

**MONTFORD PARK  
PLAYERS**

# Member Handbook



Montford Park Players  
Hazel Robinson Amphitheatre  
PO Box 2663, Asheville NC 28802  
92 Gay Street, Asheville, NC 28801

Administration and Box Office: 828-254-5146  
[info@montfordparkplayers.org](mailto:info@montfordparkplayers.org)  
[www.montfordparkplayers.org](http://www.montfordparkplayers.org)

# **THE MONTFORD PARK PLAYERS MEMBER HANDBOOK**

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## **MEMBERSHIP APPLICATION**

*(Separate application required for each family member)*

**NAME (please print):** \_\_\_\_\_

**ADDRESS:** \_\_\_\_\_

**CITY:** \_\_\_\_\_ **STATE:** \_\_\_\_\_ **ZIP:** \_\_\_\_\_

**PHONE:**

**HOME:** \_\_\_\_\_ **CELL:** \_\_\_\_\_ **WORK:** \_\_\_\_\_

**EMAIL ADDRESS:** \_\_\_\_\_

**Please identify your areas of interest by circling all of them below:**

Acting	Administration	Costuming	Crew	Directing
Event Planning	Fundraising	Hair/Makeup	House/Ushering	Lights
Marketing	Set design/building	Props	Sound	Stage Managing

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### **Donation (*optional*)**

\_\_\_ \$25 \_\_\_ \$50 \_\_\_ Other (\$\_\_\_)

I would *prefer* my donation to go to (circle one):

Production costs      Operating Fund      Capital Fund

### **Payment Method:**

\_\_\_ Check (Make payable to "Montford Park Players")

\_\_\_ Credit Card (Circle One)   Visa   MC   Disc   Amex

Credit Card #: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Name on Card: \_\_\_\_\_

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Anyone with a history as a Sexual Predator/Sexual Offender is barred from volunteering or being a member of The Montford Park Players.

It shall be the policy of The Montford Park Players to require all members and volunteers to sign a "Hold Harmless" and "Publicity" Release (see page 34) to become or continue as a member or to volunteer in any fashion here at the theater. These releases will be kept on file for the duration of the member or volunteer's involvement with MPP.

## NOTES



## HOURS OF OPERATION

Administrative Offices:	Mon-Fri: 10:00am-4:30pm
Box Office:	Mon-Fri: 10:00am-4:00pm, Sat 10:00am-7:00 pm
Scene Shop:	Generally, Tues-Sat: 9:30am-4:30pm
Costume Shop:	Generally, Mon-Fri: 1:00pm-4:30pm

## CONTACTS

[www.montfordparkplayers.org](http://www.montfordparkplayers.org)

Administration, Green Room and Box Office <a href="mailto:info@montfordparkplayers.org">info@montfordparkplayers.org</a>	828-254-5146
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Board of Directors <a href="mailto:board@montfordparkplayers.org">board@montfordparkplayers.org</a>	
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Managing Director, John Russell <a href="mailto:john.russell@montfordparkplayers.org">john.russell@montfordparkplayers.org</a>	828-275-1454
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Artistic Director, Scott Keel <a href="mailto:Scott.Keel@montfordparkplayers.org">Scott.Keel@montfordparkplayers.org</a>	828-215-4287
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<b>Volunteer Coordinator</b> <a href="mailto:Info@montfordparkplayers.org">Info@montfordparkplayers.org</a>	<b>000-000-0000</b>
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<b>Technical Director</b> <a href="mailto:Info@montfordparkplayers.org">Info@montfordparkplayers.org</a>	<b>000-000-0000</b>
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Costume Conservator, Trinity Smith <a href="mailto:Trinity.Smith@montfordparkplayers.org">Trinity.Smith@montfordparkplayers.org</a>	828-545-8091
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Props Mistress, Emmalie Handley <a href="mailto:Emmalie.Handley@montfordparkplayers.org">Emmalie.Handley@montfordparkplayers.org</a>	816-447-0044
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Marketing Director, Jeff Catanese <a href="mailto:Jeff.Catanese@montfordparkplayers.org">Jeff.Catanese@montfordparkplayers.org</a>	347-661-8037
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## PHYSICAL ADDRESS

**Hazel Robinson Amphitheatre**  
92 Gay Street  
Asheville, NC 288051

## MAILING ADDRESS

**Montford Park Players**  
PO Box 2663  
Asheville NC 28802

## **WELCOME!**

Thanks for your interest in becoming a member of the Montford Park Players. Our members are full-time and part-time employees, as well as our volunteers, whom we rely on to keep our company going and growing.

Before beginning ANY work with us, please complete the Membership Application and the Hold Harmless Release (pages 3 and 34, respectively) and present them to the Managing Director.

The basic membership benefits are:

- Notices for auditions and work opportunities
- Invitations to general meetings,
- Invitations to the annual meeting and special events
- A great time creating some great theater!

ALL members (even those in paid positions) are encouraged to donate volunteer hours. A minimum of 50 hours volunteered during the year will keep you a "working member." These hours may be accumulated by participating in any of the Montford Park Players' activities. For example:

- As a member of a Committee or Working Group
- As a performer
- As a stagehand or on the running crew
- As a part of the design team
- In set or costume construction
- As an usher

The fastest way to accrue volunteer hours is through participation in a production, either as part of the production team, or as a cast or crew member. Members can volunteer in other ways, such as financially, or through committee or construction work. All are requested to keep track of their hours and submit them to the Volunteer Coordinator.

Membership is valid from the moment you begin working with us until the end of the next performance season. Working member benefits include:

- Member voting privileges
- A complimentary ticket to any ticketed productions\*

We hope you find your time with us as a member of the Montford Park Players to be fulfilling and fun. We are always seeking to improve how we do things, so please don't hesitate to talk to our Managing Director or Artistic Director or any member of the Board of Directors to let us know how we might make your experience better.

And...

## **THANK YOU!**

\*Working members may call 828-254-5146 or go to the Box Office during business hours to reserve a complimentary ticket. Limited seating available. Tickets available only on a first come, first served basis.

## HISTORY OF THE MONTFORD PARK PLAYERS

Our theatre company began in 1973, at the municipal park on Montford Avenue, with a rendition of Shakespeare's ever-popular pastoral comedy, *As You Like It*. A few years later, with our summer program well-established, we began presenting Charles Dickens' *A Christmas Carol* as part of Asheville's winter holiday celebration.

We continued to perform at Montford Park until 1983, when the City of Asheville completed construction of a flat-roofed storage building near the Riverside Cemetery for our use that was perfectly suited to our needs. The U.S. Navy Construction Battalion ("Sea-Bees") terraced the hillside to create the audience seating area, and the Montford Amphitheatre was inaugurated with *Romeo and Juliet*.

In 1997, during Asheville's bicentennial, we decided to take a part in the celebration by performing *As You Like It*, the first Shakespeare play to be performed publicly in Asheville, on February 14, 1889. We also celebrated the Montford Park Players' twenty-fifth anniversary at this time and the Asheville City Council, in recognition of our founder's contribution to the community, renamed our theater the Hazel Robinson Amphitheatre.

In 2004, following a strategic planning process, the board hired John Russell as its first professional Managing Director. Under his leadership, the Montford Park Players now performs a 20-week summer season of between five and six productions, plus an indoor winter season, and now entertains over 10,000 patrons a year, ranking in the top four among outdoor theatres in North Carolina, with *The Lost Colony*, *Unto These Hills* and *Horn in the West*.

Many of the actors and technicians of the Montford Park Players are volunteers. In any given year, about two hundred people donate their time, talent, and expertise to our productions. Our membership includes all sorts of people: from young students to retired professors, auto mechanics to librarians, homemakers, news editors, artists and attorneys. We encourage participation by people of all ages and backgrounds, and we celebrate our diversity. What we all hold in common is a love of theatre, community and Shakespeare, and a delight in presenting his plays to our friends and neighbors in Western North Carolina.

Our support comes from audience donations, playbill advertisements, contributions of funds, services, and materials from local businesses and patrons. We are especially grateful to the Montford Community Center and to the Asheville Department of Parks, Recreation, and Public Facilities, who have provided a great measure of physical and logistical support throughout our existence. We are a non-profit corporation under Section 501 (c) (3) of the Internal Revenue Code, and as such all contributions are tax-deductible.

## **Membership Information**

### **MEMBER RECOGNITION**

Members of The Montford Park Players are recognized for their contributions in various ways. Individuals involved in a production, whether performing, constructing sets or accepting any of the many roles behind the scenes, are provided two complimentary tickets to that particular production and will be recognized in the playbill.

Members who volunteer 50+ hours during the year become “working members” and are eligible for a two complimentary tickets to preview performances of any MPP ticketed performance (limited seating).

A Life Member Award is presented on occasion to an individual who is recognized for such significant contributions over many years that the organization will forever be grateful. The life member receives all the benefits of a working member and is given membership for the remainder of his/her life.

\* \* \* \* \*

### **MEMBER COMMITMENT**

**Members can expect a commitment from MPP to provide the following:**

- A clearly defined description of member responsibilities
- Orientation, training and supervision as appropriate for assignments
- An environment in which the member is treated as a valued asset
- An environment that fosters fun and creativity through community service
- Records of volunteered hours
- Recognition for service
- Letters of reference upon request

**Members commit to do the following:**

- Comply with MPP policies, guidelines and procedures
- Fulfill time commitments as indicated in assignment descriptions and/or confirmation messages
- Fulfill duties as outlined in the Member Handbook and assignment description
- Perform with a high standard of professional conduct, cheerful attitude and accountability
- Honor confidential information
- Notify Volunteer Coordinator as soon as possible when unable to volunteer as scheduled



## **ETHICS AND CONDUCT**

The successful business operation and reputation of The Montford Park Players is built upon the principles of fair dealing and ethical conduct of our volunteers, employees and patrons. Our reputation for integrity and excellence requires careful observance of the spirit and letter of all applicable laws and regulations, as well as a scrupulous regard for the highest standards of conduct and personal integrity.

In general, volunteers, employees and patrons should use good judgment, refraining from any illegal, dishonest, or unethical conduct. Furthermore, incidents of discrimination or harassment will NOT be tolerated. If behavior is found to be offensive, or if a situation arises where it is difficult to determine the proper course of action, the matter should be discussed openly with a supervisor and, as appropriate, the Volunteer Coordinator, Artistic Director and Managing Director. Disregard or failure to comply with appropriate conduct and the law could lead to disciplinary action, up to and including a permanent ban from volunteering or otherwise being involved with Montford Park Players.



## **PERFORMANCE EVALUATIONS**

Members are entitled to periodic assessments of their performance. This may be done on an informal or as needed basis, or formally, if requested, using school or other required forms. Letters of reference or verification of attendance/hours may be requested from the a member's immediate supervisor or the Volunteer Coordinator.

## EDUCATION

The Montford Park Players endeavors to provide educational opportunities to all members through classes and workshops for adults and older teens. Highly qualified teachers instruct classes for beginners through advanced skill levels.

Occasional classes and workshops provide opportunities to improve performance (acting, singing, and dancing) and technical skills (lighting, sound, stage management, and directing). Some classes may be specialized in their scope, such as Elizabethan language, Shakespearian scene study, etc. Others might be broader, so that our members get a thorough education, with the goal being that members will be able to use those newfound skills for the betterment of The Montford Park Players' and theater in the community-at-large. Theatre craft classes may offer carpentry, stagecraft, costume design and set design.

Members receive advanced notice and discounts to classes, though classes are open to all members of the community.

\* \* \* \* \*

## THE MONTFORD MOPPETS YOUTH THEATRE

The Montford Moppets Youth Theatre is a summer program, designed to help children and teens learn about Shakespeare and theater, and perform a full-length work of Shakespeare's on the stage of the Hazel Robinson Amphitheatre.

It is the hope of The Montford Park Players that we can teach children theater basics and pass on to them our love of the works of Shakespeare.

The educators at The Montford Park Players believe in the teaching of the theatrical arts to improve reading, public speaking, language, team-building, and self-esteem, among many other skills that children can carry into adulthood.

### **The goals of The Montford Moppets:**

- Provide quality theatrical opportunities for children and youth ages 4-18
- Offer classes at rates affordable to families of average financial means
- Provide financial assistance for children with interests in the performing arts whose families demonstrate need



## MISCELLANEOUS TOPICS

**Photos:** Black and white headshots will be taken of all cast members (unless they have a photo less than 3 years old on file with MPP). If they cannot make the scheduled appointment at the theatre, it is their responsibility to contact the Artistic Director.

**Press photos:** Color photos to be given to the media promoting the show in advance are taken midway in the rehearsal process, featuring several cast members in temporary costumes.

**Archive pictures** will be taken following a designated performance. All cast members and most crew are called for this photo shoot. One large group photo includes everyone who worked on the production in any capacity.

**Production (Cast) parties** are open for anyone in the cast and crew or who worked in other ways such as set construction or costumes. Notices are posted on the call boards or in the green room. It is the individual's responsibility to periodically check for party notices.

### Parking:

**Hazel Robinson Amphitheatre:** Free parking is available for cast and crew behind the stage at 92 Gay St. If there are no designated spaces available, please park in the patron lot near the ball field. Please don't park in front of the shop doors, unless you are loading or unloading directly to or from there.

**Masonic Temple:** Free parking is available in the Home Trust Bank parking lot across from the Temple after regular business hours.

The Montford Park Players does not have any reserved or designated parking spaces at the Temple. Parking may be available on the street. People should plan accordingly and arrive early.

## **SAFETY AND SECURITY**

Safety and security are everybody's business and must be given primary importance in every aspect of volunteer activities.

### **Facility Security**

- Exterior door codes and locks are routinely changed. Members of the cast/crew will be given a code or key at the start of their commitment, if necessary.
- Any suspicious activity in or around MPP facilities should be reported either to the Administrative Office, Managing Director or a Board Member on duty during open hours, or the police when closed.

### **Costume Shop Safety**

- The industrial sewing machines require training for use.
- Assistance should be sought for heavy lifting or high storage areas.

### **Scene Shop Safety**

- The Technical Director or Facilities Director **MUST** be present for access to the shop. Shop hours are generally Tuesday through Saturday 8:30 a.m. - 5:00 p.m., and additional days and times as necessary.
- A detailed Scene Shop Safety Manual is on site, and each newcomer is instructed to review it.
- Appropriate attire, sturdy clothing and close-toed shoes should be worn.
- Safety goggles are available and expected to be worn when appropriate.
- Teenagers under the age of 18 are not permitted to use any power tools other than screw guns.
- Individuals must demonstrate understanding of safe and proper use of saws and other power tools before receiving assignments using said tools.
- All equipment is to be used as prescribed. Anyone needing to know how to operate a piece of equipment should ask for instruction.
- If anyone feels unsafe or physically unable to do something that he/she is asked to do, the person in charge should be told **IMMEDIATELY**.

### **On the stage**

- Cast and crew are given walk-through orientations the first day on stage, noting steps, corners, heavy or awkward set pieces, flies, etc.
- Glow tape and low level lighting are used as necessary.
- Cords are taped down; edges are padded; safety railings are installed as needed.
- All cast and crew are provided orientation to equipment and ample practice during the week of technical rehearsals.

**Youth Safety**

- Parents of, and students enrolled in The Montford Moppets have safety rules provided at orientations.
- No children under the age of thirteen are permitted in the scene shop without a parent or instructor providing supervision.
- Parents or designated drivers are expected to pick up their child from rehearsals and performances on time. Children will not be permitted to wait outside unattended for their ride.

**First aid or Emergency Care**

- First aid kits are located throughout the building and are easily accessed.
- All accidents are to be reported promptly.
- Incident/accident reports are to be completed by the stage manager and submitted to the Managing Director and Artistic Director as soon as possible.

**Fire Procedure**

- Actors should exit rehearsal halls using stairways only.
- No re-entry will occur until given the all-clear signal by the fire department.

**Parking**

- All fire lanes and building entrances should be kept clear of unauthorized vehicles in case of ambulance and fire emergencies.
- Cars should be locked and valuables hidden.
- The parking lot is City of Asheville property and is patrolled by city police; however, for personal safety friends should act as escorts to vehicles following late rehearsals or performances.



## REHEARSAL AND PERFORMANCE ETIQUETTE

- Be on time! The stage manager must be notified if one is unable to make the posted call time. No one should leave the building or area without notifying the stage manager.
- Beginning tech week, everyone should sign-in on the call boards located near the stages.
- Off-limit areas: Performers must vacate the lobby and/or all public areas one hour prior to show time. The house opens one half hour before the scheduled curtain time. No one should cross the stage or be visible to the audience unless directed to do so. Only cast and crew are permitted backstage and in dressing rooms during performances. Guests are not allowed in the green room after the one-hour call before a show or following a performance.
- All noise and conversation should be kept to a minimum during rehearsals and backstage. Loud conversations or stomping in the stairwell next to the stage should be avoided.
- No eating or drinking in costume. Beverages in rehearsals must be in closed containers. Food is allowed only in the green room. Individuals should clean up after themselves.
- No smoking is allowed inside the Hazel Robinson Amphitheatre and no smoking in costume. Smoking is permitted during breaks in designated outside areas. Cast and crew may not consume alcohol before and/or during rehearsals or performances (tinted water or juice drinks are used for beer and wine on stage). No drugs are allowed.
- No cast/crew member should make purchases of any kind without prior approval from the director; otherwise he/she may not be reimbursed. Those items paid for by The Montford Park Players are the property of MPP.
- Everyone should conduct themselves appropriately backstage, respecting other volunteers, limiting profanity and dressing modestly.
- Dressing rooms must be kept neat. All costumes must be properly re-hung before leaving, and laundry/repair procedures followed. Any personal items being used in a show must remain in the theater during the run. No costumes or any part thereof can be removed from the building (even for cleaning) without clearance from the Costume Conservator.

## GLOSSARY OF GENERAL THEATER TERMS

**Ad-lib:** Anything said by actors on stage other than the lines of the script

**Anticipate:** React to a cue that has not yet occurred (e.g. actor falls before shot is fired)

**Apron:** The part of the stage in front of the proscenium

**Aside:** Dramatic device in which the character speaks directly to the audience while other characters on stage supposedly do not hear him/her

**Audition:** Tryout performance for the purpose of obtaining a part in a production

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

**Beat:** A change: in action, in delivery, in emotion...

**Blackout:** Lights down at end of a scene, act, or the play

**Blocking:** Movement of actors in the acting area

**Boards:** The stage, as in "To tread the boards"

**Book:** Play manuscript. In musical productions, the libretto without the music

**"Break a Leg":** Traditional wish of good luck prior to curtain

**Breakaway:** Scenery or props that disappear, break, or change form in view of audience

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

**Build:** Accumulation and gradual acceleration of tempo, emotional intensity and action at any point in a play

**Call:** Notice by stage manager to actors announcing the amount of time before the curtain, normally half hour call, fifteen minute and five minute calls

**Callboard:** Bulletin board for actors

**Cast:** Players in a play; to select actors to play roles

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

**Characterization:** Delineation by dramatist of a role in a play or portrayal by an actor of a role on stage

**Clear Please:** Order to strike props or get out of the way; warning that the curtain is going up

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

**Clip Cues:** To speak one's lines before the preceding actor has had time to finish the cue phrase

**Come Down:** To move toward the downstage area, toward the audience

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

**Cut:** To remove a line from a script; order to stop rehearsal

**Dark Night:** Period when the theater is not open to the public

**Downstage:** Toward the footlights, pit, apron, or audience

**Dress Rehearsal:** Final rehearsal before opening

**Entrance:** Actor's appearance on stage

**Flat:** A wooden frame covered with canvas used as scenery

**Go On:** To enter on the stage

**Go Up:** To forget one's lines and to be unable to resume without assistance

**Green Room:** Waiting or reception room, used by directors, actors, and crew

**Ham:** An actor who is bad or pretentious

**Hand Prop:** Prop that the actor carries onto the stage as opposed to those discovered on stage

**"Heads Up":** Order to watch for moving scenery

**Hold:** Sustain an effect for audience response; to pause in delivering a line

**Hold Book:** To prompt, take blocking notation, make notes on line changes and cues during rehearsals

**House:** The auditorium and front of the theater as contrasted with the stage and backstage areas

**Lead:** Principal role in a play

**Line, Lines:** Speech or speeches in a play

**Offstage:** Area immediately outside of the acting area

**Onstage:** Area inside the acting area

**Pace:** The timing of lines and business

**"Places":** Signal given by stage manager to the cast to take their respective positions prior to the rise of the curtain





**Properties (Props):** Articles used for a play

**Prop Table:** Table offstage where props are set prior to the curtain. Actors are conditioned to obtain their hand props from the same place on the table at each show

**“Quiet Please”:** Order for silence

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

**Rehearsal:** Repetition of scene or practice of a production prior to performance

**Run:** Total number of performances of a stage engagement

**Scene:** Setting of an action; division of an act or play



**Set:** The location, scenery and/or furniture where the play is performed; to prepare the stage for the scene that is to be performed

**Sight Lines:** Lines, painted or imagined, that divide the area the audience can see from the area the audience cannot see

**Sound Effects:** Sounds performed offstage in relation to stage action

**Split Stage:** Two or more scenes placed on stage simultaneously

**Stage:** Entire floor space behind the proscenium arch

**Stage Directions:** Instructions in the script concerning movements and arrangements on the stage

**Stage Left:** The area on stage at the actor's left as he/she faces the house

**Stage Right:** The area on stage at the actor's right as he/she faces the house

**Stage Whisper:** A stage convention in which one actor whispers loud enough for the entire audience to hear, but is assumed to be heard only by the other actor

**“Stand By”:** An order to be alert to a cue

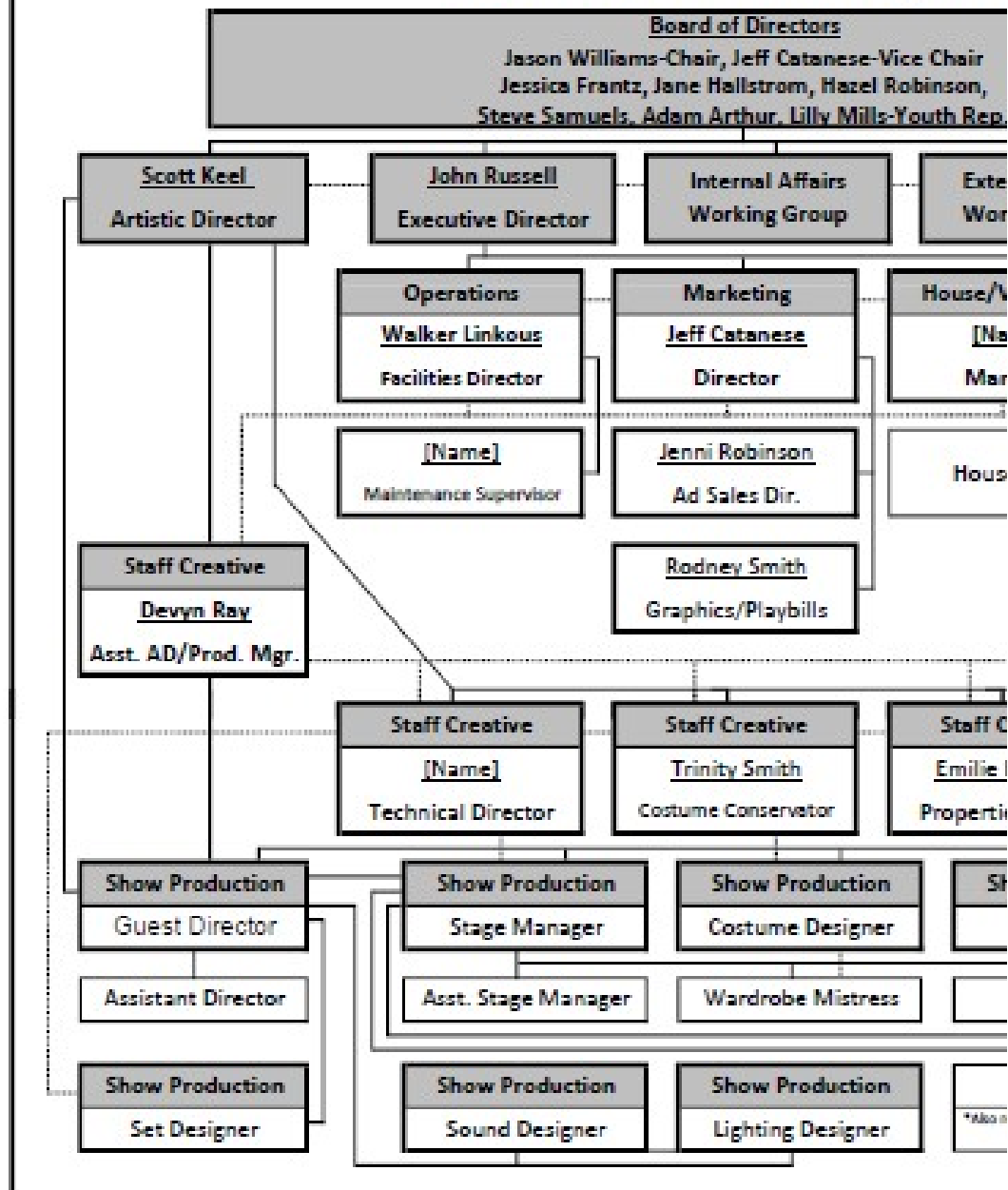
**Strike:** To clear the stage of scenery, props, etc.

**Technical Rehearsal (Tech):** A rehearsal at which the technical aspects of the production are integrated

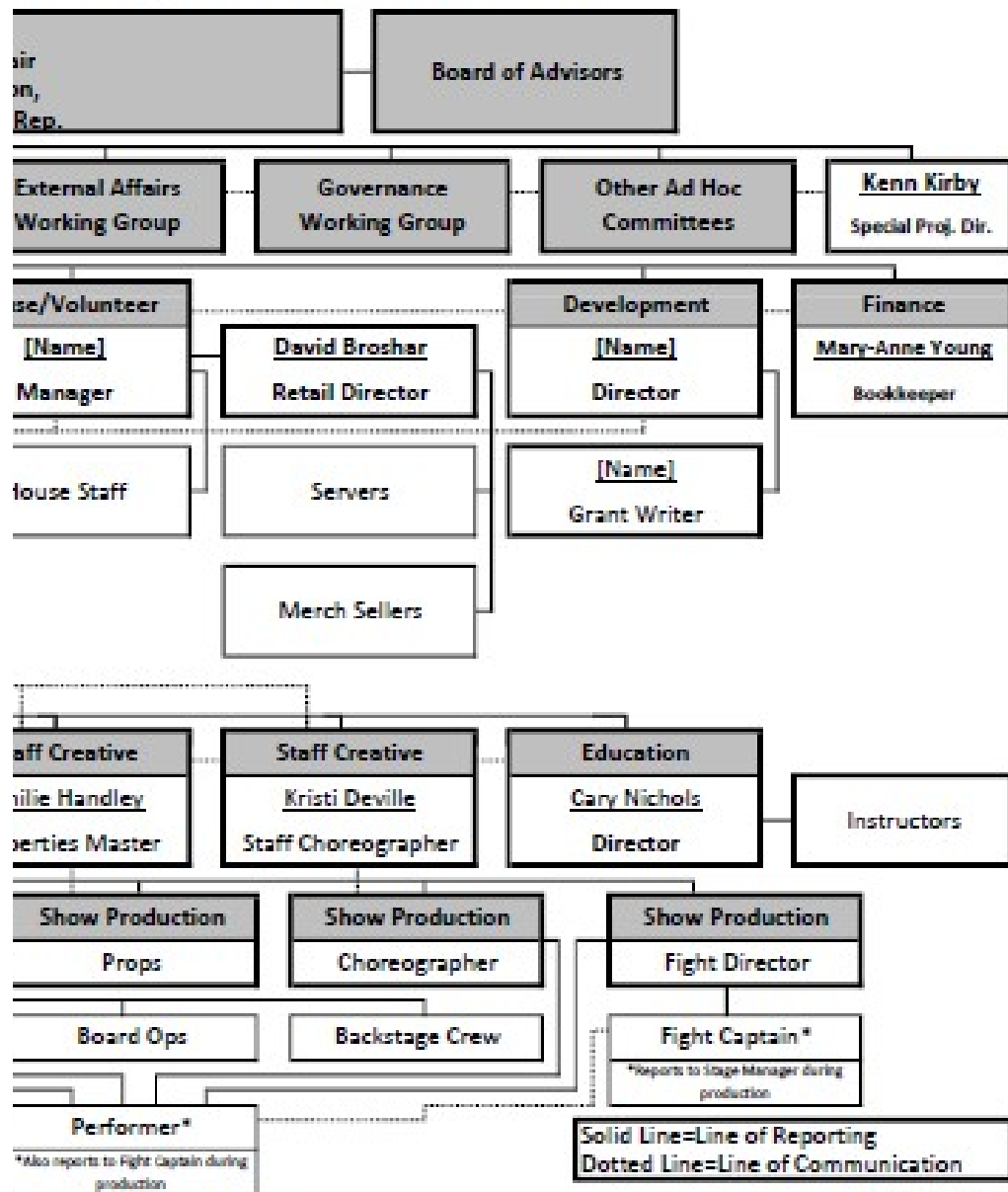
**Throw It Away:** To give no particular emphasis or expression to a speech or line

**Upstage:** Noun: away from the footlights or audience

# Montford Park Players



## rs Organizational Chart



## JOB DESCRIPTIONS

### for Montford Park Players' Volunteer Assignments and Employment

Any job or assignment at Montford Park Players serves to benefit the company and fulfill its mission. Each of them is as important as the next and all must be performed with the utmost care and conscientiousness in order to create the best work we can and give our patrons a pleasant theater experience. Montford Park Players considers communication to be of the utmost importance and each individual should have a working knowledge of what each other does.

All hours spent in ANY position as a volunteer should be tracked by the volunteer and reported to the Volunteer Director on a weekly basis.

## BOARD POSITIONS

### **Position: Chair/Vice-Chair/Secretary/Treasurer/Director, Board**

**Description:** The Directors of the Board govern the theater organization according to its mission statement, letters of incorporation, bylaws, and state and federal laws governing 501(c)(3) not for profit organizations. **The Chairperson of the Board** will run all Board meetings, dole out Board tasks to the appropriate Directors and Working Group and Committee heads (when necessary), and assume responsibility for communicating board decisions to all Directors and MPP Members. **The Vice-Chair** stands in for the Chair when s/he is unable to be at board meetings or otherwise fulfill board functions. **The Secretary** is responsible for keeping clear, concise minutes for all board meetings. shares copies of the minutes with all board members and sends reminders about upcoming board meetings and calls to action. **The Treasurer** keeps track of the company's financial position and reports it to the Board as necessary. **Directors** of the Board are responsible for creating long- and short-term plans for the company, discussing the best courses of action and voting appropriately.

**Requirements:** Elected from the Membership, the Board should be well-versed in Board operations and operations of the company as a whole. Officers are then elected by the Board itself.

**Time Commitment:** An average of 5-10 hours per month, including attendance at monthly board meetings, committee meetings, membership meetings, performances, special events, fund raising, board retreats, and the annual meeting. Members of the Board are also expected to put in a fair amount of volunteer hours.

\* \* \* \* \*

### **Position: Ad Hoc Committee Member**

**Description:** Any committee formed to fulfill short-term assignments or objectives, not expected to be repeated on a regular basis.

**Requirements:** The committee will provide training as necessary.

**Reports to:** That Committee's Chairperson

**Time Commitment:** Most ad hoc committees are short term, but require significant time during that period.



## **EXECUTIVE POSITIONS**

### **Position: Managing Director**

**Description:** The Managing Director handles all day-to-day administration of the company. S/he delegates responsibilities to the administrative staff in order to best further the interests of the company.

**Requirements:** Hired by the Board, the Managing Director should be well-versed in all administrative aspects of theater and not-for-profit administration. S/he should be able to delegate and lead, as well as communicate effectively with the public in order to advance the company's brand, acquire funds and create audience.

**Reports to:** The Board of Directors

**Time Commitment:** A full-time position, the job requires at least 40 hours per week, with overtime to be expected including some night and weekend hours.

\* \* \* \* \*

### **Position: Artistic Director**

**Description:** The Artistic Director handles all production-related aspects of the company and creates an artistic plan, both short- and long-term. S/he delegates responsibilities to the creative staff in order to best further the interests of MPP, and create exemplary theater.

**Requirements:** Hired by the Board, the Artistic Director should be well-versed in all aspects of theater, as well as have the ability to take on any creative position as necessary. S/he should be able to delegate and lead, as well as communicate effectively with the creative staff in order to make sure that theater of the utmost quality occurs consistently and minimal difficulty.

**Reports to:** The Board of Directors

**Time Commitment:** A full-time position, the job requires at least 40 hours per week, with overtime to be expected, including some night and weekend hours.

## **OPERATIONS POSITIONS**

### **Position: Facilities Director**

**Description:** The Facilities Director is responsible for the upkeep and maintenance of all of Montford Park Players' hard assets, including the Hazel Robinson Amphitheater and all of its associated properties. S/he will also oversee the Maintenance Supervisor and make sure the Technical Director of any production integrates their build in adherence to the policies of MPP. The Facilities Director should also make it his/her responsibility to obtain outside rentals for the space and keep a schedule of all space usage to eliminate conflicts.

**Requirements:** The Facilities Director should be well-versed in building and maintenance care, including local codes and regulations.

**Reports to:** The Managing Director

**Time Commitment:** Part-time and as needed, the Facilities Director should be present for any major production builds and construction,

\* \* \* \* \*

### **Position: Maintenance Supervisor**

**Description:** The Maintenance Supervisor is responsible for maintaining the integrity and cleanliness of all MPP facilities, including small repairs when necessary.

**Requirements:** Handy, organized and clean, the Maintenance Supervisor should have a knowledge of all MPP facilities.

**Reports to:** The Facilities Director

**Time Commitment:** Part-time and as needed, the Maintenance Supervisor should be present for any major production builds and construction,

\* \* \* \* \*

## **MARKETING POSITIONS**

### **Position: Marketing Director**

**Description:** The Marketing Director is responsible for all aspects of the public face of MPP, including advertising, public outreach, press relations and increasing sales and attendance.

**Requirements:** The Marketing Director should be well-versed in all aspects of arts marketing and have good knowledge of the Asheville arts' scene, media outlets and patrons' wants and needs.

**Reports to:** The Managing Director

**Time Commitment:** Full-time, requires some nights and weekends.

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**Position: Ad Salesperson**

**Description:** Ad salespersons are responsible for increasing company income through the selling or exchange of advertising and sponsorships in all MPP printed materials.

**Requirements:** Ad salespersons should be organized, outgoing and good communicators. S/he should also have a working knowledge of the arts and Asheville's business environment.

**Reports to:** The Marketing Director.

**Time Commitment:** Part-time, requires nights and weekends.

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**Position: Graphics/Playbills/Photo Archivist**

**Description:** Designs programs, brochures, ads and signage and is responsible that we have proper photos for such, as well as make sure that each show is photographed for archival purposes.

**Requirements:** Should be well-versed in photography and graphic design.

**Reports to:** The Marketing Director

**Time Commitment:** Part-time, requires nights and weekends.

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**HOUSE/VOLUNTEER POSITIONS**

**Position: House Manager/Volunteer Coordinator**

**Description:** The House Manager/Volunteer Coordinator is responsible for all house staff and making sure that HRA or any other MPP performance venue is clean, welcoming and functioning for its intended purpose to patrons. S/he also makes sure that all house positions are staffed with volunteers as needed and tracks hours and abilities of volunteer, be they administrative, creative or front-of-house.

**Requirements:** The House Manager should be outgoing, a good communicator and well-versed in theater operations. S/he should be able to take responsibility for all audience interaction with the theater and make sure that volunteers are trained, able and prepared for their duties.

**Reports to:** The Managing Director.

**Time Commitment:** Full-time, nights and weekends of shows required.

\* \* \* \* \*

**Position: Usher**

**Description:** Ushers are responsible for greeting patrons, handing them a program, seating them as necessary and making sure their experience with MPP is as pleasant as possible.

**Requirements:** Ushers should be friendly and outgoing.

**Reports to:** The House Manager/Volunteer Coordinator

**Time Commitment:** As needed for performances.



**RETAIL POSITIONS**

**Position: Retail Director/Food and Beverage Manager ("Fluid Druid")**

**Description:** In charge of set-up and sales of concessions, including alcoholic beverages and merchandise. Maintains inventory, deals with vendors, restocks, sets prices, creates merchandise displays and makes sure concessions staffing is sufficient.

**Requirements:** Must be outgoing, organized and knowledgeable of sales and retail. ALE alcohol sales training required (available online).

**Reports to:** The House Manager

**Time Commitment:** Part-time, nights and weekends may be required.



**Position: Server**

**Description:** Servers are responsible for making sure that concessions, including alcoholic beverages, are served to the general public for the price set and within NC State guidelines.

**Requirements:** Should be friendly and outgoing and have experience handling money. ALE alcohol sales training required (available online).

**Reports to:** The Retail Director/Food and Beverage Manager

**Time Commitment:** Performances as able.

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**Position: Merch Sellers**

**Description:** Sellers are responsible for MPP retail merchandise sold to the general public.

**Requirements:** Should be friendly and outgoing and have experience handling money.

**Reports to:** The Retail Director/Food and Beverage Manager

**Time Commitment:** Performances as able.

\* \* \* \* \*

**DEVELOPMENT POSITIONS**

**Position: Development Director**

**Description:** The Director of Development creates and oversees the implementation of a strategic approach to fundraising which may include major gifts, corporate donations, grant solicitation, and in-kind resources.

**Requirements:** Should be well-versed in arts and non-profit administration, be aware of the economic situation of the community at large and have superior research skills. Knowledge of fundraising management, federal and state legislation affecting charities, special events planning and the management of volunteer resources.

**Reports to:** The Managing Director

**Time Commitment:** Full-time

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**Position: Grant Writer**

**Description:** Responsible for seeking out and obtaining grants from public and private institutions.

**Requirements:** Should be well-versed in arts and non-profit administration and have superior research skills. Experience writing grants for arts organizations is very helpful.

**Reports to:** The Development Director

**Time Commitment:** Full-time.

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**FINANCE POSITIONS**

**Position: Bookkeeper**

**Description:** The bookkeeper's main role is to keep an official track of company income and spending, and accurately reporting it to The Board and state and federal agencies as necessary.

**Requirements:** Experience with balancing accounts, processing sales invoices, receipts and payments, completing tax returns, preparing invoices, dealing with financial paperwork and filing

**Reports to:** The Managing Director, Board Treasurer

**Time Commitment:** As necessary.

\* \* \* \* \*

**STAFF CREATIVE POSITIONS**

**Position: Production Manager**

**Description:** In charge of and responsible for all phases of production, including scheduling, liaising between administrative and creative staff, supervising designs and builds, and conveying budgetary limitations to creative staff.

**Requirements:** The Production Manager should be well-versed in all aspects of theater and be able to take on a variety of creative positions as necessary. S/he should be very well-organized and be able to delegate.

**Reports to:** The Artistic Director

**Time Commitment:** Full-time, some nights, weekends and production meetings required.

\* \* \* \* \*

**Position: Technical Director (“TD”)**

**Duties/Description:** The Technical Director responsible for organizing the technical aspects for each show, including performing or delegating the construction and design of sets. The TD also organizes build and strike days for each show and ensures that the goals for that day are met by the staff and volunteers.

**Requirements:** The TD should have superior carpentry and building skills, a good knowledge of set building and design and the ability to lead a team and work under tight deadlines.

**Reports to:** The Artistic Director

**Time commitment:** The Technical Director should be present for all production meetings, tech day, all build days and for strike. Additional time may be needed to coordinate with the Guest Director

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**Position: Costume Conservator**

**Description:** The Costume Conservator is responsible for the care and inventory of all costume pieces owned or rented by MPP. S/he should be able to tell the production costume designer what resources are available.

**Requirements:** A working knowledge of fashion history, sewing, design and other associated disciplines. S/he should also have a working knowledge of all MPP costume design and build assets and be able to arrange for proper repair and maintenance of such.

**Reports to:** The Artistic Director

**Time Commitment:** Part-time and as necessary.

\* \* \* \* \*

**Position: Properties Master/Mistress**

**Description:** The Props Master/Mistress is responsible for the care and inventory of all tangible properties owned or rented by MPP for use in performance. S/he should be able to tell the production props designer what resources are available.

**Requirements:** Well-versed of stagecraft, set design, history and other associated disciplines.

**Reports to:** The Artistic Director

**Time Commitment:** Part-time and as necessary.

\* \* \* \* \*

**Position: Staff Choreographer**

**Description:** The Staff Choreographer is responsible for overseeing all dance and movement pieces to be used in MPP performance. Works with the Production Choreographer to make sure that each is up to MPP standards.

**Requirements:** Well-versed in dance and its history, theater and its history and a working knowledge of various types of movement as pertains to the theater.

**Reports to:** The Artistic Director

**Time Commitment:** Part-time and as necessary.



**EDUCATION POSITIONS**

**Position: Education Director**

**Description:** Responsible for finding and creating educational opportunities, both internal and external. Creates curriculum to better all MPP members and to educate potential audience. Assigns and manages instructors to specific projects, workshops and classes.

**Requirements:** Well-versed in arts-in-education and knowledgeable about Shakespeare, theater, theater history, English and various schools of thought as pertains to each.

**Reports to:** The Artistic Director

**Time Commitment:** Full-time, including some nights and weekends

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**Position: Instructor**

**Description:** Teacher as directed by the Education Director

**Requirements:** Well-versed in the particular discipline S/he is teaching. Able to create a safe and welcoming atmosphere for students.

**Reports to:** The Education Director

**Time Commitment:** As necessary

\* \* \* \* \*

**PRODUCTION POSITIONS**

**Position: Guest Director**

**Description:** The Director of any individual production is responsible for the overall vision of that production. S/he are responsible for and must coordinate with ALL performers, designers, choreographers and technical staff the elements that will ultimately be seen by the audience in order to create a show that lives up to MPP's standard of excellence.

**Requirements:** Directors should have experience at the job and many other jobs in the theater, but can gain knowledge and understanding by first serving as Assistant Director on other productions. S/he should also have extensive knowledge of the particular script s/he are directing and its history.

**Reports to:** The Artistic Director

**Time Commitment:** The Director must be willing to put in many hours before and during production. S/he are expected to attend ALL production meeting and rehearsals, and often must be available to troubleshoot issues concerning the production. S/he should also be in attendance for opening and closing nights of the show.

\* \* \* \* \*

**Position: Assistant Director ("AD")**

**Description:** The Assistant Director assists the director during pre-production and rehearsals.

**Requirements:** Assistant Directors are often those who have experience in many aspects of theater and aspire to direct. Much is on-the-job training, but s/he should be open and willing to meet the director's demands of them, as well as feel free to express their opinions on aspects of the production.

**Reports to:** The Guest Director

**Time Commitment:** See Guest Director

\* \* \* \* \*

**Position: Stage Manager ('SM')**

**Description:** The Stage Manager of any individual production is responsible for the overseeing ALL aspects of what will be seen by the audience during performance. S/he must coordinate ALL technical elements and insure the Guest Director's vision is able to come to fruition. During rehearsals, the SM takes notes on lines, blocking and things that need to be communicated to all technicians and designers. S/he often serves as liaison between techs and designers and must discipline actors who are impeding the creative process through tardiness, misbehavior or disruptiveness. Coordinate with ALL performers, designers, choreographers and technical staff to create a show that lives up to MPP's standard of excellence.

**Requirements:** Stage Managers must possess almost preternatural organizational skills. should have experience at the job and a working knowledge of ALL aspects of technical theater.

**Reports to:** The Guest Director

**Time Commitment:** The Stage Manager is expected to attend ALL production meeting and rehearsals, and often must be available to troubleshoot issues concerning the production. S/he will also be the first to arrive and last to leave all performances.

\* \* \* \* \*

**Position: Assistant Stage Manager ("ASM")**

**Description:** The Assistant Stage Manager assists the SM during pre-production and rehearsals. S/he also often serves a secondary position in a technical capacity during performance.

**Requirements:** Assistant Stage Managers are often those who have experience in many aspects of theater and aspire to become SMs. Much is on-the-job training, but s/he should be open and willing to meet the SM's demands of them, as well as feel free to express their opinions on aspects of the production.

**Reports to:** The Stage Manager

**Time Commitment:** See Stage Manager

\* \* \* \* \*

**Position: Costume Designer**

**Description:** Responsible for the look of all worn items in a production, and overseeing the build of such, according to the specifications of the Guest Director.

**Requirements:** A working knowledge of fashion history, sewing, design and other associated disciplines.

**Reports to:** The Guest Director

**Time Commitment:** As necessary

**Position: Prop Designer**

**Description:** Responsible for the look of all tangible properties in a production, and overseeing the build of such, according to the specifications of the Guest Director.

**Requirements:** A working knowledge of stagecraft, set design, history and other associated disciplines.

**Reports to:** The Guest Director

**Time Commitment:** As necessary.

\* \* \* \* \*

**Position: Choreographer**

**Description:** The Choreographer is responsible for designing and implementing all dance and movement pieces in a production, according to the specifications of the Guest Director.

**Requirements:** Well-versed in dance and its history, theater and its history and a working knowledge of various types of movement as pertains to the theater.

**Reports to:** The Guest Director

**Time Commitment:** As necessary.

\* \* \* \* \*

**Position: Fight Director**

**Description:** The Fight Director is responsible for designing and implementing all combat scenes, be they hand-to-hand or using weapons, in a production, according to the specifications of the Guest Director. Responsible for the safety of the audience and performers during such scenes.

**Requirements:** Well-versed in stage combat choreography, the history of weaponry, movement and able to convey such ideas to a group of performers . Also, knowledgeable of weapon maintenance.

**Reports to:** The Guest Director

**Time Commitment:** As necessary.

\* \* \* \* \*

**Position: Fight Captain**

**Description:** Usually chosen from among the performers, the Fight Captain is responsible for running all fights before each show, upkeep of weaponry used and reporting any safety issues to the SM.

**Requirements:** Knowledgeable of stage combat, especially the fight choreography used in the production.

**Reports to:** Fight Director in rehearsals, SM during production

**Time Commitment:** As necessary.

**Position: Wardrobe Mistress/Master**

**Duties/Description:** The Wardrobe Mistress/Master is responsible for spot maintenance during production and coordinating costume changes with the SM and backstage crew.

**Requirements:** Must be organized and have a basic knowledge of costume repair.

**Reports to:** The Stage Manager

**Time Commitment:** One run-through, all tech week, and all performances.

\* \* \* \* \*

**Position: Board Operator**

**Description:** A Board Operator operates the lighting board, sound board, or both for a production. Board operators work with Lighting, and/or Sound Designers or Stage Managers to transfer cues into a promptbook. S/he is responsible for checking all boards and instruments pre-show.

**Requirements:** Board operators should have a basic knowledge of the operation of the boards s/he is working.

**Reports to:** The Stage Manager

**Time Commitment:** One run-through, all tech week, and all performances.

\* \* \* \* \*

**Position: Backstage Crew**

**Description:** Members of the Backstage Crew are responsible for performing duties as outlined and assigned by the SM to facilitate the smooth running of a performance. These duties include, but are not limited to, dressing performers, changing sets between scenes, making sure props and costumes are in their proper place, and creating off-stage sound and/or light cues, as well as making sure that all set pieces and props are secured in their proper places at the end of each performance.

**Requirements:** Must be able to follow directions and work as a member of a team.

**Reports to:** Stage Manager

**Time Commitment:** One run-through, all tech week, and all performances.

\* \* \* \* \*

**Position: Performer**

**Description:** The Performer executes the play onstage as scripted and according to the dictates of the Guest Director, other Directors and the Stage Manager. S/he is also required to assist with tech, strike and to "pass the hat," as necessary.

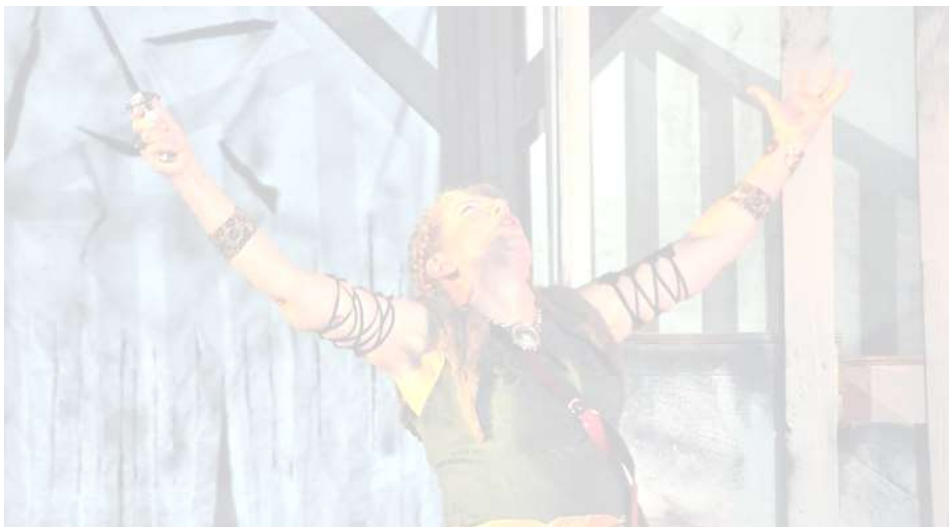
**Requirements:** None needed, but a knowledge of theater, acting and an outgoing and "can-do" attitude is helpful.

**Reports to:** The Guest Director, The Stage Manager and others.

**Time Commitment:** ALL rehearsals and ALL performances, including tech days. Must also be available to assist with strike.



## NOTES





### **HOLD HARMLESS RELEASE**

*(Separate release required for each member)*

**NAME (please print):** \_\_\_\_\_

**ADDRESS:** \_\_\_\_\_

**CITY:** \_\_\_\_\_ **STATE:** \_\_\_\_\_ **ZIP:** \_\_\_\_\_

**PHONE:**  
**HOME:** \_\_\_\_\_ **CELL:** \_\_\_\_\_ **WORK:** \_\_\_\_\_

**EMAIL ADDRESS:** \_\_\_\_\_

As a volunteer or member of The Montford Park Players I understand that I have agreed to give of my time and talents toward accomplishing the goals of said organization. I also understand and agree that the organization, its instructors, agents and employees are not responsible for my welfare or behavior while I am participating in any duties on behalf of the theatre. The organization assumes no responsibility or liability for my actions, or for those of any other participant. I do, therefore, release, acquit, satisfy and forever discharge The Montford Park Players, its instructors, agents and employees from any and all injuries, expenses, liabilities whatsoever, incurred as a result of my participation, including, but not limited to any negligence or any other act or omission on the part of the organization, its instructors, agents or employees.

I understand that the Montford Park Players maintains a medical insurance policy on its volunteers in the event of an injury sustained while volunteering, and that the policy is subordinate to any medical insurance under which I am covered.

I have read, understand and accept this agreement.

**SIGNATURE:** \_\_\_\_\_ **DATE:** \_\_\_\_\_

**Parent/Guardian Signature (if under age 18):** \_\_\_\_\_

### **PUBLICITY RELEASE**

*(Effective for the duration of the individual's participation.)*

**CONSENT FOR PUBLICITY:** I consent to the use of my name and/or likeness in all promotional materials, including web pages, effective from this date in perpetuity.

**SIGNATURE:** \_\_\_\_\_ **DATE:** \_\_\_\_\_

**Parent/Guardian Signature (if under age 18):** \_\_\_\_\_

**Position: Lighting Designer**

**Description:** The Lighting Designer is responsible for the lighting of each performance, according to the specifications of the Guest Director, keeping in mind issues of visibility, safety, and cost. S/he must also provide a cogent plan to the TD and SM in regards to creating such, and will hang, circuit, focus, & gel all lighting instruments, if needed. S/he also sets the control board, dimmers, and pipes, if needed, and communicate their usage to the Sound Board Op and the Stage Manager

**Requirements:** The Lighting Designer should be well-versed in the art of theatrical lighting, all associated equipment and basic electricity. Should also be comfortable with heights.

**Reports to:** The Guest Director and Stage Manager

**Time Commitment:** The Lighting Designer attends all production meetings. Rehearsals, tech week and strike. as necessary.

\* \* \* \* \*

**Position: Sound Designer**

**Description:** The Sound Designer is responsible for the ambient and performance sound of the show, according to the specifications of the Guest Director. S/he must also provide a cogent plan to the TD and SM in regards to creating such, and will set speakers, microphones and other necessary items and communicate their usage to the Sound Board Op and the Stage Manager

**Requirements:** The Sound Designer should be well-versed in the art of theatrical sound, all associated software and equipment and basic electricity.

**Reports to:** The Guest Director and Stage Manager

**Time Commitment:** The Sound Designer attends all production meetings. Rehearsals, tech week and strike. as necessary.

\* \* \* \* \*

**Position: Set Designer**

**Description:** The Set Designer is responsible for the look of the stage through each performance, including background, furnishings, set pieces and set dressing, according to the specifications of the Guest Director. S/he must also provide a cogent plan to the TD and SM in regards to building and creating such.

**Requirements:** Well-versed in interior design, set design and stagecraft. A working knowledge of engineering is helpful.

**Reports to:** The Guest Director

**Time Commitment:** The Set Designer attends all production meetings. Rehearsals, tech week and strike. as necessary.

## **MISSION OF THE MONTFORD PARK PLAYERS**

With Shakespeare as our touchstone, inspiration, and most-produced playwright, the Montford Park Players adhere to the highest standards of professional theatre while inculcating the best values of community theatre. Our repertoire includes Shakespeare and his contemporaries, other classical authors, modern masterworks, and original scripts. Our productions are free to the public whenever possible, and the majority of our season is presented in an informal outdoor setting. We encourage participation onstage, backstage, and in the audience by people of all ages and backgrounds, and celebrate diversity. We provide educational opportunities for developing artists, technicians, administrators, board members, and the community. We commit to clear communication and responsiveness, from artistic planning to financial management and governance, and we cooperate as fully as possible with other theatre groups and civic organizations.