of reserved-seating tickets printed
  - B. Number of general admission tickets printed
  - C. All estimates from any printers you contact (so we'll have some guidelines for future budgeting)
  - D. Any suggestions you have for making this task run more efficiently in the future

# Costume Information Form

Name

Address

Phone

## MALE SIZE

Height	<input type="text"/>
Hair Color	<input type="text"/>
Shirt	<input type="text"/>
Pant	<input type="text"/>
Inseam	<input type="text"/>
Hat	<input type="text"/>
Coat	<input type="text"/>
Glove	<input type="text"/>
Shoe	<input type="text"/>
Chest Size	<input type="text"/>
Waist Size	<input type="text"/>
Hip Size	<input type="text"/>

## FEMALE SIZE

Height	<input type="text"/>
Hair Color	<input type="text"/>
Blouse	<input type="text"/>
Skirt	<input type="text"/>
Dress	<input type="text"/>
Hat	<input type="text"/>
Coat	<input type="text"/>
Glove	<input type="text"/>
Shoe	<input type="text"/>
Chest Size	<input type="text"/>
Waist Size	<input type="text"/>
Hip Size	<input type="text"/>

Allergies: \_\_\_\_\_

Can you sew or alter a costume?      Yes or No