

Production Handbook



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Introduction:

This handbook is intended to serve as a guide for productions at and by The Theatre in the Park. In outlining Services and responsibilities of all production and non-production personnel we hope to prevent duplication of Services and clearly define what each position is responsible for so productions will go smoothly and so we will maintain the high production values that The Theatre in the Park is known for.

This is a working document and is subject to change.

Conduct:

In keeping with the professional model, all persons involved in production at The Theatre in the Park are expected to conduct themselves in a professional, responsible manner which emphasizes at all times respect for the other individuals which comprise the team. Commitment to several concepts can aid in achieving this.

One of the most important of these is punctuality. We work at a level where a written or verbal commitment to be somewhere at a given time is taken seriously. Since our operation is collaborative in nature, not following through on one's commitments affects a large number of people and is damaging to the production. It is of course understandable that situations which may cause tardiness or absence do occur; it is the individual's responsibility to know the means by which the appropriate personnel can be contacted. It is essential to all work in theatre that an atmosphere of trust be developed and maintained. Cooperation is critical as is consideration and support of others.

A commitment to work in a manner which will not bring physical, emotional or mental harm to others is expected of all cast, crew, volunteers and staff

Communication during the production activities is also important. Questions should be asked to ensure understanding of your responsibilities and reporting on your status on a particular project at the end of your work period is helpful and appreciated. Be aware that there is a structure in place for resolving conflicts and clearing up misunderstandings. Success of this structure depends on an individual identifying a problem and initiating discussions with those that can do something about it.

It is understood that there will be no use of drugs or alcohol during any part of the production. Such activity will not be tolerated and the discovery of such is grounds for dismissal from any TTIP production or activity.

Production Personnel at The Theatre in the Park:

This section of The Theatre in the Park's Production Handbook lists production personnel titles and includes a brief description of company obligations for each one. Although the organization of listings is generally hierarchical, the personnel listing order found here should not be consulted as an ultimate authority concerning the administrative hierarchy of The Theatre in the Park production personnel. For more accurate information about The Theatre in the Park administrative hierarchy, please contact a member of The Theatre in the Park staff.

Among the most visible and active people behind the scenes, especially during the pre-performance phase of production are the members of the Production Team. The Production Team consists of the following people: Director(s), Scenic Designer, Costumer, Lighting Designer, Sound Designer, Makeup Designer, Executive Producer, Stage Manager, Technical Director, Properties Master, and Publicist. The business of the Production Team is conducted during regularly scheduled production meetings. Please consult the current Production Calendar for the time and place of these meetings.

The specific needs of individual shows influence the process of determining which combination of personnel are needed, and who will be the individuals appointed to each position. The Executive Producer has final approval of all production personnel and may place or remove specific individuals in Production Teams at any time in the production process.

General Information about Designers:

Designers prepare all drawings. Sketches models or paperwork necessary to build or rig the design area for which they are responsible. At the time of the various design deadlines (designated on Production Calendar), designers consult with the Technical Director in order to facilitate planning and scheduling for building and rigging.

In addition to the Services described above, designers assume roles as consultant once their designs have gone into production, maintaining daily contact and providing daily input into the execution of their designs when required.

The difference between Assistant Designers and Assistants to Designers is one of degree of involvement with the creation and execution of the design. For instance, an Assistant Scenery Designer may be called upon to do drafting, paint elevations, model-building, supervise execution in the absence of the designer, or to actually design entire elements of the overall design. The Assistant to the Scenery Designer is more likely to be limited to doing research for the Scenery Designer. In all cases, however, the parameters of the working relationship between Designers and Assistants need to be specifically defined by the parties involved.

The Theatre in the Park Practices and Procedures

AUDITIONS:

- ✦ All performers must go through the TTIP audition process to be cast.
- ✦ Minimum age to audition is 7 years of age at audition time.
- ✦ All Auditioners must sing and dance at auditions.
- ✦ All audition videos must arrive in TTIP office by established deadline published on the TTIP website.
- ✦ Auditions are on a first come first served basis with no exceptions allowed.
- ✦ Auditioners must arrive at audition location before cut off time to be allowed to audition.
- ✦ Auditioners must have all required materials, as set out in the audition guidelines, to be allowed to audition.
- ✦ All Auditioners must have an audition number.
- ✦ To be cast, Actors must attend any required callbacks unless special arrangements have been made with Director and the Executive Producer of TTIP.
- ✦ Actors may be cast in multiple productions in a season at the discretion of the Directors involved and the Executive Producer.
- ✦ In recognition of its community theatre status, TTIP will cast non-Equity actors for all roles in main stage shows.

PRODUCTION STAFF:

- ✦ One person may only hold one production staff position each season.
- ✦ Production Staff may not be cast in the production in which they are serving as staff.
- ✦ Production Staff may not be cast in any other season production unless approved by Directors involved and Executive Producer of TTIP.
- ✦ Family of Production Staff may not be cast in the production in which family member is serving as staff unless approved by Director and Executive Producer of TTIP.

GENERAL:

- ✦ Working on Strike is optional for performers.
- ✦ Hold harmless forms must be signed by all performers prior to being allowed to rehearse. If hold harmless form has not been signed by Actor or Actor's guardian, they will not be allowed to rehearse. Hold harmless forms must be turned into TTIP office as soon as they are signed.
- ✦ All cast members must be listed in the show program.
- ✦ Accident response procedures:
 - If accident occurs during rehearsals or performance, the Stage Manager will make the determination as to severity of injury and take appropriate actions.
 - All Stage Managers must maintain an adequately stocked first aid kit and have it accessible at all rehearsals.

Job Descriptions:

Executive Producer

The Executive Producer of The Theatre in the Park shall be the Fine and Cultural Arts Manager of the Johnson County Park and Recreation District.

In consultation with the Theatre Council, the Executive Producer will select the shows for each season in accordance with The Theatre in the Park's stated mission: "To enhance the quality of life in our community by providing a variety of entertainment programs through public and private partnerships".

The Executive Producer, Associate Producer and a member of the Theatre council will select the Directors for each show from qualified applicants. The Executive Producer may assist in recruiting Choreographers, Vocal Directors, Stage Managers, Properties Masters, Costumers, etc. if necessary, but it is the Director's responsibility to assemble their Production Team. The Executive Producer must approve all Production Team Members prior to their hiring.

The Executive Producer and Associate Producer will hire the following Seasonal Staff members: Set Designer(s), Lighting Designer(s), Sound Designer, Technical Director, and House Manager.

The Executive Producer will distribute a copy of the Production handbook to each Director and his staff and explain carefully what is expected of each staff member. This will be done in a meeting of all Production Team members prior to auditions each season.

The Executive Producer will be present at the Audition Workshop, Auditions and Callbacks. The Executive Producer and or a designee will visit each show rehearsal at least twice to express thanks and monitor progress.

The Executive Producer and Associate Producer will assist the Director to find replacements in cast or crew should the need arise.

The Executive Producer will be ready to report progress or problems of all production aspects as requested by the Theatre council.

The Executive Producer will act as impartial mediator in any disputes between Production Team members.

The Executive Producer makes the final selection of the performance season

The Executive Producer works with staff to set production budgets, schedules and assignments. In short, all aspects of production at The Theatre in the Park are under the artistic and administrative aegis of the Executive Producer.

Director

Director Selection Policy:

The procedure for selection of directors will be as follows:

- * The season will be posted on The Theatre in the Park's web site (www.theatreinthepark.org) and also on the Theatre's information line (913-312-8841) after the Celebration of the Stars in early November.
- * Directorial applicants may communicate their interest to the Executive Producer at any time, however, formal notice of interest (outlined below) must be submitted to the Theatre office beginning November 11, 2006 and ending December 8, 2006.
- * Interviews will be held on December 16, 2006 beginning at 9:00am. Director Candidates will be contacted to make appointments. Each interview will be 1 hour in length.

To be considered, the applicant must submit the following:

- * A "Letter of Interest" stating a desire to direct at The Theatre in the Park and which show(s) the applicant is interested in and a basic concept for the stated show(s).
- * Any possible schedule conflicts that may exist during the pre-production, production, and performance dates of The Theatre in the Park's Season 2007.
- * A current resume that includes all productions directed, including location and year. Relevant theatre experience may be included as well as video and additional support materials.
- * A list of five references familiar with the applicant's past work. This list must be complete with the reference's name, address, and telephone number. If available, email addresses should also be provided.
- * Applications that do not meet all of the above criteria will not be considered.

Following the close of the application period, the Executive Producer will select candidates to meet with the Interview Committee. The Interview Committee will consist of the Executive Producer, the Associate Producer, and a representative of either the Theatre Advisory Council or a community member at large.

Directors will be selected by late December or early January and will be notified by telephone. Immediately following the notification, a written contract will be sent to the candidate. The candidate will have a period of two (2) weeks to review and accept the contract. If the candidate fails to sign and return the offered contract to the Theatre office by the end of the two (2) week period, the contract offer will be withdrawn. The Executive Producer may then offer the contract to an alternate candidate. Official announcement of the directors will not be made until all director contracts for the season have been executed.

Director's Responsibilities;

It is the Director of a production who coordinates the efforts of the entire production team by defining the shape of a particular show. The Director is the primary orchestrator of the

rehearsal period, developing the rehearsal schedule and providing the leadership necessary to successfully combine the various elements into a professional whole. The Director's vision should be a primary point of departure for decision-making, planning and execution. All other members of the Production team and those in various production positions should be aware that the Director should be considered as the final recipient of all production related communication, and that acknowledgment and approval of production decisions should be sought before supporting actions are taken.

Through Entire Production Process

- ★ The Director must be present at all auditions, callbacks and casting sessions.
- ★ The Director is expected to attend all scheduled rehearsals up to and including the final week of production.
- ★ Should the Director need to be replaced for any reason after the show has been cast, the new Director will work with the established cast and Production Team.
- ★ The director is responsible for the style, mood, characterization and stage movement in regard to the overall development of the play.
- ★ The Director:
 - Should establish one specific style to be used in the production
 - Is responsible for tying the music and choreography to the dramatics for a unified effects.
 - Has final say in all blocking, giving consideration to the effect of the blocking on the musical numbers and choreography.
- ★ The Director will recruit and select the Production Staff with the prior approval of the Executive Producer.
- ★ The Director will establish schedules for rehearsals with the Vocal Director and the Choreographer for best use of the cast's time at rehearsals.
- ★ The Director will attend all scheduled complete Production Team meetings called by the Executive Producer.
- ★ The Director should conduct additional Production Team meetings in order to keep lines of communication open and to discuss scheduling, tech week, and any other issues that arise.
- ★ The Director is responsible for the final artistic interpretation of the entire production.

Audition Workshop

All Directors are required to attend the Audition Workshop to answer questions regarding the production and casting. Location, date and Time of Audition Workshop will be determined by TTIP Staff.

Auditions

- ★ Directors are required to attend all Auditions.
- ★ All Directors and their Staffs are required to attend a pre-audition meeting at a location, time, and date determined by TTIP Staff.
- ★ Location, date and time of Auditions will be determined by TTIP Staff.

Call Backs

- ★ A list of all Actors being called back must be submitted to the TTIP office by 10:00 a.m. the Tuesday following Auditions. This Call Back List must include the Actors name, audition number, and the role(s) they are being called back for.
- ★ A copy of all materials the Actors are to study for Call Backs is also due to the TTIP office by 10:00 a.m. the Tuesday following Auditions. The Administrative Assistant will make all copies for the Actors, coordinate organizing the materials, and arrange staffing for Call Back material pick up at the Theatre offices.
- ★ Each show will be allotted a set amount of time for Call Backs.
- ★ All Call Back Auditions must take place at the call back location and within the allotted time unless special circumstances exist. Special Call Backs must have prior approval of Executive Producer.

To be considered for casting all Actors must attend Call Backs. Special circumstances may be allowed for auditioning only with prior approval of Executive Producer.

Casting

Casting will take place the Monday following Call Backs at a location and time determined by TTIP Staff.

- ★ Directors must submit a complete listing of their casting choices to the Theatre's Administrative Assistant by 9:00 a.m. on the day of casting.
- ★ The Administrative Assistant will compile the casting lists from all shows and clearly identify any duplicate casting choices. The complete casting list with duplicates indicated will be distributed to each Director at the start of the casting session.

Directors must follow the following casting parameters:

- ★ No one under the age of 7 years old may be cast
- ★ To be cast, all actors must have auditioned either in person during designated auditions or via video tape. Special circumstances may be allowed for auditioning only with prior approval of Executive Producer.
- ★ Actors may not be cast in more than one show unless with prior approval of Executive Producer.
- ★ Pre-casting of roles is not allowed unless under special circumstances and with prior approval of Executive Producer
- ★ All Actors who audition may be considered for casting by all shows unless conflicts listed on audition form prohibit them
- ★ When casting, Actors show preferences listed on their audition form will be taken into consideration
- ★ To be cast all Actors must have an audition number and a completed audition form

Assistant Director

When the complexity of the production demands it or at the desire of the Director an Assistant Director may be selected by the Director with the approval of the Executive Producer. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be

reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

The Assistant Director is an artistic position and will assist the Director in the direction of the production. The exact Services and responsibilities of the Assistant Director will be worked out with the director, the Stage Manager and the Executive Producer.

Services in General:

- * The Assistant Director should be present at all auditions and callbacks.
- * The Assistant Director should attend all rehearsals and assist the Director with rehearsal Services. The Assistant Director should maintain the Director's prompt book and collate it with the Stage Manager's prompt book.
- * Should the Director not be able to attend a rehearsal, the Assistant Director should run the rehearsal.
- * The Assistant Director should be prepared to undertake or conduct special or extra rehearsals as determined by the Director.
- * The Assistant Director will assist the Director in conducting rehearsals and take Director's notes, etc.
- * The Assistant Director will attend all scheduled complete Production Team meetings called by the Executive Producer.
- * The Assistant Director may assume other performance responsibilities at the discretion of the Director.

The Assistant Director is directly responsible to the Director and will be available for daily consultation with other members of the production team.

Director's Assistant

The functions of this position will be defined specifically by the individual Director, but sample Services would include helping the Director to obtain research or aiding in the multiple administrative Services of the Director. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

Vocal Director

This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

The Vocal Director coordinates the musical aspects of rehearsal and performance. The Vocal Director will schedule and direct sitzprobes, rehearsals designed to integrate the vocal and instrumental elements of a production. In conjunction with the Director, the Musical Director will coordinate the needs and efforts of instrumentalists and singers.

- ✦ The Vocal Director must be present at all auditions, callbacks and Production Staff casting sessions.
- ✦ The Vocal Director will schedule and attend all rehearsals where vocals are performed in coordination with the Director and Choreographer.
- ✦ The Vocal Director is responsible for:
 - All vocal rehearsals
 - Warming up the cast vocally for each rehearsal and performance
 - Teaching, rehearsing, vocal coaching and musically directing all involved cast member with vocal parts during rehearsals.
- ✦ The vocal Director will attend all scheduled complete Production Team meetings called by the Executive Producer.
- ✦ The Vocal Director will attend all additional Production Staff meetings called by the Director in order to keep lines of communication open and to discuss scheduling, tech week, and any other issues that arise.
- ✦ Interpretation of the musical score is the responsibility of the Vocal Director in conjunction with the Choreographer for the dance sequences. The Vocal Director will work with the Director for the overall continuity of the artistic content of the production.
- ✦ Should the Vocal Director need to be replaced for any reason after the show has been cast, the new Vocal Director will work with the established cast.

Conductor

This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

- ✦ The Conductor is responsible for assembling the Musicians for their pit orchestra.
- ✦ Scheduling rehearsals and disseminating orchestration to the Musicians.
- ✦ The Conductor will also create a contact list of all members of their Orchestra which they will give to the productions Stage Manager and to the Executive Producer by the deadlines established on the production calendar.

Rehearsal Accompanist

This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

- ✦ The Rehearsal Accompanist must attend all actor rehearsals and pit orchestra rehearsals, when required by the Director as well as play in pit orchestra for performances.
- ✦ At rehearsals they will accompany the singers and be under the direction of the Vocal Director and the Director.
- ✦ During performances they will play in the pit orchestra and be under the direction of the pit conductor.

Stage Manager

The functions of the Stage Manager are to serve as a clearinghouse for information and as a facilitator for communication between the various members of the Production Team. They also help to maintain the artistic integrity of the show while it is in performance. The Stage Manager reports directly to the Executive Producer. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

Specific obligations and Services are outlined below. Additions, changes and deletions to these Services may be appropriate and will be made in consultation with the Director and Executive Producer. The Stage Manager is directly responsible to all members of the Production Team, If there are questions about specific Services or problems the Stage Manager will go to the Executive Producer for assistance.

The Stage Manager is a person with tact who is able to maintain discipline and precision in the production. They should anticipate problems, have a knack for dealing with the unexpected and know when to seek the input of the Director, the Executive Producer, or both, in the event of situations they cannot resolve on their own. The Stage Manager acts as a liaison between the cast, crew; and production teams.

Pre-rehearsal

- ✦ Coordinates the pre-audition and audition process with the Director and the Artistic Team
- ✦ In coordination with the Director of Marketing, makes sure that all individuals and elements necessary for publicity photos are present.
- ✦ Upon the selection of the cast, makes a contact sheet with every cast and production team member on it and distributes it to everyone on the list as well as the Executive Producer electronically in Microsoft Excel format.
- ✦ The Stage Manager will distribute a rehearsal schedule to all Cast, Crew, and Production Team members and provide a copy to TTIP Staff.
- ✦ Prior to the first rehearsals, the Stage Manager will tape the floor of the space to approximate where the scenic units will be. The Stage Manager should also learn the location of all the light switches, monitor switches and safety equipment in the rehearsal space.
- ✦ The Stage Manager, working with the Props personnel and the Scenic Designer will procure rehearsal props for the rehearsal period by the date agreed upon with the Director.
- ✦ The Stage Manager. in consultation with the Director and the Costumer will coordinate with the Cast to acquire needed rehearsal garments.
- ✦ The Stage Manager will prepare adequate table space in the rehearsal space to meet the Director's needs.

In Rehearsal

- ✦ The Stage Manager must learn and document the production thoroughly.
- ✦ Creating a prompt book for the production.
 - The prompt book must contain:
 - the script
 - actors' blocking\movement

- cues for all technical effects
- location and responsibilities of each crew member
- Location of every piece of scenery, prop and costume at all times during the show. (Samples of prompt books can be obtained from the Executive Producer. The Executive Producer can advise the Stage Manager on the process of assembling the prompt book.)

★ The Stage Manager will:

- Note the locations of all entrances/exits for the actors, props and potential places for costume changes
- list all the actors in every scene
- the approximate locations of technical cues anticipated by the Director in the prompt book.

★ At the Director's request, the Stage Manager or Assistant Stage Manager may be asked to follow the actors "on book" when necessary.

★ At every rehearsal, the Stage Manager will make sure the space is prepared. (Floor swept, rehearsal props cabinets open, etc.)

★ At every rehearsal, the Stage Manager will create a rehearsal report. this daily rehearsal log includes;

- start times, stop times
- material worked on
- Notes about the usage of props, scenic elements, effects and costumes that should be discussed or known by a member of the Production Team, the best way of disseminating this information to the Production Team is via e-mail. (Examples of things to watch for and note include: relocation of furniture, additions/deletions of props. Use of costume props, alteration of casting, significant changes in the script or score. This listing is not exhaustive, but rather it is a general guide as to the type of things that may occur in rehearsal.)

★ The Stage Manager will do a weekly report to the Executive Producer summarizing the week's progress of the production (are they on schedule, are costumes, props, etc. meeting dead lines, etc.) and making him aware of any potential conflicts and or problems that may arise. This report may be written or verbal.

★ The Stage Manager is responsible for the security of rehearsal props and costumes, including weapons.

Responsibilities in Production and Vision Meetings

★ The Executive Producer sets the agenda for the vision meetings. The Stage Manager sets the agenda for the production meetings. The Stage Manager should coordinate any additional agenda items with the Executive Producer that need to be addressed at the vision meeting. The Stage Manager should be sure that everyone has the opportunity to discuss concerns at all meetings.

★ The primary responsibility of the Stage Manager in the production meetings is to put forth any issues that require the attention of more than one member of the Production Team. Some examples of issues that the Stage Manager should be sure the Production Team deals with are:

- Shifts; who, how many', how fast, coordination

- Props; rehearsal needs, times/date the actual props can be used
- Personnel; notify crew Heads of which rehearsal crews should come and watch.
- Changes in any of the above
- Updates to rehearsal schedules

In Advance of the First Technical Rehearsal

- * The Stage Manager will prepare sign-in sheets for the callboard.
- * The Stage Manager will ensure that:
 - Props are on the correct side of the stage.
 - Set pieces are spiked at the proper location.
 - Costumes are located where needed on stage and that locations for costume changes are accommodated.
 - all set shifts are covered.
- * The Stage Manager will hold a paper tech during which all cue placements, times, and levels are noted in the Stage Manager's prompt book.
- * The Stage Manager schedules times for:
 - The props crew to set up
 - the Master Electrician to do dimmer check
 - the Sound Operator to do a sound check
 - the Fight Captain to do pre-show fight rehearsals
 - Actors to check props and preset costumes.
- * The Stage Manager will set call times in conjunction with the Production Team and posts these times on the callboard.
- * The Stage Manager checks to be sure that the cast and crews are at the theatre by their posted call times and will contact them if they are not.

The Technical Rehearsal Period

The technical rehearsal period is the time when the Stage Manager assumes control of the production. All changes, additions, and deletions must be funneled through the Stage Manager. As various elements are added and complexity increases, maintaining discipline is necessary to ensure that the rehearsal proceeds smoothly and productively.

Performance Responsibilities

After the show opens it is the Stage Manager's duty to maintain the artistic integrity of the production. The mechanism for this is the performance log. Similar to the daily rehearsal log, it notes times and any problems that arose during the production. These notes are discussed with the Director and Executive Producer who will advise as to the most appropriate way to deal with them.

At Strike

The SM coordinates with the Technical Director as to the best method for his/her assistance in the strike process.

Emergency Procedures

In the event of an emergency of any sort, contact the appropriate response service (Fire, Police, etc.). See Emergency Contact section of this handbook.

General overview of Stage Manager's Services:

- * Provide rehearsal schedules to cast, crew, and Production Team.
- * Update the message hotline daily.
- * Update cast web page to keep information current.
- * Keep rehearsals running on schedule.
- * Run the entire backstage operation, including move-in, tech week and strike.
- * Recruit and manage all backstage crews for their production.
- * In conjunction with the House Manager, coordinate intermission.
- * Maintain safety and discipline.
- * Coordinate with the Director to optimize the time available at the performance site.
- * The Stage Manager will attend all scheduled complete Production Team meetings called by the Executive Producer.
- * The Stage Manager will attend all additional Production Team meetings called by the Director in order to keep lines of communication open and to discuss scheduling, tech week, and any other issues that arise.
- * The Stage Manager will call Production Team meetings when necessary.

The Assistant Stage Manager

The Services of the Assistant Stage Manager are similar to those of the Stage Manager. As the Stage Manager's assistant, the Assistant Stage Manager takes on the responsibilities with which the Stage Manager needs assistance. The Assistant Stage Manager should be familiar with the scope of the Services of the Stage Manager and be ready to act as a backup for any or all of those responsibilities. Generally, the Assistant Stage Manager functions as a Backstage Manager during the technical rehearsals and performance periods. The Assistant Stage Manager is the "eyes and ears" of the Stage Manager, coordinating the actors, props and shifts and crews from the backstage. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

The Assistant Stage Manager is directly responsible to the Stage Manager.

An example of how an Assistant Stage Manager might work with the Stage Manager is as follows:

Pre-rehearsal

- * Assist with the coordination of casting process
- * Assist with the taping of the set and maintenance of the space

Rehearsal

- * Assist with noting the movements of props, shifts and costume changes.

In advance of first tech

- ✦ Assist Properties Master with set-up of prop tables and costume change areas.
- ✦ Assist with spiking of furniture and set pieces.
- ✦ Learn the mechanics of all shifts.
- ✦ Assist with the assignment of shift responsibilities to the props/shift crew.

During Technical rehearsals and performances

- ✦ Double check crews to be sure their pre-show tasks are complete.
- ✦ Help maintain discipline backstage.
- ✦ Observe and note any potential problems or hazards backstage and report them to the SM and the TD
- ✦ Serve as check-in point when actors are called to places.
- ✦ Be able to assist with shifts as needed and to notify the SM when all is prepared backstage

You must recognize that we take advantage of free labor- in the form of running crew once techs start to aid in the cleaning of the space from that day's build activities. If you find things that will in no way help your rehearsal (genie lifts, tools, etc.) assume that the shop has not had time to remove it because they have been working on elements which will aid your rehearsal, and take those things to the shop.

Also realize that at the same time we are trying with *every* step to hand the show over to you. Don't jeopardize lots of hard work by not asking questions. When we show you what needs to be done, where and how things need to be stored don't just do it assign it. Record who's doing it, and train them to expect to do the same task on a nightly basis, then make sure you see the running crew member write it down in their notebooks. Consistency of procedure helps avoid mistakes.

Those pre-tech amid tech periods are your opportunity to begin developing the pre-show and post-show checklists that we require you to type and post by the time of first dress. You should plan to update these on a daily basis until opening.

It is also the responsibility of the Assistant Stage Manager to ensure that proper egress in to and out of the space is maintained. This means not storing rehearsal cabinets or scenic units in paths that lead to entrances. Consult with the Technical Director and or Facilities Manager before designating shop space as storage areas for things used in the show.

Good communication between the Assistant Stage Manager and the Stage Manager ensures a smoothly run production.

Scenic Designer

The Scenic Designer is responsible for creating an appropriate vision of the stage environment or stage picture for an original production of a dramatic work. The process of discovering, sharing, clarifying, communicating, and realizing this vision requires close collaboration with

many colleagues through out the design and production process. The Scenic Designer's main goal is to create an on stage environment that brings the Director's vision to life.

During the design process

The Scenic Designer works very closely with the Design Team (Director, Costumer, Lighting Designer, Sound Designer, Choreographer, and Scenic Design assistants) to discover and share a common world of ideas and images from (or for) the text. Sketches, collage, and design research are common tools used by the Scenic Designer to communicate ideas at this stage of the design process.

Once the Design Team has clarified a harmonious vision of the world to be staged, the Scenic Designer communicates mature design ideas using an appropriate combination of drafting, rendering, and model making. At The Theatre in the Park this is a two stage process. The first stage is the preparation of a preliminary design. The Scenic Designer submits the preliminary design to the Design Team for review and discussion. Especially important are the responses from the Director and the Technical Director. The Director's response can suggest which portions of the design are workable and which portions need revision. The Technical Director's response can indicate whether or not the design is buildable given the designated resources. The next stage is the preparation and submission of the Director approved final design, contained in a complete design package which includes all information necessary to build the scenic components of a show. The Scenic Designer's primary obligations to the design process are now fulfilled and the Designer assumes some what different Services for the production process, the actual work of building a show.

During the production process

The Scenic Designer works closely with the Production Team (Director, other Designers, Technical Director, Design Assistants, Prop Master, Scenic Artist, Publicist), attending all production meetings and having a regular presence in the shop if deemed necessary by the Technical Director. These Services are necessary in order to provide information requested by the Production Team, and to insure that the Designer's intentions have not been misunderstood or are being executed in an incorrect manner. At the same time, the Scenic Designer must work closely with the Scenic Artist, who will supervise all paint, sculptural or craft techniques involved in the realization of the full scale scenery.

Additional Services for the Scenic Designer include presence at all production meetings and some rehearsals. There is value in watching rehearsals prior to technical rehearsals, especially to understand how the Director and Actors are using the design. It is a requirement, however, that the Scenic Designer be present at technical rehearsals, answering questions, providing support, and taking notes that will be shared with Production Team colleagues.

The Assistant Scenic Designer

The Assistant Scenic Designer assists the Scenic Designer with the development and execution of the design. Typical Services of this individual include:

- ✦ Correspondence (electronic amid non-electronic) design research
- ✦ Designing portions of the overall design drafting
- ✦ Model building
- ✦ Shopping
- ✦ Serving as the agent for the designer at meetings, in the studios, and at rehearsals

The Costumer

In most cases the Costumer will also serve as the Wardrobe Crew Head. See job description #35. In consultation with the Production Team for a production, the Costumer will be responsible for either all or portions of the tasks listed below. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

- ✦ Make a calendar for your work, consulting the season calendar and the production's rehearsal calendar.
- ✦ Read the script and discuss concepts with the Director.
- ✦ Attend all design meetings and production meetings.
- ✦ Do research of both a factual and evocative nature. This may also be ongoing, throughout the process.
- ✦ During the course of the design meetings, produce visual representation of your costume ideas to exchange with the Production Team. With the designs, deliver an itemized Costume List for each character (costume plot).
- ✦ Make a budget based upon pull/rent/buy/build division. Discuss budget guidelines and purchasing procedures with Executive Producer. No purchases may be made till budget is approved by Executive Producer.
- ✦ Any cost overruns not approved by Executive Producer will be deducted from Costumer's pay.
- ✦ Pull/rent/buy/build costumes
- ✦ Recruit individuals to assist in the pulling/renting/buying/building of costumes
- ✦ Consult with Makeup Designer/Coordinator to coordinate your designs and process. Be sure to discuss the need for any special makeup or wigs. These may require significant budget or lead time, and need coordination with costumes.
- ✦ Schedule and attend fittings with the Director and the actors. Anticipate mock-up fittings, first fabric fittings, and final fittings for costumes which are built. For pulled costumes, anticipate an initial fitting and a final fitting.
- ✦ Attend rehearsals throughout the rehearsal period.
- ✦ Schedule with the Director and Stage Manager for a costume parade date.
- ✦ Have all costumes and accessories ready for the first day of tech week.
- ✦ Arrange for assistants or cast members to help with costume changes backstage for all rehearsals that require costume changes as well as the show dates.
- ✦ Inform casts that they are responsible for their costumes once they are given to them.
- ✦ Ensure that all costumes are returned, cleaned and checked into The Theatre in the Park's costume Warehouse.

- ★ Instruct the cast that no costume is to be worn publicly during the production period unless it is a function of The Theatre in the Park.

Expenditures

Whenever possible, items in existing inventory should be used rather than purchasing new items. All expenditures for costumes on a show must be cleared through the Executive Producer before anything is purchased.

The Theatre in the Park is a tax-exempt organization and has accounts in place at several stores. In most cases, the Costumer will use purchase orders signed out from the Theatre office to make purchases. Store charge cards are also available for use at select stores.

- ★ It is their responsibility to return receipts and completed purchase orders to The Theatre in the Park office within three (3) business days of the purchase.
- ★ No additional purchase orders or use of store charge cards will be authorized until all paperwork for preceding purchases has been properly completed and turned in.
- ★ All receipts should be labeled with the name of the production and totals circled as appropriate.
 - Original receipts must be attached to Purchas Order.
 - Only items purchased for The Theatre in the Park may be on the receipt.
- ★ The Costumer's check will not be issued until all receipts and purchase orders are turned in, all costumes have been cleaned, all rented or borrowed items have been returned, and a detailed inventory of new items has been submitted.

Publicity Photos

- ★ Decide with the Publicity Director and the Director who should be in publicity photos based on availability of both costumes and actors. The Costumer should be in attendance when publicity photos are shot.

Prepare for Dress Rehearsals:

- ★ Revise your Costume Plot and Costume List so that you can give these to the Wardrobe Head. The Wardrobe Head will use these to make Pre-set lists.
- ★ Make Change Lists for Stage Left and Stage Right. In many cases the Costumer will also be the Wardrobe Head and the Costume Running Crew.
- ★ With the Wardrobe Head, check everything on the rack before First Dress to make sure everything is there
- ★ Discuss maintenance of the costumes with Wardrobe Head
- ★ Recruit individuals to run costumes during performances

View Dress Rehearsals:

- ★ Make notes to the Costume Head about costume adjustments
- ★ Make notes to the Wardrobe Head about costume use
- ★ Discuss any major adjustments with the Director after each Dress Rehearsal
- ★ Get the Director's notes to you
- ★ Make costume plot changes
- ★ Make repairs to costumes prior to next rehearsal and or performance

Assistant Costumer

The Assistant Costumer assists the Costumer with the development and execution of the design. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented. Typical Services of this individual include:

- ✦ Correspondence (electronic and non-electronic) design research
- ✦ Attending fittings
- ✦ Attending dress rehearsals
- ✦ Shopping
- ✦ Costume building
- ✦ Costume acquisition
- ✦ Serving as the agent for the designer at meetings and at rehearsals

Hair/Makeup Designer

This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented. Guidelines related to this position are as follows:

- ✦ Read the script and discuss with Director ideas and concepts. Take notes that may affect any makeup or hair design decisions on each character, including any mentioned in the dialogue of the script,
- ✦ Do any period research necessary.
- ✦ See the cast at a read-thru or rehearsal and take photos if necessary or possible.
- ✦ Find out if all cast members have makeup kits and prepare a list of any specialty makeup to purchase
- ✦ Attend production meetings. This is for receiving information as well as giving information
- ✦ Set up individual meetings with Costumer, Director, and Lighting Designer to discuss design ideas, problems, and concepts as necessary.
- ✦ Create color makeup maps indicating any and all makeup and hair needs after consultation with actors, director, and other designers
- ✦ Attend Crew View and set up meetings with Makeup Crew Head and crew to discuss crew responsibilities and scheduling
- ✦ Schedule any makeup “confabs” with cast members and crew members.
- ✦ Attend dress rehearsals. Discuss makeup designs with director and production team during tech rehearsals or immediately afterwards
- ✦ Introduce any complicated hair (wigs) and makeup before Dress Rehearsal.
- ✦ The Director must approve all hair and makeup designs.

During the run of performances

- ✦ Continue contact with makeup crew Head to discuss any changes, problem solving, or supply needs
- ✦ Supervise Strike in conjunction with Costumer.

Lighting Designer

The Lighting Designer consults with the director, both in initial design meetings and in the attendance of rehearsals to determine the lighting needs of a production to fulfill the Director's vision for the production.

- ★ Confer with the other designers of the production
- ★ Develop a design based upon existing instrumentation inventory and control capabilities the implementation of which is based on a light plot and accompanying paperwork.
- ★ Communicates design to the Master Electrician.
- ★ Once the plot has been hung and focused, the designer will program cues for the production into the light board.
- ★ The Lighting Designer will be an active part of technical rehearsals in order to ensure successful implementation of the cues.
- ★ Working to develop and engineer special lighting effects
- ★ Creating follow-spot cue sheets
- ★ Ensure Lighting Crew time sheets are filled out on time and delivered to Executive Producer.

Assistant Lighting Designer

The function and Services of the Assistant Lighting Designer vary according to the needs of specific productions and the expectations of individual designers. Organized lighting design execution requires large amounts of paperwork. Remember that almost everything the designer says or does is a change or a note. Documenting the results of those activities, and staying with the designer so you don't miss anything is important. Typical responsibilities would include:

- ★ Aiding in the creation and drafting of the plot
- ★ Acting as a liaison between the Master Electrician and the Lighting Designer
- ★ Keeping up with paperwork (cue sheets, patch information, gel orders)
- ★ Assisting with focus
- ★ Performing data entry operations related to cueing
- ★ Working to develop and engineer special lighting effects
- ★ Creating follow-spot cue sheets

Sound Designer

The Sound Designer is charged with providing for the acoustical needs of a production. This could include such items as;

- ★ Placement of speakers
- ★ Mixing and editing of recorded sound effects
- ★ Arranging musical selections or selecting and gathering pre-recorded music
- ★ Placing and connecting reinforcement microphones and engineering the mediums and devices for playback of sound cues during the production.

- ✦ Ensure that Sound Crew time sheets are filled out on time and delivered to Executive Producer.

The Sound Designer is responsible for establishing and coordinating, with the Director, a schedule of when sound is introduced into the rehearsal process. This may include scheduling the operator into rehearsals before the start of the actual tech period.

Assistant Sound Designer

The function and Services of the Assistant Sound Designer vary according to the needs of specific productions amid the expectations of individual Designers and Directors. Typical responsibilities would include:

- ✦ Keeping up with paperwork (cue sheets, patch information)
- ✦ Assisting with installation and rigging of speakers, microphones. etc.
- ✦ Training operators in operations related to cue playback
- ✦ Acting as a liaison between the Sound Crew and the Sound Designer
- ✦ Working to develop and engineer special sound effects

Choreographer

The Choreographer will create movement and dance pieces for the production and train performers in their execution. They will also consult with the Director and the Technical Director on the safe integration of scenic elements into dance numbers. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

Other responsibilities are:

- ✦ The Choreographer will attend the audition workshop to answer questions regarding dancing for the production and to lead an interactive dance workshop.
- ✦ The Choreographer must be present at all auditions, callbacks and Production Staff casting sessions.
- ✦ The Choreographer will schedule and attend all dance rehearsals in coordination with the Director and Vocal Director.
- ✦ Continue to attend rehearsals for the entire rehearsal period to perfect the choreography.
- ✦ The Choreographer will meet with the Costumer regarding movement and flexibility of dance costumes.
- ✦ The Choreographer will attend all scheduled complete Production Team meetings called by the Executive Producer.
- ✦ The Choreographer will attend all additional Production Staff meetings called by the Director or Stage manager in order to keep lines of communication open and to discuss scheduling, tech week, and any other issues that arise.

- * The Choreographer will consult with the Director and the Vocal Director on dance sequences for overall continuity of the artist content of the production.
- * Should the Choreographer be replaced for any reason after the show has been cast, the new Choreographer will work with the established cast.

Assistant Choreographer and Assistant to the Choreographer

The Services of the Assistant Choreographer, Assistant to the Choreographer and Dance Captain are similar. The exact Services will be determined by the Choreographer in consultation with the other members of the Production Team. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

Examples of Services may include:

- * Helping the Choreographer create dances
- * Assisting in teaching dances (steps) to the group
- * Running dance rehearsals
- * Choreographing segments of work
- * Keeping notes, schedules
- * Running warm ups
- * Learning all dance roles
- * Working as a liaison with other production personnel

Fight Arranger/Choreographer

When the services of a Fight Arranger/Fight Choreographer are needed (as determined by the Director/Production Team), the FA/FC works with the Director and Designers to plan the fights, determine what weapons are needed and appropriate, and train and rehearse the actors in the safe execution of the fights. The goal of the Fight Arranger is to plan and execute a fight that is safe and fulfills the artistic goals and concepts as set forth by the Production Team. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

- * In matters of safety the Fight Arranger is the final arbiter and may override the wishes of the Director.
- * The Fight Arranger must work closely with the Designers, the TD, Properties Master, etc. to ensure that the designs and executions will facilitate the safe functioning of the fight.
- * The Fight Arranger is responsible for the acquisition, proper functioning, and maintenance of weapons for rehearsal and performance.
- * When necessary, as in the ease of using firearms on stage, the Fight Arranger will work with the Stage Manager in establishing effective security measures during rehearsal and

performance. It will be the duty of the Stage Manager to maintain the security of the various weapons and ammunition.

Fight Captain

The Fight Captain is usually chosen from the actors in the production and may or may not be involved in the fights. The Fight Captain assists the Fight Arranger during rehearsals, and when the Fight Arranger is not present is responsible for the safety of the actors in relation to the fights. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

Responsibilities include:

- ★ Attend all light rehearsals and assist the Fight arranger in making fight notation. Ensure that the Stage Manager has an up to date copy of all notation.
- ★ Oversee any rehearsal involving the fights when the fight arranger is not present.
- ★ Run the pre-show fight call, coordinating with the schedules of the Stage Manager.
- ★ Monitor all performances to ensure that the choreography is not altered or adjusted, particularly in regard to safety issues.
- ★ Check the weapons to see that they are being maintained.
- ★ If the Fight Captain is in the fight, the Stage Manager must check the fight notation and be alert for any changes or adjustments during rehearsal and performance.

Actors

The Actors and the responsibilities they bear are an integral part of creating a successful production experience. This service will be provided on a volunteer basis.

Actor's responsibilities:

- ★ Check the information line daily for rehearsal information and other production related activities; fittings, photo calls, etc.
- ★ Check the cast web page for any changes our up-dates.
- ★ The actor is responsible for all information posted.
- ★ The actor must provide the Stage Manager with an accurate schedule immediately upon acceptance of a role. Any changes to this schedule must be given to the Stage Manager
- ★ The actor must adhere to the rehearsal schedule as a primary commitment.
- ★ The actor is responsible to any deadlines set by Director or Stage Manager.
- ★ The actor is responsible for following all house rules.
- ★ The actor is responsible for cleaning up after themselves in the rehearsal hall, make-up room, dressing room, and backstage.
- ★ The actor should remain respectful of all fellow workers on a production and are responsible for following proper communication channels. When in doubt ask the Stage Manager.
- ★ Bring your own makeup kit and supplies.

- ★ Follow costume protocol as related to you by the Costumer.
- ★ Follow production protocol as related to your by the Executive Producer
- ★ Notify the Stage Manager of any production related concerns. The Stage Manager will then assist you in resolving the problem with the appropriate people.

Technical Director

The Technical Director's responsibilities are to ensure that the scenery and special effects prepared for production and that all production related activities are conducted in a safe manner. Specific responsibilities include:

- ★ Maintaining the budget for each show
- ★ Ensuring that adequate supplies are on hand
- ★ Supervising, recruiting, hiring, and training of crews in the Scenic Shop.
- ★ Attend Production and Vision meetings.
- ★ In conjunction with the Director, set the build list for each show.
- ★ Keep the show build on schedule and under budget.
- ★ Attend tech rehearsals and act as an interface between the Directors, Designers and technical Crew.
- ★ Sign Crew's time sheets and deliver them to Executive Producer.
- ★ The Technical Director serves to oversee crews and facilities responsible for the physical reinforcement of productions. This includes the provision of scenic requirements and maintenance of related tools, equipment and stock as well as maintaining a clean safe working environment for all Technicians and Performers.
- ★ Coordinate strike.

Shop Foreman

- ★ The Shop Foreman will over see the scene shop crew and ensure a safe working environment for all.
- ★ Communicate with the Technical Director of any needs by his crew.
- ★ Keep the shop and stage clean and free of clutter.
- ★ Maintain tools and other shop equipment.
- ★ Instruct shop Crew and Volunteers in the safe operation of tools and equipment.
- ★ Ensure safe storage of all shop tools, materials, and equipment.
- ★ Keep Facilities Manager informed of any repairs that need to be done to facility.
- ★ Set Crew schedules.
- ★ Ensure sets are finished on time and under budget.
- ★ Ensure time sheets are filled out by Crew and given to Technical Director.

Master Electrician

The Master Electrician is in charge of all the lighting equipment and lighting crews in a production. As Head of the lighting crew the ME will organize light hangs and focus times with the Designer and TD, program the lighting control board during all cue setting sessions and technical rehearsals, train the board operators, and maintain the catwalks, booth and stage as it pertains to the lighting set-up. Scheduling and pre-planning are a large part of this position. The ME is directly responsible to the lighting Designer and the TD.

Prior to Hang and Focus

- ★ Get Master Electrician keys from the Executive Producer.
- ★ Read and understand light board instructions.
- ★ Go over the Light plot with the Designer and be sure it is understood.
- ★ Pre-planning circuit usage and cable runs.
- ★ Make a list of all needed gel and gobos and order them. be sure to order only what is not maintained in stock.
- ★ Make a cut list for gel and assign a crew person to prepare it.
- ★ He sure there are enough instruments of the proper type that the designer has requested in proper working order. Repair any instruments, cable, dimmers, etc. as necessary.
- ★ Check to be sure that there are adequate replacement lamps.
- ★ Schedule Electrics work calls with your crew in consultation with the Lighting Designer.

During Hang and Focus

- ★ Supervise and instruct the crew in the proper methods of interpreting the plot, handling the equipment (safety cables, shutters pulled, instruments hung right side up, etc.)
- ★ Supervise cabling of instruments to ensure accuracy and safety.
- ★ Check every instrument personally for safety reasons.
- ★ “Trouble shoot” all instruments and repair as necessary.
- ★ Rough focus according to the plot and notify Designer if there needs to be a change.
- ★ Organize additional crews as necessary.
- ★ Note any changes in circuiting on all copies of the light plot and the Designer’s paperwork.
- ★ Coordinate focus times with the Lighting Designer and the Technical Director.
- ★ Dress all cables on floor, catwalks and battens.
- ★ Check all systems and effects to be sure they are in proper working order. This includes all instruments, lighting control board, dimmers, running lights, and practicals.

During Technical Rehearsals and Performances

- ★ Provide work light needed onstage and at the tech table.
- ★ Notify Stage Manager of any problems which may delay house opening.
- ★ During technical rehearsals the Master Electrician must be in the theatre to deal with any problems that may arise.

At Strike

- ★ Supervise and instruct crews in proper methods of handling equipment at strike.
- ★ Return all instruments, cable to storage locations or re-hang for next show according to Designers plot.

- * Report any damage to Executive Producer.
- * Return usable gel and gobos to storage.
- * Hang next show and rough focus.

Scenery Construction Crew

Under the direct supervision of the Technical Director and the Shop Foreman, the Scenery Construction Crew is responsible for the building of the scenic units for a production.

- * You are responsible for establishing and keeping a schedule of work times with the Technical Director.
- * You are required to wear the proper attire, including closed shoes (no sandals), no loose fitting garments, and clothes that you do not mind getting dirty.
- * You also agree to learn about shop procedures and tool operations, and to ask questions when something is unclear.

Properties Coordinator

The Properties Coordinator is responsible for the acquisition and running of props for a production. This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

Their Services shall include but not be limited to:

- * Executing and/or finding, buying, or renting the properties for the production in consultation with the Technical Director, the Set Designer and Director.
- * Read the script and discuss it with the Director.
- * Create a complete list of props needed and acquire final Director Approval for all props.
- * Propose a budget for props to the Executive Producer and have it approved.
- * Attend all production meetings and be able to report on the progress of each prop.
- * Maintain the Master Property Progress Chart. This delineates every property, whether it is a set or hand prop, notes if it is to be built, bought, rented, or pulled and altered, when it is used, who uses it. Where it is stored, where it moves to, when it is needed in the rehearsal process, what scene or scenes it is used in, whether or not a rehearsal prop is needed, when the actual prop will start being used, and deadlines for its completion. This chart is assembled from the lists of props provided by the Director and the Designers. Any additions, deletions or changes in the props should be agreed upon by the Director and Designer. A copy of the Master Props Progress chart should be distributed to the Stage Manager. Updates and revisions should be frequently distributed.
- * Meet on a daily basis with the Stage Manager to review any-thing that may have come up in the rehearsal process. It is equally essential that the Properties Coordinator meet with the Technical Director on a regular basis to keep him/her apprised of progress and any needs for materials and or assistance in the construction. The Properties Coordinator must coordinate

his/her efforts in a responsible fashion in order to remain within budgetary guidelines established by the Executive Producer.

- ✦ Providing props for rehearsals. Rehearsal props are to be provided to a production by the first blocking rehearsal. If a different production prop is required, it should be available by the first technical rehearsal.
- ✦ Attend all technical rehearsals to aid in problem solving and to keep current on production needs.
- ✦ Collect and store the props between performances. No Cast member will keep a prop in his or her possession
- ✦ Send each prop provider a thank you note and ensure proper program recognition.
- ✦ Return all props to their owners after final performance.
- ✦ Return all props that belong to The Theatre in the Park to the prop loft in a neat and orderly fashion.

Expenditures

Whenever possible, items in existing inventory should be used rather than purchasing new items. All expenditures for properties on a show must be cleared through the Executive Producer before anything is purchased.

The Theatre in the Park is a tax-exempt organization and has accounts in place at several stores. In most cases, the Properties Coordinator will use purchase orders signed out from the Theatre office to make purchases. Store charge cards are also available for use at select stores.

- ✦ It is their responsibility to return receipts and completed purchase orders to The Theatre in the Park office within three (3) business days of the purchase.
- ✦ No additional purchase orders or use of store charge cards will be authorized until all paperwork for preceding purchases has been properly completed and turned in.
- ✦ All receipts should be labeled with the name of the production and totals circled as appropriate.
 - Original receipts must be attached to Purchase Order.
 - Only items purchased for The Theatre in the Park may be on the receipt.
- ✦ The Properties Coordinator's check will not be issued until all receipts and purchase orders are turned in, all rented or borrowed items have been returned, and a detailed inventory of new items has been submitted.

Prior to 1st Tech Rehearsal

- ✦ Map out prop shifts with Stage Manager
- ✦ Prepare all props tables for productions in consultation with the TD and SM.

If the Properties Coordinator is not also the Props Running Crew Head, then part of your responsibility includes handing over the props to the Running Crew Head. This includes explanation of care, operation, and if needed the source of the prop.

During Technical Rehearsal and Performances

- ✦ Keep actors up to date on the use of their props.
- ✦ Remind actors of their responsibility towards all props.

- ★ Have props ready on time and oversee actor prop check
- ★ Store valuable props in a secure area. Extremely valuable props may be stored in the Technical Director's Office.
- ★ Monitor backstage area for mislaid props and remind actors to take responsibility for their props.
- ★ Report any damaged props to the Stage Manager
- ★ Be prepared to do emergency repairs to props. Have a staple gun, hot glue gun, and a needle and thread handy at all times. Additional tools may be necessary depending on the show.

At Strike

- ★ Return all props to storage or to a designated area in a neat and orderly fashion.
- ★ Collect all rented or borrowed props and secure them.
- ★ Return all rented or borrowed props at pre-arranged times.

Scenic Artist

The scenic artist is responsible for devising and supervising the methods and means by which the Set Designer's intentions, represented in renderings, paint elevations and/or models are realized in full scale scenery. In order to do this, the scenic artist must work in close collaboration with the set designer in order to discern the Designer's intentions, and to assist the Set Designer in choosing between options that resource limitations may impose on the design. At the same time, the scenic artist must work closely with the Technical Director in order to make informed choices regarding process, scheduling, budget, and personnel. In order to facilitate sharing information with the Set Designer and Technical Director, the Scenic Artist should plan to attend all production meetings once a show has gone into production.

End of day-checklist for Paint Charges and Scenic Artists

- ★ Place all clean buckets and equipment in dry storage locations,
- ★ Consolidate paint: pure hues to pure hues and mixed colors to mixed colors. Label if necessary and place on appropriate storage shelf. Make sure lids are secure.
- ★ Place all containers of pure hues in appropriate storage areas, making sure lids are secure.
- ★ Clean all dirty buckets; dry on drying rack.
- ★ Clean all dirty equipment; dry on drying rack.
- ★ Return design materials to designer(s).
- ★ Tidy up storage shelves and flammables cabinet.
- ★ Clean countertops, sink, and floor.
- ★ Sweep floor.
- ★ Dump garbage.
- ★ Return all newly dry containers and equipment to dry storage locations,

The Paint Crew

In association with the Scenic Designer and Scenic Artist, the paint crew will perform all painting Services as defined by the needs of a particular production.

A member of the painting crew may be responsible for sculpting, crafting, or painting scenery or properties as specified by the Scenic Artist and or Technical Director.

A paint crew member's Services are:

- ✦ To report for work calls on time,
- ✦ Clean up and store equipment before the end of a work call
- ✦ And adequately discharge all paint crew tasks demanded by the Scenic Artist.

Set Running Crew Head

This service will be provided on a volunteer basis. Personal incidental expenses (mileage etc.) will be reimbursed up to the limit allowed by The Theatre in the Park budget. All reimbursable expenses must be documented.

If this position is not filled by the Assistant Stage Manager, the Services are as follows;

- ✦ Attend Paper Tech and/or Dry Tech rehearsals
- ✦ Familiarize yourself with the overall shift structure of the show, including the operation and rigging of all elements.
- ✦ Understand and record all of the individual Services of the Set Running Crew.
- ✦ Act as a leader in insuring that all shifts are completed with accuracy, speed and silence.
- ✦ Help solve problems by acting as a liaison between your crew and the Stage Management Personnel.

The Set Running Crews

This service will be provided on a volunteer basis.

- ✦ You will attend tech week rehearsals and receive instructions from the Assistant Stage Manager, Stage Manager or Technical Director concerning the preset location of all props/set pieces, proper handling of all props and set pieces during the production and any special requirements for props maintenance.
- ✦ It is your responsibility to have a way of taking notes, to memorize the actions you take in each shift sequence, and to ask questions if something is unclear or seems unsafe.
- ✦ You may be costumed for the times you are onstage. If not, black clothing is a must.
- ✦ The Stage Manager will set your call time for each night of Technical Rehearsal and for performances.
- ✦ After each performance you will put away all props and set pieces that you are responsible for.
- ✦ You will assist with strike after the run and will be assigned Services by the Technical Director.

Props Running Crew Head

This service will be provided on a volunteer basis.

If this position is not filled by the Assistant Stage Manager the Services are as follows:

- * Attend Paper Tech and/or Dry Tech rehearsals
- * Familiarize yourself not only with the entire prop inventory of the show, including items that need daily replenishing and all onstage and off stage locations of items, and also with any special storage or preparation requirements.
- * Understand and record all of the individual Services of the Props Running Crew, help solve problems by acting as a liaison between your crew and the Stage Management Personnel.

Props Running Crew

This service will be provided on a volunteer basis.

- * You will attend crew view and receive instructions from the Assistant Stage Manager, Stage Manager or Technical Director concerning the preset location of all props, proper handling of all props during the production and any special requirements for props maintenance.
- * It is your responsibility to have a way of taking notes, to memorize the actions you take in each shift sequence, and to ask questions if something is unclear or seems unsafe.
- * You may be costumed for the times you are onstage. If not, black clothing is a must.
- * The Stage Manager will set your call time for each night of Technical Rehearsal and for performances.
- * After each performance you will put away all props and set pieces that you are responsible for.
- * You will assist with strike after the run and will be assigned Services by the Technical Director.

Wardrobe Crew Head

This service will be provided on a volunteer basis. In most cases the Costumer will also serve as the Wardrobe Crew Head. If this is not the case the Wardrobe Crew Head supervises the wardrobe crew in the organization and management of the costumes for a production. The Wardrobe Crew Head is responsible for keeping the costumes looking as the Costumer intended. The Wardrobe Crew Head is directly responsible to the Costumer.

Prior to Dress Rehearsals

- * Prepare a costume plot with the Costumer. The Costume plot will show what each actor wears in each scene, Note if there are any quick changes that may require a changing place backstage. Arrange that space with the Stage Manager.
- * Make a list of all changes and where they will happen, noting specifics of time and costume pieces involved.
- * Rehearse quick changes with crews and actors

- ★ Organize the costume racks.
- ★ Write Check-in & Check-out lists for the actors. Itemizing every item they wear or carry
Prepare a spare-parts rack and emergency repair kit.
- ★ Consult with Costumer about schedules for washing, ironing etc. Make crew assignments to fill those schedules.

Dress Rehearsals and Performances

- ★ Make sure racks are ready to go.
- ★ Monitor actors dressing: note problems if any notify the Stage Manager if there will be any delays.
- ★ Make “to do” maintenance list and post in dressing rooms. Actors should list any costume problem and or repairs that need to be addressed prior to the following night.
- ★ Talk to the cast at first dress to remind them of costume protocol (No drinking, eating, or smoking in costume, hang up your costumes etc.).
- ★ Collect “To Do” maintenance list every night: assign the crew to take care of each item. If a major problem occurs, notify the Costumer.

At Strike

Supervise the crew at strike to include the following:

- ★ Clean, put away and inventory all supplies.
- ★ Do maintenance needed.
- ★ Have costumes cleaned.
- ★ Return rented costumes.
- ★ Return stock costumes to costume room.
- ★ Add any new costumes to costume inventory.

Wardrobe Crew

The Wardrobe crew is under the supervision of the Wardrobe Crew Head. This service will be provided on a volunteer basis. The Services of the wardrobe crew are to maintain the wardrobe for the production which includes:

Arrive promptly at the time of the call and check in at the call board. At this time, several things must be done.

- ★ Check in the costumes on the sheets. If there should be something missing, there is still time to look for it or find an appropriate replacement.
- ★ Finish any pressing and/or minor repairs.
- ★ Check the pre-set list of things that need to be taken to the stage area. Take these items to their appropriate places (these will be determined during dress rehearsals)
- ★ Check the sewing kits, which will also need to be pre-set. They should include: needles and thread, safety pins (all sizes), scissors, and a seam ripper. Check with the make-up crew Head or Assistant Stage Manager or Stage Manager to see if mirrors, hair pins, etc. are required. A towel should be at both the stage left and right stations as well. Have two machines threaded with light and dark thread throughout the show or any emergency repairs.

- ✦ Roll the costume racks into the dressing rooms at the appropriate time. Be available to help actors dress and brush their costumes. Always get a good look at each actor before they go onstage. You can check for details better than they.
- ✦ During the performance remain at your posts and stay quiet when backstage. Be prepared to work quickly and efficiently whenever necessary. Be alert for emergency situations. if you're alert many emergencies can be avoided
- ✦ After the performance, remove everything from the stage area and the dressing stations. Be especially aware of jewelry and items that may be removed onstage.
- ✦ Check for stray costume pieces.
- ✦ The final thing to be done after each performance is to check the actor's notes on repairs. Make a list of "Things to Do" before the next rehearsal/performance; noting things which seem to be major repairs or changes.
- ✦ Write down any questions that you may have or have been asked.
- ✦ You must attend all of the dress rehearsals and performances.

***Always be aware that you are here to assist the actors. Try to notice when they are in need of help before they ask. Above all, don't make them have to come looking for you. Also try not to interfere in their preparations (i.e. warm-ups, prop-check, etc.). Once they are in make-up and costume, many of them will be trying to assume their character in preparation for the show.

Hair/Makeup Crew Head

The Hair/Make-up Crew Head serves as the production make-up designer in the event a specific design assignment has not been made. This service will be provided on a volunteer basis. The Make-up Crew Head should meet with the Costumer and the Director to discuss makeup and hair for each character.

The Hair/Makeup crew Head is directly responsible to the Costumer or the Makeup Designer if there is one.

Prior to Dress Rehearsal

- ✦ Work out the order of hairdressing and special make ups to make the most efficient use of time and crew with the Costumer.
- ✦ Meet with the makeup crew and give them their assignments.
- ✦ Establish call times for the crew and notify the Stage Manager
- ✦ Set up an area backstage for quick changes if needed. Coordinate location with Stage Manager.
- ✦ Arrange practice sessions for crew and actors in quick changes.

Rehearsal and Performances

- ✦ Keep the actors and crew on track with the time before curtain.
- ✦ Maintain the integrity of the hair and makeup designs throughout the run. Any changes must be discussed and approved by the Costumer and the Director.

At Strike

- ✦ Assist Costumer as needed.

Hair/Makeup Crew

The makeup crew is under the supervision of the Makeup Crew Head. This service will be provided on a volunteer basis. The Services of the Makeup crew are to assist the actors in putting on their makeup in accordance with the makeup plans supplied by the Makeup Crew Head.

At strike they are to clean the dressing rooms of all show related items.

Other Services of the Hair/Makeup Crew are:

- ✦ Read the script
- ✦ Attend the assigned Crew View rehearsal. You may want to attend another rehearsal, with the permission of the director, if the production is complex or confusing to you.
- ✦ Ask the Makeup Designer if you can be of any assistance in preparing the charts, room, or specific make up needs of the production. This may include special sessions with actors to experiment with hair or makeup techniques. There also may be make-up changes during performance. You may also be required in contributing to setting backstage change and make up rooms by setting mirrors or tables, etc. Check you crew calls and locate the sign-in sheet so that you attend your first call correctly.
- ✦ Make-up crew Heads should be sure any special needs, make up or appliances are out and available for actors. Crew members may be assigned to assist a particular actor with hair or make up each night. Talk with your assigned actor to find out what procedure they are comfortable with using each night.
- ✦ Make up and hair are done before the actor puts on their costume. Some undergarments or costume pieces may be required to be put on before or during the make up process. Check in with Wardrobe Crew Head before taking any costume pieces from racks.
- ✦ Be on hand to “trouble shoot” during the hours before the performance begins. Preset any make up or hair needs backstage. Part of the crew assignment is to double check each actor for any omissions or changes.
- ✦ Check with your crew Head before leaving for the evening.

Lighting Crew

The lighting crew is headed by the Master Electrician and includes the Light Board Operator, Follow Spot Operators, and Special Effects Crew. It is the Master Electrician’s function to organize the hang, focus, and cueing sessions and to oversee the actualization of the lighting design.

- ✦ The ME will instruct you in the proper methods of handling the equipment and the safe operation of all equipment.
- ✦ Familiarize yourself with the lighting plot and follow all the instructions given to you by the Master Electrician.
- ✦ Assist in the lighting strike or change over after the final performance.
- ✦ Be ready to help instruct the actors or other volunteers who may be assigned to help you strike the lighting equipment.

Sound Crew

This crew will work closely with the Sound Designer to aid in the placement of speakers, microphones and the like. Their Services will also include but are not limited to:

- ✦ Being on hand during performances to aid in the creation of cues. You may even have a performance task if multiple live cues are required.
- ✦ maintaining all sound gear
- ✦ protecting all sound gear
- ✦ Set up all speakers, microphones, and cable. Strike afterwards as necessary

Special Effects Crew

The Special Effects Crew's function varies with each production. Generally they are under the supervision of the Technical Director and the Stage Manager. Services will be assigned as necessary. Generally the Special Effects Crews handle things like fog, flash pots and other effects.

Light Board Operator

The main job of the Light Board Operator is to execute lighting cues during the run of a performance. The Light Board Operator's Services will include but not be limited to:

- ✦ Do light check with crews. Coordinate time with Stage Manager prior to house opening.
- ✦ Check in with the Stage Manager. at the designated time for your call.
- ✦ Acquaint yourself with the operating instructions for the lighting control board, and the follow spots. If you require further instruction ask the Master Electrician to train you.
- ✦ During technical rehearsals you may be called upon to edit and create cues in association with the Lighting Designer.
- ✦ Check with the Master Electrician to see if there are any changes that you should be aware of after every rehearsal

Sound Board Operator

The Sound Board Operator reports directly to the Sound Designer. The function of the Sound Board Operator is to run the sound cues in a production and also include but are not limited to:

- ✦ Operate sound console and execute sound cues at appropriate time.
- ✦ Check in with the SM at the appropriate time
- ✦ Complete sound check of all equipment 1 hour prior to house opening. If there is a problem report it to the SM.
- ✦ Maintain accurate cue sheets that develop during the rehearsal process

- * Set up all Headsets for rehearsals/performances and strike them to the booth immediately following every rehearsal/performance.
- * Over see Sound Running Crew to set up all speakers, microphones, and cable. Strike afterwards as necessary.

Non-Production Personnel for The Theatre in the Park.

The Theatre in the Park's Administrative Assistant

This position is held by a permanent staff member of the Johnson County Park and Recreation Department. The Administrative Assistant performs many functions, including: purchasing office supplies, accounting for all productions, handling accounts payable, processing timesheets and performing other clerical functions for the productions and the department.

Associate Producer/Director of Marketing

This position is held by a permanent staff member in the department. The Director of Marketing will oversee all marketing, public relations, promotional, and print materials with regards to The Theatre in the Park. This job also includes developing and maintaining publicity campaigns, corporate sponsorships and partnerships within the community. The Director of Marketing will also supervise the House Manager and Special Group Coordinators.

Assistant to the Director of Marketing

This person assists the Director of Marketing with the creation and execution of publicity campaigns for each production. Services may include, but are not limited to: the creating and mailing of promotional materials, compiling and formatting program information and coordinating details regarding special events and sponsorships.

Facilities Manager

The Facility Manager is responsible for the overall appearance and condition of the Theatre facility. The facility includes the ten (10) acres of land and the improvements thereon.

The Facility Manager monitors the needs of the facility for safety, function and appearance, assesses repair and improvement needs for the facility and may perform such Services as:

- * Purchasing, carpentry, plumbing, electrical, grounds work, gardening, painting, and cleanup when necessary and when time, tools and ability permit.

- ✦ The Facility Manager, with Executive Producer permission, may order and work with the Shawnee Mission Park Maintenance Crew(s) and/or qualified contractors to complete larger or more requiring projects.
- ✦ The Facility Manager monitors the inventory of equipment such as sound and lighting equipment, tools, chairs, construction materials, cleaning and maintenance materials, etc.
- ✦ The Facility Manager acts as The Theatre in the Park Host for production team members and casts of the seasonal shows. With the advice and consent of the Executive Producer, the Facility Manager may provide for special needs of production teams and casts.
- ✦ The Facility Manager may recruit, direct and assist volunteers in any area of responsibility where their talents and abilities match the requirements of the needed work.
- ✦ The Facility Manager works in tandem with set construction crews and House Management staff to ensure the readiness of the Theatre for all events.
- ✦ The Facility Manager aids with staffing for Theatre and/or equipment rentals and special events.
- ✦ The Facility Manager assists others with recycling.

Box Office Manager

The Box Office Manager supervises the daily operations of the box office and reports to the House Manager. Services include but are not limited to:

- ✦ Preparing daily attendance report
- ✦ Providing periodic sales reports
- ✦ Filling special ticket orders
- ✦ Scheduling box office employees
- ✦ Helping to process ticket orders as needed and maintaining a mailing list

Box Office Staff

Under the supervision of the Box Office Manager, House Manager and Director of Marketing, the Box Office staff is often the first contact the general public has with The Theatre in the Park, maintaining a courteous, positive. Professional work environment is essential.

Primary Services of the Box Office Stall are;

- ✦ Answering questions and promoting the Theater in the Park events, fulfilling ticket orders, processing payments and distributing tickets.
- ✦ In addition to processing ticket orders, you are expected to be knowledgeable about The Theatre in the Park in general as well as up coming events. Box Office staff is expected to be available to work during all performances as needed, either as ticket agents or Gate Personnel.

House Manager

The House Manager is responsible for both the audience's safety and the patron's comfort during the performances. A full description of the Services of the House Manager is available from the Director of Marketing.

House Manager's General Services:

- ✦ Hiring and managing all front of house staff, which includes but is not limited to; Box Office Staff, Parking Staff, and Gate Staff.
- ✦ Ensuring that all Front of House Staff's time sheets are filled out properly and submitted to TTIP office at designated times and dates.
- ✦ Ensuring TTIP is properly and fully staffed on all performance nights.
- ✦ Ensuring Front of House Staff is properly and fully trained.
- ✦ Ensuring that Box Office, moon walk and sno-cone receipts are correct and dealt with properly and according to JCPRD money handling procedures.
- ✦ Keeping Facilities Manager informed as to any unsafe or potentially unsafe situations in front of house.
- ✦ Be proactive in making TTIP's guests experience positive and enjoyable.
- ✦ Resolve all conflicts with patrons possible.
- ✦ Keep Executive Producer, Associate Producer, Facilities Manager, and Office Manager aware of all situations (resolved and unresolved) that exist which involve TTIP matters.
- ✦ Be proactive in making TTIP's employees experience positive and enjoyable. This includes making suggestions to improve procedures and processes up and down the line.

On the day of each performance the House Manager is responsible for:

- ✦ Opening Renner Rd. Gates
- ✦ Un locking Box Office
- ✦ Un locking all gates necessary
- ✦ Unlocking audience bathrooms prior to house opening
- ✦ Turning on lights for audience bathroom
- ✦ Locking audience bathrooms after house closing
- ✦ Turning off lights in audience bathroom after house closing
- ✦ Ensuring parking lot lights are turned on and turned off at appropriate times
- ✦ Ensuring that sufficient garbage cans are available to handle audience garbage
- ✦ Ensuring that all front of house garbage cans are bagged with proper trash bags
- ✦ Ensuring all garbage bags from front of house trash cans are pulled each performance night
 - On busy nights, garbage bags may be required to be pulled more than once per night. On these occasions the bags may be pulled, tied and placed on ground by garbage cans. The garbage cans will then be re bagged. All garbage bags (in cans and on ground) will be deposited in dumpsters at end of evening.
- ✦ Ensuring all garbage bags are deposited in appropriate dumpsters each performance night
- ✦ Ensuring that all garbage is picked up from TTIP seating area each performance night
- ✦ Ensuring that all garbage cans are turned upside down and not on grass at end of each evening

- * Ensuring that moonwalk is set up and struck each performance night
- * Ensuring sno-cone machine is set up and struck each performance night
- * Ensuring sno-cone machine and moon walk is staffed each performance night
- * Ensuring all 5 Star Friends parking signs are created and in good repair
- * Ensuring all 5 Star Friends parking signs are placed in proper locations prior to parking area opening each performance night
- * Ensuring all reserved areas are marked prior to house opening each performance night
- * Ensuring all chairs for designated reserved area are set up and struck each performance night
 - o Striking includes returning said chairs and markers to appropriate storage areas
- * Assisting Producer, Associate Producer, Director of Marketing and Office Manager with any special projects and events on performance evenings (this included but is not limited to: assisting in erecting Sponsor and Friends booths)
- * Ensuring audience bathrooms are sufficiently stocked with expendables (expendables include but are not limited to: soap, and toilet paper)
 - o Facilities Manager will ensure that House Staff has sufficient stock of expendables and will inform House Staff as to their location.
- * Supplying Back Stage dressing rooms with expendables when requested by Stage Manager
- * Ensuring that audience bathrooms are clean prior to House Opening
 - o Clean entails: floors free of trash, free of standing water, and trash receptacles emptied
- * Ensuring audience bathrooms are serviced while house is open
 - o Servicing entails; plunging clogged toilets, keeping floor free of standing water (House Staff will inform Facilities Manager in writing via email as to any repairs or perceived unsafe situations in audience bathrooms)
- * Ensuring Information Kiosk is stocked with printed programs from currently running production
- * Being visible in bowl while house is open and being available to help our guests however possible
- * Ensuring that Box Office and bottom of Follow Spot Building are kept tidy
- * Enforcing all TTIP and JCPRD rules and regulations on performance nights
- * “Opening the House” on performance nights
 - o Prior to house opening, House Manager should consult with Stage Manager to ensure that Cast and Crew are ready and so Stage Manager can inform Cast and Crew that the house is opening
- * Canceling performance prior to house opening based on weather. This cancellation is done in consultation with Stage Manager of current production and Executive Producer or Associate Producer.

Assistant House Manager

This person is to assist the House Manager in his/her Services before/during/after each performance. They may also be asked to help with concession sales or box office Services if needed.

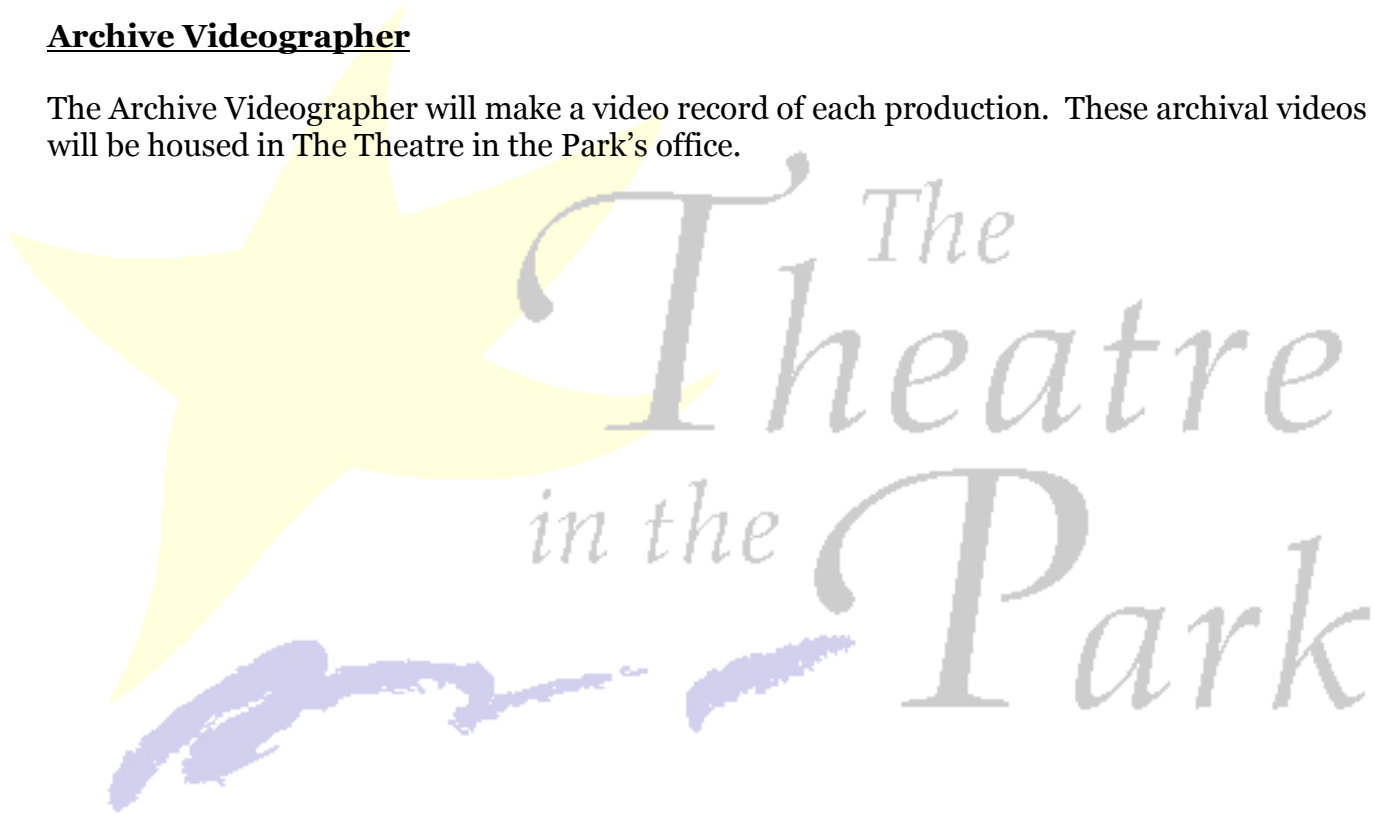
The Photographers

Archive Photographer

The Archive Photographer will photograph the dress rehearsal of each production. This event is known as Photo Call, and is generally coordinated by the Marketing Director and Stage Manager. In most instances the Photo Call will be held during dress rehearsal of each production.

Archive Videographer

The Archive Videographer will make a video record of each production. These archival videos will be housed in The Theatre in the Park's office.



Demmi Awards

Each season The Theatre in the Park acknowledges the outstanding persons in our productions, on stage and off stage, by presentation the Demmi Awards. The Demmi Awards are named after TTIP's long time Executive Producer Demerie Carnes. The Demmi Awards are presented at TTIP's annual Celebration of the Stars.

Demmi Award Categories:

The categories may change minimally from season to season but in general they are: Best Director, Best Show, Best Actor in a Lead Role, Best Actress in a Lead Role, Best Actor in a Supporting Role, Best Actress in a Supporting Role, Best Male Featured Actor, Best Female Featured Actress, Best Male Featured Dancer, Best Female Featured Dancer, Favorite Vocal Direction, Favorite Choreography, Favorite Pit Orchestra, Favorite Costumes.

Demmi Award Nomination Procedure:

The Director of each production will nominate a maximum of 2 persons from his show in each of the performing categories. These nominations will be made prior to the show's opening and given to the Executive Producer. The nominees are then officially notified of their nomination by the TTIP office at the end of the season.

Demmi Award Voting Procedure:

The nominees are voted on by a secret group of individuals after the end of the season. These votes are tabulated by the Executive Producer and kept secret till the award ceremonies. Prior to the opening of each production, the voting committee is provided with a list of all the nominees in each show. To be an eligible voting member a person must fulfill all requirements for membership on the Demmi Award Voting Committee. At the end of the season each eligible Demmi Award Voting Committee Member is issued an official Demmi Award Ballot. The ballot is then completed and returned to the Executive Producer.

Demmi Award Voting Committee:

Anyone may serve on the Demmi Award Voting Committee as long as they fulfill the following requirements:

- Members may not be in the cast of or serve on staff of anyone of the seasons productions
- Members may not have family members in any cast or serving on any staff of anyone of the season's productions.
- Members must see every show during the season in its entirety.
- Members must have access to email on a regular basis.
- Members must keep their membership on the committee secret.

To become a member of the Demmi Award Voting Committee, a person must send an email to the Executive Producer and express their interest in membership. The Executive Producer will then contact the person with full instructions on voting and membership.

Safety

Part of working professionally is working safely, and part of working safely, is understanding your work process. This implies familiarity with the materials you are working with, the equipment and the established procedures under which we operate. Again, one needs to be active in seeking out the information that will allow a safe and informed work experience.

Use of the proper protective clothing and devices is mandatory for production work. The facilities that support TTIP productions are no place for playing around or not paying attention. No sandals or open toed shoes will be allowed on the stage or in the shop area. All persons working on-stage, back-stage, front of house, or in any other area associated with The Theatre in the Park, must use all proper safety equipment (safety glasses, hard hats, harnesses, etc.). If proper safety equipment are not available and or not in proper working order, inform either the Facility Manager or Technical Director to have them repaired and or replaced.

It is of extreme importance that all accidents that result in any injury' no matter how small, are properly reported. This involves filling out an Incident Report Forms.

PRODUCTION SAFETY PROCEDURES

In case of an injury requiring an ambulance:

- ✦ Summon an ambulance by calling 911
- ✦ Post someone to guide paramedics to the accident scene
- ✦ Inform Park Rangers that an ambulance has been summoned
- ✦ (call the Dispatcher at 913-782-0720)
- ✦ Complete an Incident Report form (available from House Manager) Form No. 112

In case of an injury which does not require an ambulance:

- ✦ Provide basic first aid measures as needed
- ✦ Complete an Incident Report form No. 112
- ✦ NOTE: Incident Reports must be completed by a TTIP Season Staff Member;
 - House Manager
 - Assistant House Manager
 - Stage Manager
 - Assistant House Manager
 - Technical Director
 - Concessions Manager
 - Master Electrician
 - Facility Manager

In case of Employee Injury of Accident:

- ✦ Assess situation for seriousness of injury. If serious or unsure call 911. the employee may be transported to the nearest hospital.
- ✦ Call human resources at (913) 438-7275 to report the injury.
- ✦ If the injury is a non-emergency, the Supervisor or Manager should have the employee go for medical treatment.

Employer Health Services
9724 Legler
Lenexa, KS 66219
913-894-6600

OR

Employer Health Services
1349 S. Fountain Drive
Olathe, KS 66061
913-829-4444

Managers or Supervisors must submit a Workers' Compensation Reporting Form #95 to the Human Resources Department within 48 hours of the injury of accident.

Staff Guide to Public Injury:

- ✦ Assess situation for seriousness of injury: **if serious of unsure call 911.**
- ✦ Provide assistance and care to the injured party within your ability and training. Above all be courteous and helpful.
- ✦ Use personal protective equipment provided in first aid kits to prevent exposure to the injured person's body fluids.
- ✦ Gather information necessary for completion of the *District's Incident Report (Form #122)*. This would include the injured person's name, address, and phone number...the *what, where, how, and why* details of the incident. Include any witness's name and phone number.
- ✦ Do not discuss fault with the injured person or witnesses. Do not accept responsibility of liability for payment by the District for any expenses incurred by the injury.
- ✦ Send the completed *Incident Report* to your Supervisor or Manager for approval.
- ✦ **Refer all insurance questions to the Superintendent of Park Safety at (913) 438-7275.**

SEVERE WEATHER PROCEDURES FOR PERFORMANCES

Should it appear that severe weather is pending; the House Manager should monitor local emergency weather radio stations for announcements of tornado warnings.

In the event of a tornado warning or severe storm warning for Johnson County Kansas:

The House Manager should immediately inform the Stage Manager of the warning. No other company or public announcement should be made at that time

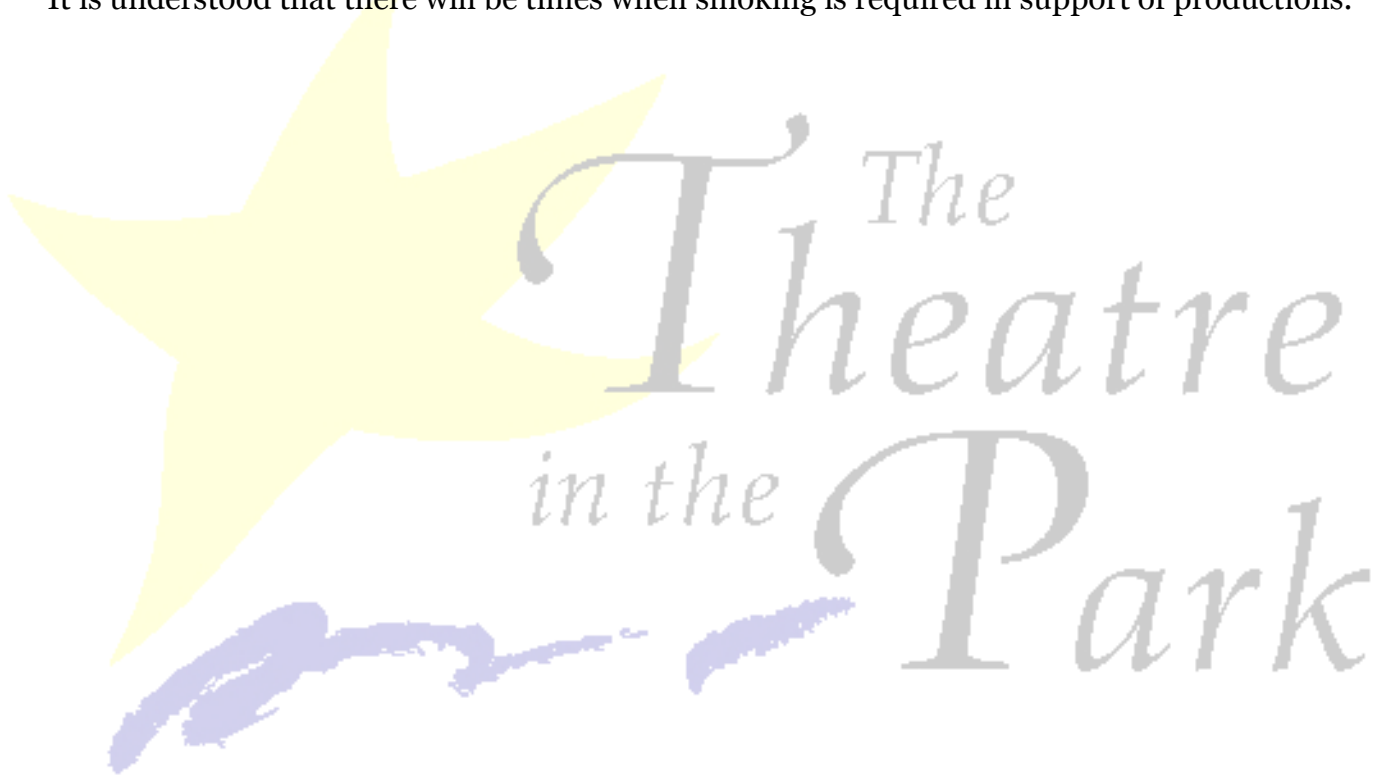
In case of power failure during a performance:

If there is a power failure, all sound and lighting systems should be switched off, and the light board operator should hit the panic switch to provide house lighting. The house manager should

make an immediate announcement to the audience regarding the power failure and continuation of the show when power is resumed. The announcement should be done from onstage with the announcer holding a flashlight to illuminate them. The House Manager and the Stage Manager should meet in the Stage Managers booth to determine how long to hold the audience. If the show is called due to the power failure, House Staff should locate themselves at the gates equipped with flash lights to help direct audience members out of the bowl.

The Theatre in the Park Smoking Policy:

The Theatre in the Park is designated as a non-smoking area.
It is understood that there will be times when smoking is required in support of productions.



The Theatre in the Park's 2005 Theatre Council

THE THEATRE IN THE PARK ADVISORY COUNCIL NOMINATION PROCESS:

This document is the process by which new members are researched, nominated, selected, and finalized for representation on The Theatre in the Park Advisory Council.

- 1)** The Secretary of The Theatre Advisory Council will track all Council membership statistics and, in May, identify positions that will be vacated with the start of the upcoming year, starting in August.
- 2)** During the months of June and July, potential candidates will be researched and identified by the Executive Council of the Theatre Advisory Council. The Vice Chair will facilitate this process.
 - a. The Vice Chair should solicit input from the Current Advisory Council, the community at large, organizations within the community (such as Chambers, clubs, etc.).
- 3)** Suitable candidates will be asked to complete an application for service on the Council and return it to the current Chair. The candidates will be presented and voted on by Theatre Advisory Council's Executive Committee, resulting in a final slate of candidates (at least 2) for each open position.
- 4)** The final slate of candidates of the Executive Committee will then be presented to the Theatre Advisory Council for their vote and approval at the July Theatre Advisory Council meeting.
- 5)** The final candidates will be submitted by The Theatre Producer at the Recreation Committee of the Johnson County Parks and Recreation District for approval by the Park Board.

COUNCIL NOMINEE REQUIREMENTS:

- 1)** The nominee should have a connection to the Theatre in the Park and/or have a familiarity or appreciation for community theatre.
- 2)** The recipient should have certain experience for each position:
 - a. Development – experience with finance and/or marketing, well connected in the community
 - b. Special Events -
 - c. Facilities
 - d. Community Relations
 - e. Friends

Transition Plan for Rotating Committee Chairs **11/29/06**

- 1) **Communicate** the Chair rotation scheme with committee volunteers. Why this change has been made and how it will be implemented.
 - To get more volunteers involved in the leadership of committees
 - To provide a *finite* period that Committee Chairs are expected to serve.
 - To develop future members of the Theatre Council.
 - To bring a constant flow of new volunteers and fresh ideas into the committees.
- 2) **Identify** 2007 Committee Chairs and Chair-Elects. Staff and the TC Chair will have responsibility to make sure each committee has a Chair, Chair-Elect and Past Chair. The 2006 Committee Chair and the TTIP staff will recommend candidates for Chair and Chair-Elect and the TC Chair will make the appointment. The candidates should understand the commitment of a three year rotation from Chair-Elect through Past Chair.
- 3) **Strong First Year Leaders.** The Committee Chairs for year one should be strong leaders who understand and embrace delegation of Services, to set the stage for future year rotations and the effectiveness of the committee executive team. Staff, the 2006 Committee Chair and the TC Chair, Vice-Chair and Past Chair will work with the new committee executive team to adopt a structure and identify Services and activities that can either be delegated or are unnecessary.
- 4) **TC bylaws** should change to eliminate the requirement that the Friends Chair also be part of the TC. Instead the bylaws should strengthen the concept of TC liaisons to committees. This change is necessary because we may find a strong candidate for one of the Committee Executive Teams who is willing to make that commitment, but not an additional time commitment to serve on the TC. This move will put more of a burden on the TC and Staff to keep the TC and committees in sync.

Charter **Theatre Council** **Johnson County Park & Recreation District's** **The Theatre in the Park**

Purpose:

The Theatre Council performs in an advisory capacity to the Johnson County Park & Recreation District ("District") and its producing staff. On behalf of and in support of the District and its performing arts focus, it advocates for the Theatre in conjunction with the overall mission, vision, values and goals of the District. Through a commitment to live theatre and providing quality entertainment and recreation for the citizens of the Greater Kansas City metropolitan area, the Council works to promote and support the Theatre and its unique position within the District and the community at large. The Executive Producer of the Theatre, as the District's administrative agent, is accountable for the overall administration of the Theatre and said staff

person working with the Superintendent of Recreation for the District shall be the ultimate authorities on all Theatre concerns.

Mission of The Theatre in the Park:

Launched in 1969, the Theatre seeks to enhance the quality of life in our community by providing a variety of entertainment programs through public and private partnerships.

Vision of The Theatre in the Park:

To be the leader in providing audiences with quality, affordable entertainment and participants with rewarding artistic opportunities.

Services and Responsibilities of the Council:

The mission of the Council is to be a partnership of empowered volunteers who, in collaboration with the staff, provide strategic ideas, direction and action and support the policies, procedures and programs of the Theatre. As part of this mission, the Council will be a representative of all the constituencies of the Theatre, including the Theatre audience, the citizens of Johnson County and the surrounding metropolitan area, corporate and business supporters of the Theatre, volunteer actors, musicians and technical support staff, non-performing volunteer contributors, production staffs, and the staff responsible for the technical aspects of the Theatre. Specifically, the Council will endeavor to:

- A. Advise and assist the producing staff and the District in:
 - Fundraising
 - Programming
 - Promotion of Theatre activities
 - Goals, Objectives, and Priorities of the Theatre as defined by the District
 - Policy and Procedure Development and Enforcement
 - District and Community Relations
- B. To serve as the Theatre's primary vehicle for non-performing volunteer activity associated with the Theatre.
- C. To share in the responsibilities of the Theatre including:
 - Serving in an advocacy role on behalf of the Theatre and its goals and objectives to the District and to the community at large.
 - Act as a sounding board for issues and concerns brought to the Council's attention by volunteers, performers, community members, the District and/or the Theatre's producing staff.
 - Advise on program development for the Theatre.
 - Assist with and attend all events and special programs/event activities.
 - Assist with fundraising and promotion when and where appropriate.
 - Assist with staff development and management of the volunteer workforce for the Theatre.
 - Assist with the safeguarding and improving of the physical assets of the Theatre.

- D. In cooperation with the Superintendent of the Recreation for the District, conduct a review of the Executive Producer as it relates to his/her Services associated with the running of the Council.

Membership of Council:

- A. The Council shall be comprised of 10 voting members, including an appointed representative from the JCPRD Board and any liaison or additional members as appointed from time to time by the Council and approved by the District. Each Council member shall be elected for a two-year term with eligibility for serving a total of three terms on the Council.
- Members will be selected based on proven leadership and administrative skills and history of volunteer activities associated with the Theatre or other community service organization.
- B. Ex-officio members of the Council shall include the Executive Producer for the Theatre, the Superintendent of Recreation for the District as well as all other producing staff members of the Theatre.
- C. New Members of the Council shall be nominated by the Executive Committee and approved by the Council and the District.
- D. In order to facilitate the efficient and effective operation of the Council, its members will be periodically reviewed. To that end, the Executive Committee will conduct yearly reviews of existing council members and make recommendations to the Council for removal of any members whose performance is not considered adequate. Council members may only be removed by a majority vote of the council.

Committees, Special Committees and Task Forces

- A. Standing volunteer committees of the Council shall include the Executive Committee and the FRIENDS Committee. All other volunteer activity shall be conducted through the work of specially appointed Task Force teams.
- Task Forces will be formed, as need arises, by the Council and be made of members representing the Theatre constituencies most affected by the stated objective of the task forces activities. Each task force will have a designated member of the Council who will serve as liaison between the Task Force and the Council and Theatre Staff.
 - Task Forces will be formed to perform specific activities with defined purpose and objective and with a defined term of existence.
 - When not members of a task force or committee, a primary role of each council member will be to have responsibility for one or more liaison Services with a task force or committee. That liaison's role will include primary responsibility for communicating to the committee or task force its objectives and goals as formed by discussion between staff and the Council; communicating and being responsible for dialog on behalf of the committee or task force to ensure that its findings, questions, concerns and recommendation are properly heard and internalized by the Council.
 - In recognition of the important role the Friends program and its managing committee play in the activities of the Theatre, Friends Committee Chairperson will serve as a member of the Council, except as provided below. In the event that dual membership is

not possible, the Council and the Friends Committee will jointly designate a liaison between the Friends Committee and the Council. The responsibilities of the liaison are as described above for other Council Task Force liaisons.

- B. The Executive Committee shall consist of the Chair, the Vice Chair, Secretary and Past Chair. The Executive Producer and the Superintendent of Recreation for the District shall serve in an ex-officio role to the Executive Committee.
- In order to facilitate the effective and efficient operation of the Council, the Vice Chair will, to the extent possible, succeed to the Chair position. A majority vote of the Council will be required to alter this normal rule of succession.
 - Executive Committee terms will run from January to January. Executive Committee members are limited to two consecutive terms in the same office.
 - The Services and functions of the Executive Committee include acting at the nominating agent for Council members, monitoring and coordinating the work of Council task forces and providing assistance and support as needed, monitoring and coordinating the Council's long range planning process and such other Services and functions as assigned and delegated by the Council

Meetings:

The Council shall meet once a month. Meetings will be conducted in accordance with Robert's Rules of Order. Members who miss two consecutive meetings without reasonable cause will have their eligibility for ongoing service reconsidered by the Council.

Special Meetings may be called by the Chair as deemed necessary for Council business and may be convened by electronic means including, but not limited to, facsimile, telephone, or e-mail.

Electronic meeting and voting may be conducted under the following conditions:

- Any e-mail calling for a vote must clearly state the objective and purpose of the vote.
- Three business days must be provided for the completion of voting.
- All responses, comments, and votes shall be copied to all members and Ex Officio members of the Council.

Notice of all meetings and a call for agenda items will be sent to all Council members, liaison members and ex-officio members by Theatre staff seven calendar days prior to each scheduled meeting. Minutes will be kept of all regular and special meetings of the Council and the Executive Committee.

Voting:

The Council shall base its conduct and activities on the principles of equality and mutual accountability, and shall encourage collectivity and consensus decision-making.

In the event that consensus cannot be reached, all motions except amendments to this charter may be carried by a majority vote of all members present. Amendments to this Charter must be

passed by a majority of all council members and are subject to the approval . of the Superintendent of the Recreation for the District.

Ex-Officio members shall not have voting privileges.

Council Positions & Job Descriptions

Chair

- ✦ The Chair, with the Executive Producer, shall establish the agenda for each meeting.
- ✦ The Chair will preside over Theatre Council meetings.
- ✦ The Chair will determine meeting dates for the Theatre Council.
- ✦ The Chair will communicate with each member of the Council on a regular basis, to ensure that they clearly understand their roles and are fulfilling their Services as assigned.
- ✦ The Chair shall establish the schedule of Council's assigned responsibilities at Auditions and during the Theatre season.
- ✦ The Chair shall serve on the Council's Executive Committee and attend those meetings as scheduled.

Vice Chair

- ✦ In the absence of the Chair, the Vice Chair shall preside over Council Meetings.
- ✦ The Vice Chair shall serve on the Council's Executive Committee and attend those meetings as scheduled.
- ✦ The Vice Chair shall, in November or December, speak with each current Council Member to determine his/her intent to return as a Council Member for the following year.
- ✦ The Vice Chair shall, with assistance from the Executive Producer or other Theatre Council members and Theatre Staff, determine a pool of individuals to solicit for possible Council positions for the following year.
- ✦ The Vice Chair shall contact those individuals selected for possible Council positions to offer them such positions and obtain their commitment.
- ✦ The Vice Chair shall determine who will assume what positions on the following year's Theatre Council.

Secretary

- ✦ The Secretary shall serve on the Council's Executive Committee and attend those meetings as scheduled.
- ✦ The Secretary shall ensure that accurate minutes are taken at each Theatre Council meeting and distributed to all Council members.
- ✦ The Secretary shall ensure that proper notification of meeting dates is provided to all Council Members.
- ✦ The Secretary shall possess a notebook containing minutes from previous Council meetings, for reference as needed by Theatre Council members.
- ✦ The Secretary shall provide additional assistance as needed to the Executive Producer and Council Chair.

Past Chair

- ✦ The Past Chair shall serve on the Council's Executive Committee and attend those meetings as scheduled.
- ✦ The Past Chair shall advise the Chair on matters regarding Theatre Council procedures or Services.
- ✦ The Past Chair shall assist the Chair as needed in follow-up of responsibilities for all Council members.

Celebration of the Stars Coordinator

- ✦ The Celebration of the Stars Coordinator shall secure the date and location for the annual Celebration of the Stars event.
- ✦ The Celebration of the Stars Coordinator shall determine the evening's schedule of events.

FRIENDS Committee Liaison

- ✦ The FRIENDS Committee Liaison shall report to the Theatre Council the activities of the FRIENDS Committee.
- ✦ The FRIENDS Committee Liaison shall provide a detailed report to the Theatre Council indicating numbers of FRIENDS at each level and revenues and expenses for this program.

JCPRD Board Liaison

- ✦ The JCPRD Board Liaison shall serve as the communications link between the JCPRD Board and the Theatre Council.
- ✦ The JCPRD Board Liaison shall provide clarification as necessary regarding JCPRD Board policies or procedures.

JCPRD Superintendent of Recreation

Will be a non voting member of The Theatre in the Park's Theatre Council

Executive Producer The Theatre in the Park

Will be a non voting member of The Theatre in the Park's Theatre Council

Appendix A

Johnson County Park and Recreation District Rules and Regulations:

GENERAL PROVISIONS

Chapter 1: Article 1

Section 1.1.1 - Title.

This Code shall be known and may be cited as the Johnson County Code of Regulations for the Park and Recreation District, 2000 Edition.

Section 1.1.2 - Purpose.

The purpose of this Code is:

- (a). To provide quality park facilities and leisure opportunities to the citizens of Johnson County; and
- (b). To prescribe rules, regulations and enforcement procedures for public safety and awareness, to conserve park resources, to emphasize the highest standards for services and programs, and to ensure that the future recreational needs of Johnson County citizens are addressed.

Section 1.1.3 - Authority.

This Code is adopted pursuant to the authority provided in K.S.A. 19-2868(g) and K.S.A. 19-2873, and any amendments thereto, if any.

Section 1.1.4 - Scope.

This Code shall be applicable to all Johnson County, Kansas, Park and Recreation District lands and facilities (hereinafter collectively referred to as "Facilities") that are under the jurisdiction of the Johnson County, Kansas, Park and Recreation District (hereinafter "District") and to all persons who enter upon such Facilities. The Facilities shall include the following:

Antioch Park, Big Bull Creek Regional Park Site, Ernie Miller Park, Heritage Park, Johnson County Streamway Parks, Kill Creek Park, Oakridge Farm Property, Roeland Park Dome and Aquatics Center, Shawnee Mission Park, Stanley Community Park, Sunflower Nature Park, Thomas S. Stoll Memorial Park, Tomahawk Recreation Complex.

Section 1.1.5 - Severability.

If any clause, sentence, paragraph, section or subsection of this Code shall be judged invalid by a court of competent jurisdiction, such judgment shall not affect, repeal or invalidate the remainder of the provision or any other section or subsection, and shall be confined to the specific clause, sentence, paragraph, section or subsection which was found invalid.

Section 1.1.6 - Disclaimer of Liability.

(a). This Code shall not be construed nor interpreted as imposing upon Johnson County, the District, or any of their officials, officers, agents, or employees

- (1) any liability or responsibility for damages to any property; or
- (2) any liability or responsibility for any personal injury.

(b). In addition, neither the District nor any individual duly authorized to enforce this Code, who acts in good faith and without malice in the performance of official Services shall assume or have

imposed upon them any personal liability, and they are hereby relieved from personal liability for damage that may occur to any person or property as a result of any act required by this Code in the discharge of official Services.

Section 1.1.7 - Amendments and Additions.

This Code may be supplemented, or its provisions may be amended by resolution duly adopted by the Johnson County Park and Recreation District Board (hereinafter referred to as District Board) and by the Board of County Commissioners, and any such amendments or additions shall be incorporated within and codified as a part of this Code.

Section 1.1.8 - Effective Date.

This Code shall become effective upon publication in the official county newspaper, and upon its posting in all District Facilities, following its adoption by the District Board and the Board of County Commissioners.

DEFINITIONS

Chapter 1: Article 2

Section 1.2.1 - Definitions.

- (a). **Adult** means any person who is 18 years of age or older.
- (b). **Alcohol** means the product of distillation of any fermented liquid, whether rectified or diluted, whatever its origin, and includes synthetic ethyl alcohol but does not include denatured alcohol or wood alcohol.
- (c). **Alcoholic Liquor** means alcohol, spirits, wine, beer, and every liquid or solid, patented or not, containing alcohol, spirits, wine, or beer and capable of being consumed as a beverage by a human being, but shall not include any cereal malt beverage.
- (d). **Beer** means a beverage, containing more than 3.2% alcohol by weight, obtained by alcoholic fermentation of an infusion or concoction of barley, or other grain, malt, and hops in water and includes beer, ale, stout, lager beer, porter, and similar beverages having such alcoholic content.
- (e). **Bicycle** means every device propelled by human power upon which any person may ride, having two (2) tandem wheels, either of which is more than fourteen (14) inches in diameter.
- (f). **Cereal Malt Beverage** means any fermented but undistilled liquor brewed or made from malt or from a mixture of malt or malt substitute, but does not include any such liquor which is more than 3.2% alcohol by weight.
- (g). **Exotic Birds or Animals** means birds or animals not commonly kept domestically, including, but not limited to, lions, tigers, bears, falcons, and ostriches; and includes all species not native to or currently found in the wild in northeast Kansas.
- (h). **Fireworks** means any combustible or explosive composition, or any substance or

combination of substances, or device prepared for the purpose of producing a visible or an audible effect by combustion, explosion, deflagration or detonation and shall include blank cartridges, toy pistols, toy cannons, toy canes, or toy guns in which explosives are used, firecrackers, torpedoes, skyrockets, Roman candles, Dayglo bombs, sparklers, or other devices of like construction, and any device containing an explosive substance. The term "fireworks" shall not include the following:

1. Toy caps which do not contain more than one quarter (1/4) grain of explosive compound per cap or devices in which such caps are used;
2. Highway flares, railway flares or fusees, ship distress signals, smoke candles, or other emergency signal device when used in an emergency situation; or
3. Firearm ammunition.

(i). **Motor Vehicle** means every vehicle, other than a motorized bicycle, which is self-propelled.

(j). **Park Ranger** means any fulltime, part-time, or volunteer police officer employed or appointed by the District Board pursuant to the authority provided in K.S.A. 19-2868(f) and any amendments thereto, if any.

(k). **Parking Area** means all parking lots, and the shoulder area of any paved roadway, but not more than ten feet from the paved edge of said roadway, unless otherwise posted.

(l). **Pedestrian** means a person traveling on foot or by wheelchair.

(m). **Refuse** shall include any and all garbage, trash, food wastes, paper, cartons, boxes, barrels, lumber, wood trimmings, tree branches, cut grass and shrubbery, yard trimmings, metals, cans, dirt, rock, cinder, ashes, glass, and dead animals.

(n). **Spirits** means any beverage which contains alcohol obtained by distillation, mixed with water or other substances in solution, and includes brandy, rum, whiskey, gin or other spirituous liquors, and such liquors when rectified, blended or otherwise mixed with alcohol or other substances.

(o). **Watercraft** means every vessel designed to be propelled by machinery, oars, paddles, or wind action upon a sail for navigation on the water.

(p). **Wine** means any alcoholic beverage obtained by the normal alcoholic fermentation of the juice of sound, ripe grapes, fruits, berries or other agricultural products, including such beverages containing added alcohol or spirits or containing sugar added for the purpose of correcting natural deficiencies.

PUBLIC SAFETY

Chapter 2: Article 1

Section 2.1.1 - Hiking and Biking Trails.

Except as provided in subsection (a) below, paved trails designated as Hiking and Biking Trails,

shall be used only by pedestrians, bicyclists and persons on roller skates or skateboards. Persons who operate bicycles or who skate or skateboard on designated paved trails shall yield the right-of-way to pedestrians. Pedestrians shall move to the right and allow room for oncoming traffic and for faster same-direction traffic to pass.

(a). This section shall not apply to law enforcement officers, persons operating authorized emergency vehicles or persons conducting official District business.

Section 2.1.2 - Horseback Riding Trails.

Except as provided in subsection (a) below, no person shall operate a bicycle on any trail designated for horseback riding. Pedestrians who hike on horseback riding trails shall yield the right-of-way to horses by standing quietly at the side of the trail until the horses have passed.

(a). This section shall not apply to law enforcement officers or persons conducting official District business.

Section 2.1.3 - Dogs, Cats, and Other Animals.

(a). All dogs, cats, and other like domesticated animals shall be kept leashed and under control while within District Facilities, except that when within the designated boundaries of OFF LEASH AREAS dogs may be allowed to run or swim off-leash. For the purpose of this section, the term "leash" means a physical tether attached to the dog by which a person can maintain control over the dog. Electronic collars and other devices, even though manufactured for control purposes, do not meet the leash requirements of this section.

(b). Notwithstanding subsection (a) above, no dogs, cats, or other like domesticated animals shall be allowed within the boundaries of Ernie Miller Nature Park unless such animals are trained service aids for persons with disabilities.

(c). No exotic birds or animals shall be permitted within the boundaries of any District Facility, except in accord with provisions of a Special Use Permit.

(d). Notwithstanding subsection (a) above, no dog shall be allowed off leash in an off leash area in any District Facility if said dog is known at any time to have bitten any person or animal.

(e). Notwithstanding subsection (a) above, any dog that displays aggression toward any person or animal shall be leashed and kept leashed at all future times while in District Facilities.

(f). No person shall release in any District Facilities any domesticated animal, or any animal that has been kept as a pet, including mammals, fishes, fowls, reptiles and amphibians.

Section 2.1.4 - Swimming, Bathing, Wading.

Except as provided in subsections (a), (b) and (c) below, swimming, bathing, and wading shall be prohibited in District Facility waters.

(a). Persons who are fishing and are equipped with wading gear may enter cove areas at Shawnee Mission Park Lake or Heritage Park Lake.

(b). Persons may enter designated swimming areas at such times and pursuant to such conditions as adopted and as posted by the District Board.

(c). Persons who hold a valid District Scuba Diving Permit may scuba dive in Shawnee Mission Park Lake in conformity with the provisions of said Permit.

Section 2.1.5 - Archery.

(a). The use of bows and arrows is restricted to designated areas, and then only by persons who hold a valid District Archery Range Permit; provided, however, no such permit shall be required

for children 12 years of age and younger when accompanied by an adult who has been issued a valid District Archery Range Permit.

(b).The use of broadhead arrows, razor-type arrows, and crossbows shall be prohibited within the boundaries of any District Facility.

Section 2.1.6 - Alcoholic Liquor and Cereal Malt Beverages.

Except as provided in subsection (a) below, no person shall possess, consume or drink any alcoholic liquor or cereal malt beverage within the boundaries of any District Facility.

(a).Upon approval of the District Board (and when required by law, or permitted by resolution of the Board of County Commissioners of Johnson County, Kansas) and then only in compliance with Kansas laws, certain properly licensed facilities and/or establishments may be authorized to serve and to allow the consumption of alcoholic liquor and/or cereal malt beverage, within the boundaries of District Facilities.

(b).Notwithstanding subsection (a) above, no person shall consume or drink any alcoholic liquor or cereal malt beverage in any designated parking lot or parking area within the boundaries of District Facilities.

Section 2.1.7 - Firearms and Weapons.

Except as provided in subsections (a), (b) and (c) below, no person shall discharge, use or carry, within the boundaries of District Facilities, any firearm, air gun, spring gun, blank gun, slingshot, blow gun, or any other device in which force is used to propel projectiles.

(a).This section shall not apply to law enforcement officers who are authorized by law to carry a firearm.

(b).This section shall not apply to other persons who are authorized by law to carry a firearm for the performance of their official Services, when said persons are performing their official Services.

(c). This section shall not apply to persons using archery equipment in conformity with the provisions of Section 2.1.5 of this Code.

Section 2.1.8 - Horseback Riding.

Except as provided in subsections (a) and (b) below, persons riding horses shall ride only in designated areas. Horses shall not be ridden or led upon any paved roadway, or upon or adjacent to any paved trail or any trail designated for hiking only, with the exception, however, of designated horse crossings.

(a).This section shall not apply to any law enforcement officer who is engaged in the discharge of official Services.

(b).This section shall not apply to

(1) persons who have previously obtained a valid District Special Use Permit, or

(2) persons who have previously entered into District Special Event contracts when such persons are acting in conformity with the provisions of said Permit or contract.

Section 2.1.9 - Skating and Ice Boating.

Skating and ice boating shall be permitted at designated areas only, and then only at such times and pursuant to such restrictions as the Superintendent of Parks, or that person's designee, has announced.

Section 2.1.10 - Camping.

Except as provided in subsection (a) below, overnight camping shall be prohibited.

(a). This section shall not apply to overnight camping conducted or sponsored by organized groups which have made reservations approved by the District for designated campsites.

Section 2.1.11 - Hot Air Balloons.

Aeronauts licensed by the Federal Aviation Administration (FAA) who hold a valid District Special Use Permit for hot air ballooning may only take off from designated areas within the District Facilities. Landing of hot air balloons shall be prohibited, except for emergency landings as provided by the FAA.

Section 2.1.12 - Remote Control Devices.

Hobby rockets and remote control planes, boats, cars or other like devices shall be operated only in designated areas of District Facilities by persons who hold a valid District Special Use Permit.

Section 2.1.13 - Park Hours.

No person shall enter or remain within the boundaries of any District Facility at any time other than the posted hours of operation for that facility.

(a). This section shall not apply to persons acting in accord with the provisions of any Special Use Permit or Special Event contract.

(b). This section shall not apply to any District employee or contractor while performing work on behalf of the District.

(c). This section shall not apply to any law enforcement officer while in performance of official Services.

***in the* CONSERVATION OF PARK RESOURCES**

Chapter 2: Article 2

Section 2.2.1 - Hunting.

Except as provided in subsections (a) and (b) below, no person shall in any manner pursue, catch, injure, kill, trap or molest any wildlife within the boundaries of District Facilities. Furthermore, except as also provided in subsections (a) and (b) below, no person shall remove or take any wildlife from the boundaries of District Facilities.

(a). This section shall not apply to law enforcement officers or District employees who are acting within the scope of their official Services.

(b). This section shall not apply to hunting, trapping or relocation of wildlife conducted in accordance with official Services and responsibilities of the Kansas State Department of Wildlife and Parks.

(c). This section shall not apply to lawful fishing.

Section 2.2.2 - Vandalism and Collection.

Except as provided in subsections (a) and (b) below, no person shall destroy, alter, damage, injure or remove any real or personal property which belongs to the District, or any vegetation, ruins, relics, or geological formations found within the boundaries of any District Facility.

(a). This section shall not apply to persons who are engaged in scientific or educational

collection and who possess and are in compliance with specific prior written permission obtained from the Johnson County Superintendent of Parks, or that person's designee, for such activity.

(b). This section shall not apply to persons who are engaged in the collection of mushrooms of the genus *Morchella*, commonly known as "Morel" mushrooms, for the purpose of personal consumption; provided, however, this subsection shall not be applicable to Ernie Miller Nature Park, where such collection shall remain prohibited.

Section 2.2.3 - Metal Detectors.

The use of metal detectors shall be restricted to persons who hold a valid District Metal Detector Permit and who operate the detector in conformity with the provisions of such permit.

Section 2.2.4 - Glass Beverage Containers.

Glass beverage containers of any type are prohibited within the boundaries of District Facilities.

Section 2.2.5 - Fireworks.

No person shall use, explode, discharge, display or possess any fireworks within the boundaries of District Facilities, except for persons who have previously obtained, and who are in accordance with, the terms and conditions of a valid District Special Event contract.

Section 2.2.6 - Fires.

Building of fires shall be restricted to privately owned ovens, grills, stoves, and to ring pits and grills that are provided by the District. No fire shall be left unattended. The Superintendent of Parks, or that person's designee, may prohibit building of fires by the posting of signs.

Section 2.2.7 - Bicycles.

Except as provided in subsection (a) below, the riding of bicycles shall be restricted to paved roads and to areas and trails specifically designated for such purpose.

(a) This section shall not apply to law enforcement officers when performing their official Services.

Section 2.2.8 - Refuse Disposal/Littering.

No person shall transport any refuse into any District Facility for the purpose of disposal therein.

Section 2.2.9 - Amplified Sound.

Only those persons who hold valid District Amplified Sound Permits, Special Use Permits or Special Event contracts and who are acting in conformity with the terms and conditions of such permits or contracts shall be allowed to set up or use amplified sound equipment within the boundaries of any District Facility; provided, however, that the set up or use of amplified sound equipment shall be prohibited within the boundaries of Antioch Park, Thomas S. Stoll Memorial Park, Ernie Miller Nature Park and the Johnson County Streamway Parks except as may be necessary for conducting official District business.

SPECIAL EVENTS

Chapter 2: Article 3

Section 2.3.1 - Signs.

Posting of signs shall be prohibited except in accord with the provisions of a valid District Special Use Permit, Special Event contract, or area reservation.

Section 2.3.2 - Solicitations.

No person shall solicit or advertise for sale within the boundaries of the District Facilities any product, item or service except as provided under the terms and conditions of valid District Special Use Permit or Special Event contract.

Section 2.3.3 - Demonstrations, Exhibitions and Special Events.

Any Demonstration, exhibition or special event must first be approved by the District Board, pursuant to policies duly adopted by such Board prior to its occurrence. Written application must be made to the District Board at least 45 days in advance of the proposed demonstration, exhibition or special event.

FISHING

Chapter 2: Article 4

Section 2.4.1 - Fishing and Frogging.

Subject to the limits and methods designated in subsection (a) below, and unless otherwise posted, Kansas law shall govern the taking of fish and frogs from District Facilities. For the purpose of interpretation of this Code, the words "fishing" and "frogging" shall be deemed synonymous wherever used.

(a).The following methods of fishing within the boundaries of District Facilities shall be prohibited: trotlines, limb lines, bank lines, throw lines, jug lines, throw nets, block lines, gigging, seining, snaring, snagging, and bow fishing. Furthermore, restrictions on length and daily creel limits shall apply where posted.

Section 2.4.2 - Fishing Permits.

In addition to State of Kansas licensing requirements, a valid District Fishing Permit shall be required for all persons fishing upon or within any District Facility who are 16 years of age and older, except that residents of Johnson County, Kansas who are 65 years of age and older shall not be required to obtain a District Fishing Permit. Persons who are required to have said Permits shall have them in their possession while engaged in fishing or in possession of fish while within the boundaries of any District Facility.

Section 2.4.3 - Trout Permits.

All persons, regardless of age, while fishing for trout shall have in their possession a valid District Trout Fishing Permit, in addition to any required District Fishing Permit and Kansas Fishing License.

Section 2.4.4 - Golf Course Irrigation Lakes.

Fishing and boating shall be prohibited at irrigation lakes in all District Facility golf courses.

BOATING & WATER SAFETY

Chapter 2: Article 5

Section 2.5.1 - Water Safety, Steering and Sailing.

Subject to the additional restrictions contained within this Code, Kansas law shall govern the use and operation of watercraft on District Facility waters.

Section 2.5.2 - Boating Permits.

A valid District Boat permit shall be required prior to placing any watercraft on District Facility waters. The required Boat Permit decal shall be placed on the right bow of the watercraft. Boat Permits may be issued to both residents and non-residents of Johnson County, Kansas. Boat Permits shall not be transferable to any other watercraft or person.

Section 2.5.3 - Boating.

Privately owned watercraft shall be restricted to Shawnee Mission Lake, Heritage Park Lake, Kill Creek Lake and designated sections of the Streamway Park System. The use of gasoline motors other than for emergency or official District business shall be prohibited. Operation of watercraft shall be allowed between the posted park opening time and one hour prior to the applicable District Facility closing.

Section 2.5.4 - Flotation.

All metal, fiberglass, plastic, and inflatable watercraft shall be equipped with a flotation system of scaled air chambers or polystyrene plastic air cells. All inflatable watercraft shall be constructed of puncture-resistant material.

Section 2.5.5 - Beach Toys.

Air mattresses and other beach toys shall be restricted to designated swimming areas.

Section 2.5.6 - Launching.

All trailered watercraft shall be launched at boat ramps and then in accordance with posted launching regulations.

Persons under 18 years of age shall be required to wear a personal flotation device while in or upon a rental boat owned by the District.

Section 2.5.8 - Boat Storage.

No watercraft of any kind shall be stored, kept or left unattended in District Facility waters, at shoreline, or on marginal land. However, the District, by approval of the District Board, shall have the authority to establish rules and regulations pursuant to which persons may, by permission of the District, maintain watercraft upon District Facility waters.

Section 2.5.9 - Impounding Vessels.

Any watercraft or other property of value (hereinafter collectively referred to in this Section as "Personal Property") found abandoned, adrift or left unattended in District Facility waters may be taken by the District and the District shall have a lien thereon for all expenses of taking, towing, keeping, advertising and selling of the same and for all damage caused by such Personal Property to property of the District. The District may enforce such lien by advertisement and sale of such

Personal Property in like manner as chattel mortgages and said mortgages may be foreclosed under the laws of this State annually, or at such other periods as the District may select. A public sale shall be held to dispose of such Personal Property. Nothing herein shall be construed as exonerating the owner or operator of any such Personal Property from personal liability to the District or any other person, for any damages or injury caused by the Personal Property.

TRAFFIC

Chapter 2: Article 6

Section 2.6.1 - Motor Vehicles.

Motor vehicles, when within the boundaries of District Facilities, shall be subject to all applicable Kansas State laws.

Section 2.6.2 - Vehicle Restrictions.

Except as provided in subsections (a), (b), and (c) below, all motor vehicles shall be restricted to paved roads and designated parking areas. No motor vehicle shall be parked other than in a designated parking area.

(a) This section shall not apply to authorized emergency vehicles.

(b) This section shall not apply to District vehicles when conducting official District business.

(c) This section shall not apply to vehicles operated or parked in accordance with the direction of any duly authorized law enforcement officer.

Section 2.6.3 - Restricted Use.

The use of skateboards, roller skates, and in-line skates shall be prohibited on all District Facility roadways and on sidewalks adjacent to buildings.

APPLICATION & PENALTIES

Chapter 3: Article 1

Section 3.1.1 - Previous Regulations.

This Code shall apply uniformly to all District Facilities that now exist and those that are later developed, and shall supersede any prior Johnson County Park and Recreation District Code.

Section 3.1.2 - Use of Park District Property or Services.

No person shall use any District property, equipment or service for which a permit or fee is required without first obtaining such permit or paying such fee. The District hereby reserves the right to restrict or close District Facilities temporarily should weather, safety or incompatible resource or program use so require.

Section 3.1.3 - Enforcement, Violations and Penalties.

(a). From and after the effective date of this Code, no person shall violate any of the provisions of this Code, or fail to comply with any of its requirements, including, but not limited to, any condition or term established in connection with granted permits or use of District property, and any act, conduct or use that fails to comply with the provisions of this Code and any rules or

standards adopted as a part of this Code, shall be and hereby is declared to be unlawful as a violation of this Code.

(b).The failure of any person to comply with, or the violation of any provision, requirement, standard or condition contained within or as a part of this code, shall be a public offense punishable, upon conviction, by a fine in an amount determined according to the Fine Schedule which is attached hereto as Appendix A and incorporated herein by reference.

(c). Multiple or repeated violations shall be deemed a violation of the next most serious violation class and shall be subject to a higher fine amount, as provided in the attached Fine Schedule.

(d).The Chief Counsel of Johnson County, Kansas, or such person's designee, shall have the duty of prosecuting all actions for the enforcement of this Code.

(e).The provisions for enforcement of this Code shall be cumulative and in addition to all other procedures provided by law for the enforcement of this Code.

Section	1st Offense	2nd Offense	3rd and Subsequent Offense
2.1.1	\$25.00	\$50.00	\$100.00
2.1.2	25.00	50.00	100.00
2.1.3	50.00	75.00	100.00
2.1.4	25.00	50.00	100.00
2.1.5	25.00	50.00	100.00
2.1.6	50.00	75.00	100.00
2.1.7	25.00	50.00	100.00
2.1.8	25.00	50.00	100.00
2.1.9	25.00	50.00	100.00
2.1.10	25.00	50.00	100.00
2.1.11	25.00	50.00	100.00
2.1.12	25.00	50.00	100.00
2.1.13	25.00	50.00	100.00
2.2.1	100.00	100.00	100.00
2.2.2	100.00	100.00	100.00
2.2.3	25.00	50.00	100.00
2.2.4	25.00	50.00	100.00
2.2.5	25.00	50.00	100.00
2.2.6	100.00	100.00	100.00
2.2.7	25.00	50.00	100.00
2.2.8	50.00	75.00	100.00
2.2.9	25.00	50.00	100.00
2.3.1	25.00	50.00	100.00
2.3.2	25.00	50.00	100.00
2.3.3	100.00	100.00	100.00
2.4.1	50.00	75.00	100.00
2.4.2	50.00	75.00	100.00
2.4.3	50.00	75.00	100.00
2.4.4	25.00	50.00	100.00

2.5.1	25.00	50.00	100.00
2.5.2	50.00	75.00	100.00
2.5.3	25.00	50.00	100.00
2.5.4	25.00	50.00	100.00
2.5.5	25.00	50.00	100.00
2.5.6	25.00	50.00	100.00
2.5.7	25.00	50.00	100.00
2.5.8	25.00	50.00	100.00
2.5.9	25.00	50.00	100.00
2.6.2	25.00	50.00	100.00
2.6.3	25.00	50.00	100.00
3.1.2	100.00	100.00	100.00

CONTACTING LAW ENFORCEMENT

Park Ranger

Emergency: 911

Dispatcher: (913) 782-0720

Ranger Headquarters: (913) 438-7275

Ranger Headquarters

7900 Renner Road

Shawnee Mission Park

Shawnee Mission, KS 66219

Chief Park Ranger: Ralph Hays

Captains: Stuart Foland & Dan Field

The
Theatre
in the
Park

Appendix B

IMPORTANT NEWS - we've made some changes to the Season 2007 Friends program. Benefits at the 1, 2 and 3 Star levels have been restructured to work better with a 5 show season and t-shirts have been discontinued at all levels.

FRIENDS BENEFITS	1 STAR	2 STAR	3 STAR	4 STAR	5 STAR
Admission passes	10	15	20	28	36
Name in show programs*	Yes	Yes	Yes	Yes	Yes
Theatre T-shirt(s)	0	1	2	3	4
Early Admission on Fri. & Sat.	No	No	Yes, 6:30 p.m.	Yes, 6:20 p.m.	Yes, 6:15 p.m.
Reserved Signature Parking Space	No	No	No	No	Yes
Membership Package	Only \$75	Only \$115	Only \$175	Only \$275	Only \$500

* To include your name in the programs, we must receive your membership by **May 1, 2007.**

Joining is easy!!

ONLINE – Go to the “Get Involved” page of our website (www.theatreinthepark.org) and click on “Friends”.

MAIL – complete the form at the right and mail it with your payment to: **The Theatre in the Park, 17501 Midland Drive, Shawnee, KS 66217.**

FAX – complete the form at the right with your credit card information and fax it to us at **(913) 631-1164.**

BOX OFFICE – Purchase your membership at the Theatre box office and get your passes right on the spot! Memberships can be purchased beginning at **6:00 p.m.** on Friday and Saturday show nights.

Passes for all memberships received by May 1 will be mailed out in mid-May. For memberships received after May 1, please allow 3-5 business days from the day you join to receive your passes in the mail. If you have any questions, just call us at (913) 631-7050.

General Admission Prices

Adults—\$6

Youth (Ages 4-10) —\$4

Children age 3 & under—Free

Box office opens at 6:30 p.m.

Gates open at 7:00 p.m.

Shows begin at 8:30 p.m.

Appendix C
The Theatre in the Park
***** Pit Poop *****

SHAWNEE MISSION PARK

1. BEVERAGES - No alcoholic beverages are allowed in the Park.
2. PARKING - ***Parking rules MUST be observed to allow emergency fire and medical vehicles access to the facilities.*** The Police WILL ticket and WILL issue a tow order for any vehicle that is parked illegally and/or outside of parking space lines. If there are any questions about where to park ... *ASK.* A **Staff ID Card** will be issued to each orchestra member and it will be required for entry into the staff/cast parking area. It is not to be used by anyone other than the person to whom it was issued.

PIT

1. CALL TIMES - Please be on time for rehearsal and performance calls.
2. DRESS - Wear black (or as dark as possible) above the waist for performances unless otherwise instructed.
3. POWER CORDS - The first folks in the pit will lay out the power cords. The cords are marked with 1 through 4 red tapes to indicate the proper location which has a similar marking on the storage areas doors. Cord 1 is for stage left. They should be plugged into the **purple outlets** with the exception of the conductor's cord marked "**UNDIMMED**" which should be plugged into the **center gray outlets.** The **DIMMER UNIT** should be plugged into the socket on the wall by the conductor. If there is **no power** to the cords, **check the GFI reset buttons** on the purple outlets and **make sure the conductor's dimmer unit is turned up.**
4. SETUP/TEARDOWN - Each member is responsible for making sure their chair, stand and light are in place and working. At the end of the rehearsal/performance each member is asked to return these items to the proper container and storage area. The sound crew will put away any music stands that have microphones attached. Please remember that "many hands make light work".
5. MICROPHONES - **Do not move the microphones.** The sound is balanced with the microphones at specific locations as placed by the sound crew. If you think your microphone needs to be moved, ask the sound crew to move it so they can rebalance the sound and so they will know where to place it on subsequent nights.
6. INSTRUMENT STORAGE - It is **not recommended that instruments be left at the park** unless absolutely necessary and then only with the knowledge of the conductor and facilities staff who will indicate where the items can be placed to keep them out of the way and as safe as possible. **The Park is not responsible for lost items.**
7. PIT ACCESS - Please do not let your friends or family come into the pit area or sit on the pit wall. The pit is crowded, the lighting is dim and there are some very expensive microphones and instruments in the pit.
8. RESTROOMS - Ladies ... be aware that a long line forms quickly at intermission. Run.
9. WORK LIGHT - There is a work light over the pit to be used while the pit is being closed for the evening. The light switch is under the storage area at stage left. Normally, someone at the back of the pit on stage left will turn it on immediately after the exit music. **NOTE:** It takes a few minutes for the light to warm up and come to full brightness.
10. TRASH - If you bring it into the pit ... take it with you when you leave.

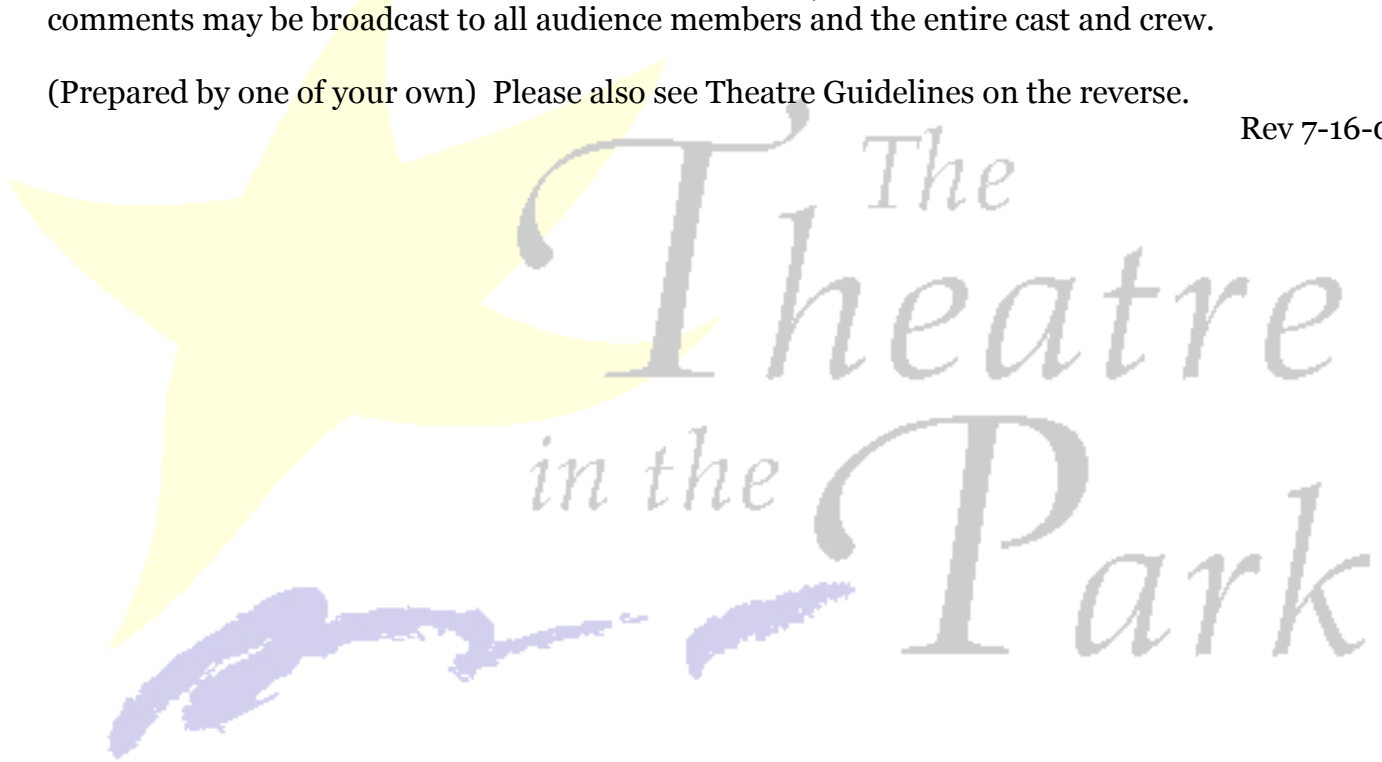
11. **LAST SHOW** - After the last performance, please erase all marks in the music and return it to the conductor before leaving the pit.
12. **STRIKING THE SET** - After the last performance, the pit needs to be cleaned out and swept for the next show's orchestra it's a courtesy thing.

DECORUM

1. When you are in the pit for a performance, be aware that 2000 to 4000 audience members are watching and listening to you the entire time you are in the pit.
2. Please do not play your favorite orchestral excerpt at max volume and (if you don't have the opportunity to warm up at home) please warm up at minimum volume or with a mute.
3. **YOUR MICROPHONE MAY BE ON AT ANY TIME** ... so ... be careful about making rude comments about the conductor's hair or the babe/hunk in the third row, etc. Your comments may be broadcast to all audience members and the entire cast and crew.

(Prepared by one of your own) Please also see Theatre Guidelines on the reverse.

Rev 7-16-04



Appendix D

THE THEATRE IN THE PARK GUIDELINES

Your safety is of the utmost concern and SAFETY is job 1. If an unsafe situation is observed, it must be corrected immediately and appropriate action taken. The Facility Manager has responsibility for Safety.

Wear appropriate footwear for working on the stage and backstage. Do **NOT** go barefoot or wear flip flops. This is a work area and there are sharp objects on the stage and backstage.

Parking is first come, first serve. There are normally **NO** reserved spots unless required by the conditions of the show. Please park **WITHIN** the lines so that others are not inconvenienced and you are not asked to move. Park so that the yellow line is outside your tires on the road. Do not try to create a parking place where one does not exist. (If special parking is arranged, you will be advised.)

Leave the Theatre or workplace better than you found it. All work areas are to be clean and orderly before you leave. Casts will be responsible for cleaning and trash disposal in Dressing Rooms.

Use liners or trash bags in **ALL** waste containers. (Exception: shop waste cans.) When bags are full, tie and dispose of as directed. Re-bag the container.

Smoking is not allowed inside the bowl area. If you **MUST** smoke backstage, the area designated is on the asphalt stage left. Dispose of smoking materials in the appropriate container provided.

District regulations state that alcoholic and cereal malt beverages are prohibited from any district facility. They also state that there shall be **NO GLASS** beverage containers in any district facility. Glass is dangerous and should never be around the stage or bowl areas.

Anything left on stage or in the bowl will be disposed of so check your belongings before you leave and place waste in proper containers. **FOUND** items of value are taken to the Visitor Center located at the Main Park Entrance, 7900 Renner Road. Expensive **FOUND** items are given to the Park Rangers.

Paper goods and cleaning supplies can be secured from the Facility Manager or from the House Manager during a performance.

Anything containing food waste or towels, etc. goes into the 8 cubic yard container marked Food Waste Only; shop and construction waste goes into the 40 cubic yard container behind the men's dressing room.

On the Renner road entrance gates, only the outgoing (South) gate is to be opened for deliveries and non-performance events such as rehearsals, etc. This discourages use by the public of our entrance as a park entrance.

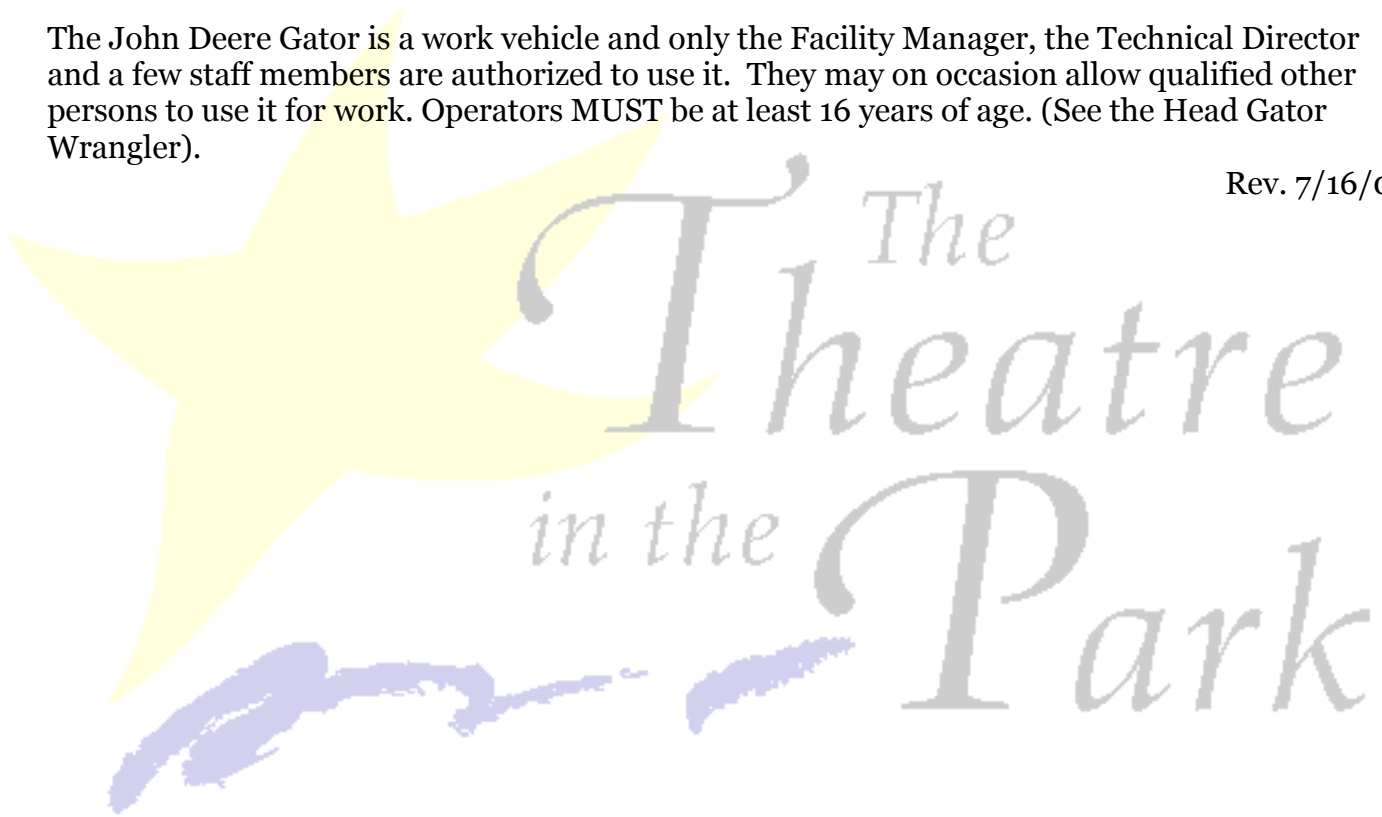
When opening padlocks, please re-lock the padlock onto the chain or hook so that it does not fall off or otherwise disappear. If you are asked to lock up and you do not have a key, make sure you have an opened padlock so that you can lock up.

LAST Person out checks to see that lights are out and all doors, gates, sheds, rest rooms etc., are locked including the Renner Road gate(s).

Drink plenty of water!!!! Juice, milk or sports drinks count but soda, tea and coffee are not substitutes for water. Know the location of the first aid kit(s). Use sunblock, hats etc., to minimize the sun effects.

The John Deere Gator is a work vehicle and only the Facility Manager, the Technical Director and a few staff members are authorized to use it. They may on occasion allow qualified other persons to use it for work. Operators **MUST** be at least 16 years of age. (See the Head Gator Wrangler).

Rev. 7/16/04



Appendix E

**ORGANIZATIONAL CHART FOR
THE THEATRE IN THE PARK**

