

Red Mask Players Director Application

Dear Prospective Director:

Thank you for your interest in directing a show for the 2017-2018 Red Mask Players Season. Please complete this application, using additional pages as necessary, and return it via mail to:

Red Mask Players
Directing Application
ATTN: Donna Sant
P.O. Box 814, Danville, IL 61834-0814

Applications must be postmarked by April 1, 2017.

After receipt of your application, you will be invited to interview with the Red Mask Players Board. After the interviews, the directors will be selected for the season. You will be notified by phone within 24 hours of the interview if you are selected.

Please keep in mind that if selected to direct, you will be required to purchase a season membership. Additional required duties are detailed in the attached job description. Also included for your reference are copies of the Stage Manager and Producer job descriptions. (See additional details in the application.) A Board Liaison will also be appointed to your production. The production schedule for the 2017-2018 Season is as follows:

ALL BECAUSE OF AGATHA

A Comedy by Jonathan Troy
Auditions August 28 & 29, 2017, at 7 p.m.
Performances October 27-29 & November 3-5, 2017.

ANNE OF GREEN GABLES

A Comedy by Alice Chadwicke, adapted from L.M. Montgomery's novel
Auditions December 4 & 5, 2017, at 7 p.m.
Performances January 26-28 & February 2-4, 2018.

RABBIT HOLE

A Drama by David Lindsay-Abair
Auditions February 12 & 13, 2018, at 7 p.m.
Performances April 6-8 & 13-15, 2018.

Full descriptions of the shows are on our website: www.redmaskplayers.com/currentseason.htm. Please contact us (redmaskplayers@hotmail.com) with questions about the application process. Thank you again for your interest. We look forward to meeting with you.

Red Mask Players Director Application

Please provide the following information. You may complete your responses in the space provided or attach your answers on separate pages as needed.

Name:	
Address:	
Phone:	
Email:	
Desired play:	

Experience and Vision

What attracted you to the show? What can you, as a director, bring to it that is unique?

What theatre experience do you have?

Have you ever directed before? If so, what challenges did you encounter during the last show you directed? What did you learn? If not, what challenges are you anticipating?

Design and Technical Details

What setting have you chosen for the play? Please provide the specific time and place. If already specified in the script, why are you choosing to uphold what is specified? If you have chosen something different, what prompted your choice?

Discuss your overall design concepts, including set design and decoration as well as lighting and sound requirements. Attach drawings or supplemental materials as they are available.

Share your ideas for costumes, hair and make-up. Again, please attach supplemental materials as they are available.

Has anyone already agreed to help with these elements if you are selected to direct? If so, please provide their names and respective duties.

Directing Philosophy

How will you approach casting the show? What are you looking for? Are there any special requirements/skills for any of the characters?

As a director, how do you approach a show? How will you work with your actors to realize your vision?

Are there any other special considerations in the show that you must consider as a director? (i.e. special effects, violence, strong language, content) What are your thoughts on these components as they relate to the play?

Production Team

Your production team, which consists of the Stage Manager and Producer, must be approved by the Red Mask Players Board before auditions for you. If chosen to direct, who will be your Stage Manager? Discuss his/her theatre experience. If you do not have a firm commitment from anyone, who will you approach?

If chosen to direct, who will be your Producer? Again, discuss his/her theatre experience. If you do not have a firm commitment from anyone, who will you approach?

If you are not aware, Red Mask Players presents Katy awards annually in recognition of excellence during the season. Please place all characters from the show in one of the following categories. You do not need to have a character in every category and categories can contain multiple characters. List each character once.

Best Actor:

Best Actress:

Best Supporting Actor:

Best Supporting Actress:

Best Cameo:

This Katy category information will be considered by the Board of Directors, along with the recommendations from the previous year's Play Reading Committee, to determine the final nominees in each Katy category. These nominees will be determined before the auditions for the first production of the season.

**RED MASK JOB DESCRIPTION
DIRECTOR**

1. Confer with the Board of Directors about any concerns over content or language prior to making any alterations or announcements of such. The Board of Directors will have final determination as to any concessions made.
2. Submit your recommendation for stage manager and a producer to the Board for approval, at the monthly meeting a month prior to auditions if not approved at the time of your selection.
3. Submit your recommendation for a third casting crewmember to the Board for approval, at the monthly meeting a month prior to auditions if not approved at the time of your selection.
4. Discuss KATY classification of each role in the show with the Board of Directors during the interview process. The Board of Directors will have the final determination of classification designation based on recommendations from the Play Reading Committee and discussion with the Director. Classes are Best Actor/Actress, Best Supporting Actor/Actress and Best Cameo.
5. Announce at auditions that phone calls will be made only to those cast who are not present when the cast list is announced. Cast the show with the assistance of the casting committee from those auditioning. Should there be a lack of appropriate candidates for a particular role the role should be filled at the discretion of the casting committee in consultation with the Board President.
6. Meet with the stage manager and producer and Board liaison to discuss their responsibilities and set deadlines for all crew work to be completed.
7. Set a rehearsal schedule e.g.:
 - A) Scenes / Acts to be rehearsed
 - B) Memorization schedule**
 - C) Dates for costume checks
 - D) When pictures are to be taken

**RED MASK JOB DESCRIPTION
DIRECTOR (continued)**

- E) Pick up rehearsals between performances
- F) Strike

8. Be responsible for the conduct of the cast and crew at all times in the theater. A cast or crewmember may be removed for good and sufficient reason by consulting with the President in accordance with Article VIII Section 3 of the by-laws.
9. Design the set to be built or work with a set designer. Be available to help work on the set so your intentions/plans are met.
10. Attend all rehearsals and performances.
11. Work closely with the stage manager keeping them informed of all information so they may take charge in case of an emergency.
12. Write an article for the “Asides” newsletter.
13. Write a bio and “Notes from the Director” for the program.
14. Give final approval for all crew work.
15. Supervise strike and assure all areas of the theater are neat, clean and properly cared for. This includes the return of all equipment, supplies and props to their appropriate places, whether belonging to Red Mask or any other group or individual.
16. Collect all keys used by crewmembers and return them to the Board liaison.
17. Provide assistance, as requested, to those board members responsible for publicity, the box office, and historian to assure that each show is properly advertised, prepared for, and documented.

**RED MASK JOB DESCRIPTION
DIRECTOR (continued)**

18. The director in conjunction with the producer shall determine the appropriate distribution of additional comp tickets beyond those to case and crew (i.e., for donations, services or substantial assistance and provide comp list to the box office).
19. Director is ultimately responsible for condition of the theater from auditions until set is struck.

**RED MASK JOB DESCRIPTION
PRODUCER**

1. In agreement with the director, select and oversee the following committees utilizing audition sheets to recruit as many individuals as possible from those who tried out:
 - A) SET
DESIGN - Actual floor plan usually done by the director)
CONSTRUCTION – Arrange crews for workdays
DRESSING – Select and obtain appropriate set dressing in consultation with the director
 - B) PROPS – Obtain the needed carry on and pre-set items. Responsible for scene changes and setting the stage for performances and if needed during rehearsals.
 - C) SOUND - Responsible for preparing tapes (or other forms) of music or special effects, hooks up phones, door bells etc. Operate sound cues for performances and if needed during rehearsals.
 - D) LIGHTS - Design the light scheme with the director. Set the instruments, program the cues and operate for performances and as needed during rehearsals.
 - E) MAKE-UP - Check supplies, set schedule, aid with application, clean up.
 - F) COSTUMES - Help obtain needed items, arrange for renting or alterations as required.
 - G) HOUSE - Arrange for 4 –6 ushers for each performance to collect tickets, assists in seating and pass out programs. Make coffee for intermissions (responsible for obtain needed supplies) and clean up of auditorium and basement after each performance.
2. Assure that all cast and crewmembers purchase season memberships.
3. Meet with committee chairmen and the director to establish the duties and responsibilities of each. Instruct all crew people who make purchases to use the Red Mask tax number to avoid paying sales tax (contact the treasure for this number – E9976-8951-03). Charges for supplies may be made at the following businesses.
 - Lowe's # _____
 - Sherwin-Williams
 - Danville Paper & Supply
 - Kirby Risk
 - Danville Industrial Supply

**RED MASK JOB DESCRIPTION
PRODUCER (continued)**

4. Collect all receipts to be turned over to the treasurer and assure the show remains within budget.
5. Arrange for pictures to be taken for the program (check with the Board for the appropriate photographer).
6. Collect the following information for inclusion in the program:
 - A) Publishers rights (i.e. authors name, type size, publishers statement. Check with the treasurer for such information)
 - B) Setting (time & place) and listing of scenes and acts
 - C) Sponsors list
 - D) Board list
 - E) Bios of director, stage manager, producer and cast.
 - F) List of back stage crew
 - G) List of special thanks
 - H) “Notes from” the director and president
 - I) Coming events (DLO, Symphony, Children’s theater etc.)

Work with the director and publisher on layout and design.

7. Attend rehearsals as needed to consult with the director and see that crews are performing assigned tasks. Be available to assist where needed.
8. Assists with set strike and see that all borrowed, rented or leased items are promptly returned.
9. The producer in conjunction with the director shall determine the appropriate distribution of additional comp tickets beyond those to cast and crew (i.e., cast and crew two comp tickets each).
10. The producer in conjunction with the stage manager shall provide box office with a comp list.

RED MASK JOB DESCRIPTION STAGE MANAGER

1. Be responsible to open the building for all rehearsals and the general housekeeping of the building for the duration of the rehearsals and performances.
2. See that lights, heat, doors and garbage are taken care of before leaving the building *after each use*.
3. Supply the cast with a list of names and phone numbers of all cast members, director, stage manager and producer.
4. Post a rehearsal schedule and stay abreast of scheduling conflicts involving cast members.
5. Set the stage for rehearsal or see that a prop crew is available to do so as needed.
6. Keep a blocking notebook / script for the director.
7. Prompt cast when off book.
8. Oversee crewmembers (post a list of scene changes and assign responsibilities to crew members or appoint a crewmember to do so.)
9. Run the show for all performances:
 - a. Disconnect backstage phones / utilize other means to prevent backstage or office rings (reconnect phone in makeup room and activate light over door.)
 - b. Check sound and light equipment with crewmembers.
 - c. Assure stage is pre-set.
 - d. Make sure cast is made up and dressed on schedule.
 - e. Coordinate start of show with box office (strive to stay on time)
 - f. Maintain quiet backstage
 - g. Cue lights, sound, actors, props as needed and assist when needed.
 - h. Assist actors in blackout exits

- i. Keep intermissions running on time (Use the bell.)
- j. Assure building is picked up of trash. See that lights, heat, doors and garbage are taken care of before leaving.
- k. Turn off marquee.
- l. Other duties such as agreed to with the director or as the show dictates.

10. The stage manager in conjunction with the producer shall provide the box office with a comp ticket list.

11. Assist with the set strike.