
Welcome to

HOME OF THESPIAN TROUPE 9051



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A SHORT COURSE IN HUMAN RELATIONS

The SIX most important words:

“I admit I made a mistake”

The FIVE most important words:

“You did a good job”

The FOUR most important words:

“What is your opinion?”

The THREE most important words:

“If you please”

The TWO most important words:

“Thank you”

The SINGLE most important word:

“We”

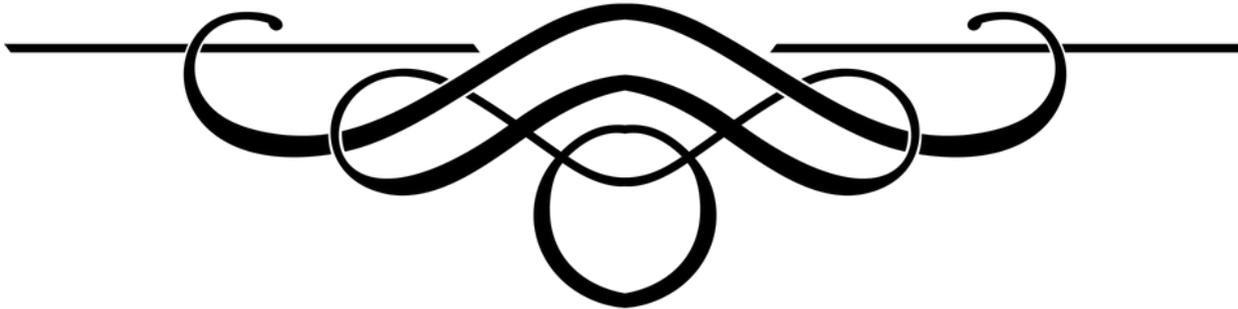
The LEAST important word:

“I”



CHAPTER 1

INTRODUCTION TO THE LBHS HANDBOOK



August 2020 will mark the opening of Lake Belton High School and the beginning of the LBHS Theater Department. Theatre students will be expected to read and become familiar with all LBHS Theatre Policies. Our motto, “Nil Sine Magno Labore”

NOTHING WITHOUT GREAT EFFORT

This motto will serve as a reminder as we begin the process of building the Lake Belton Theatre Department, learning new skills, preparing theatrical productions, and developing and maintaining positive human relationships.

THE DAY THAT YOU BELIEVE THAT YOU HAVE LEARNED EVERYTHING ABOUT YOUR ARTISTIC FIELD IS THE DAY YOU STOP GROWING AS AN ARTIST. THERE IS ALWAYS ROOM FOR IMPROVEMENT!

Theatre is a collaborative art form and there will be times when you may find it challenging to work with a large and diverse group of individuals. Students should view this as an opportunity to develop skills that are required in the workplace. The key to building a successful high school theatre program is collaboration.

KEEP THE DRAMA ONSTAGE FOR MAXIMUM EFFECT AND MINIMAL DISTRACTIONS.

Students will find that play production requires a great deal of work. Remember that your primary objective is to earn a high school diploma so do not neglect your responsibilities in your other classes.

IF YOU ARE FAILING CLASSES, YOU CANNOT PARTICIPATE IN ANY OF THE PLAYS OR UIL EVENTS

THE BENEFITS OF ARTS PARTICIPATION

Young people who participate in the arts for at least three hours on three days each week through at least one full year are:

- *4 times more likely to be recognized for academic achievement*
- *3 times more likely to be elected to class office within their schools*
- *4 times more likely to participate in a math and science fair*
- *3 times more likely to win an award for school attendance*
- *4 times more likely to win an award for writing an essay or poem*

Young artists, as compared with their peers, are likely to:

- *Attend music, art, and dance classes nearly three times as frequently*
- *Participate in youth groups nearly four times as frequently*
- *Read for pleasure nearly twice as often*
- *Perform community service more than four times as often*

LBHS THEATRE MISSION STATEMENT

The goal of the Lake Belton High School Theater program is to provide all students with educational theater opportunities that will allow them to grow as artists and human beings. The students who participate in theater at LBHS will develop skills that will serve them throughout their lifetime.

To develop knowledge of fine arts through:

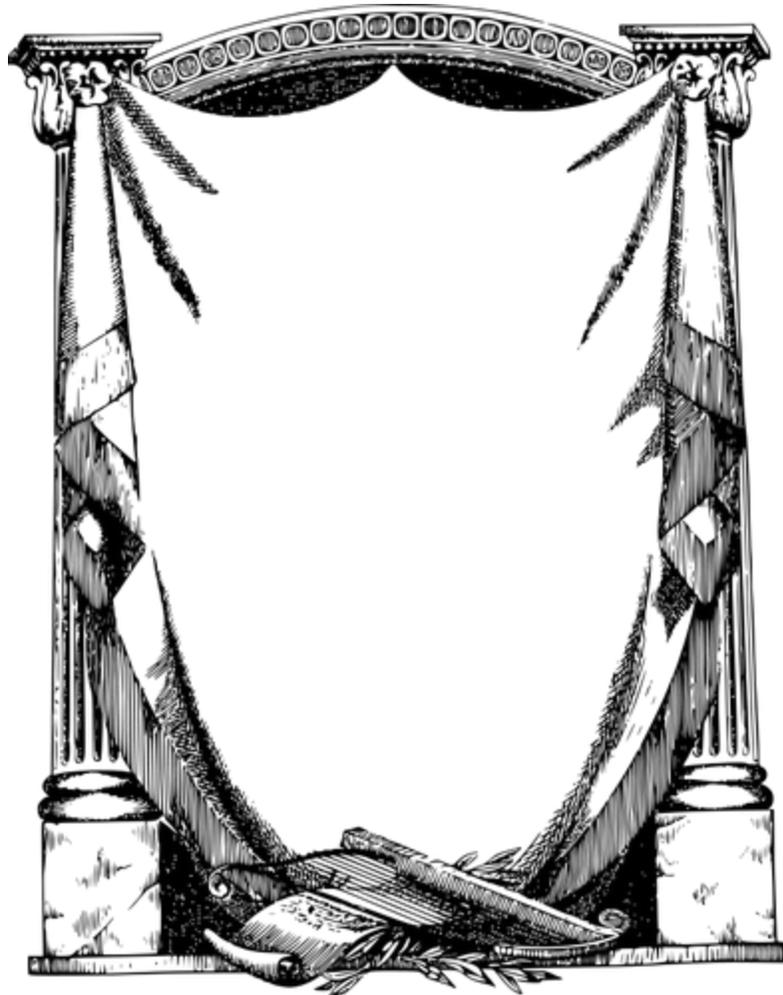
- *developing educational knowledge through theatrical instruction presented in the theater courses offered at Lake Belton High School.*
- *attending educational events sponsored by the University Interscholastic league, the Texas Educational Theatre Association, Texas Thespians, and International Thespians.*
- *attending theatrical performances throughout the state.*
- *and participating in the UIL Design & OAP contests.*

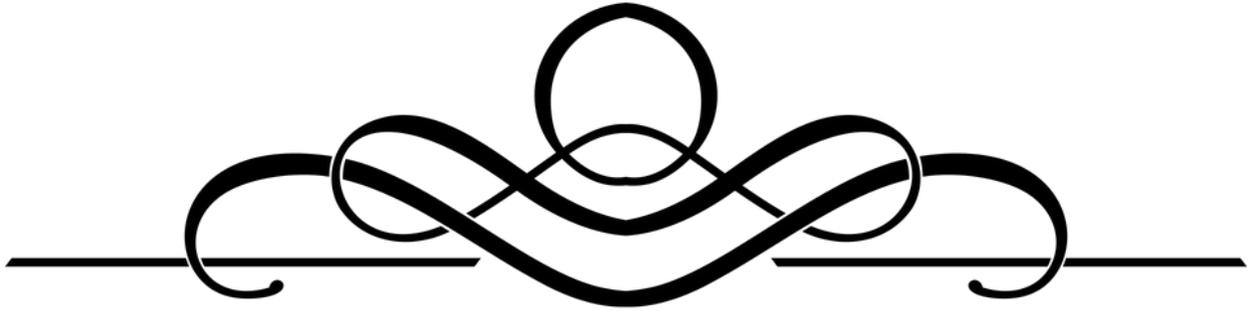
To promote educational theater in BISD through:

- *presenting quality theatrical productions throughout the school year.*
- *participating in campus events as representatives of the LBHS Theatre Program.*
- *representing LBHS as audience members at theatrical events produced in all the BISD schools.*
- *and serving as educational mentors to young audiences at the feeder elementary & middle schools through workshops, summer camps, and traveling shows.*

To promote educational theatre in the community by:

- *providing educational opportunities for elementary & middle school students through summer theatre & art camps.*
- *presenting theatrical productions to our community to enrich the lives of both students and members of the Belton Community.*
- *and exhibiting professional behavior while representing the LBHS Theatre Department in the community.*

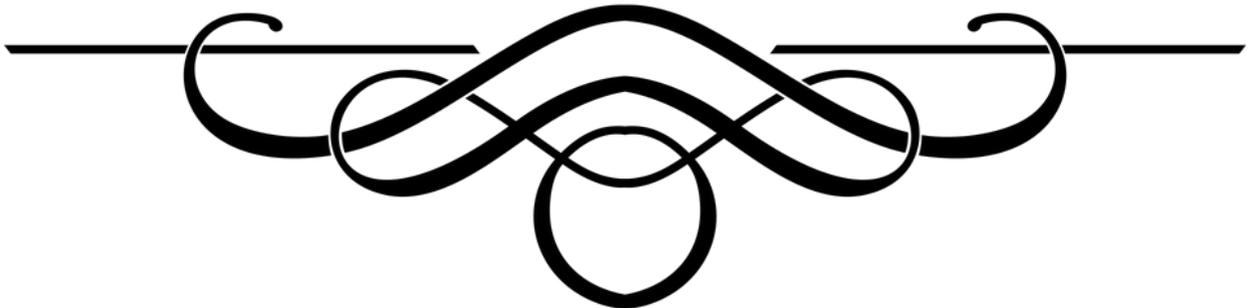




CHAPTER 2

CLASSROOM EXPECTATIONS

& PROCEDURES



COMMUNICATION

Communication is the key to a successful theatre company. The following chapter was developed to provide students with the information they will need to develop a collaborative environment at the Lake Belton High School Theatre Department.

CLASSROOM EXPECTATIONS

- 1) Bring any items needed for class for that day (composition book, pencil, pen, scripts, etc.)
- 2) Arrive to class on time.
- 3) Cell phones must be placed in the assigned pocket (cell phone caddy).
- 4) Review the day's agenda (white board) as Mrs. Larsen takes attendance.
- 5) Complete the warm-up posted at the of the class.
- 6) Assist in performing one of the classroom jobs when assigned to do so.
- 7) Refrain from speaking during Mrs. Larsen's instruction unless you are called on to participate.
- 8) Participate in the lesson, class discussion & activities scheduled for that class meeting.
- 9) Provide constructive and helpful feedback during class activities that require you to do so.
- 10) Respect all classroom spaces, supplies, and equipment.
- 11) One student may leave the room at a time (restroom, main office, nurse's office, etc.) and must follow the school procedures should this need arise.
- 12) Clean up your work area when called to do so.
- 13) Treat guests and substitutes with courtesy and respect.
- 14) Always represent our classroom and department with professionalism.

TECHNOLOGY IN THE CLASSROOM

CHROMEBOOKS...

- must be placed under the desk (or the assigned storage area) when not in use.
- should be charged or bring your charger to recharge.

CELL PHONES CLASSROOM PROCEDURE

- Each student will receive an assigned pocket in the cell phone storage caddy.
- Students are required to place their cell phone in the assigned pocket upon entering the class.
- Students may retrieve their cell phones during the last five minutes of class.

DISCIPLINARY CONSEQUENCES

1st Incident: Verbal warning, documentation, & parent contact

2nd Incident: Verbal warning, documentation & parent contact

3rd Incident: Verbal warning, documentation, parent contact, & administrative intervention

Failure to comply with the classroom expectations and procedures will result in

disciplinary action in accordance with the Lake Belton High School

Code of Student Conduct.

CLASSROOM JOB ASSIGNMENTS

CLASSROOM MANAGER:

- Records attendance in the grade book.
- Assists the TD.
- Sets timer to alert the class for clean-up (last five minutes of the class period).
- Maintains clip board for class presentation and performance sign up.

TECHNICAL DIRECTOR (TD):

- Distributes papers and supplies for the class day.
- Operates technology as needed.
- Supervises the return of all items moved or used for the classroom or the black box are returned to their original positions or storage areas.

CLASS REPRESENTATIVE:

- Posts and or makes announcements for upcoming events or deadlines during attendance.

PROPS MANAGER:

- Sets & organizing props.
- Calls for the return of props during clean-up.
- Securing props.

COSTUME MANAGER:

- Sets & organizing costumes.
- Calls for return of costumes during clean-up.
- Secures costumes.

STAGE MANAGER:

- Assists the TD (if needed).
- Sets the curtains to uncover and cover backstage areas.
- Assumes the clipboard responsibility from the Classroom Manager to call students for performances and presentations.
- Sweeps the stage at the end of each class period.

SOUND/LIGHTING TECHNICIAN:

- Sets up sound & communication equipment for rehearsal
- Striking sound & communication equipment during clean-up.

STUDENT TECHNICAL RESPONSIBILITIES :

- All cast & crew members will strike the entire set under the supervision of the technical director.
- Actors will return their props to the prop table in the appropriate place.
- Actors will hang their rehearsal garments on hangers & return those items to the costume manager.

CELL PHONES IN REHEARSAL

- Each student will receive an assigned pocket in the cell phone storage caddy in the rehearsal area.
- The stage manager (for each production) will announce the cell phone collection period (five minutes prior to the start of rehearsal).
- Students will be expected to place their cell phones in the assigned pocket at the beginning of rehearsal.
- Students may collect their cell phones during the last five minutes of rehearsal.

THEATRE COMMUNICATION CHANNELS

CALLBOARD

Calls and announcements are posted for auditions, rehearsals, crew meetings, and other departmental activities. are responsible for checking the callboard DAILY during a production.

ANNOUNCEMENTS

Besides watching for messages on the callboards, you are responsible for listening to all announcements made on the school intercom system

LBHS THEATRE WEBSITE

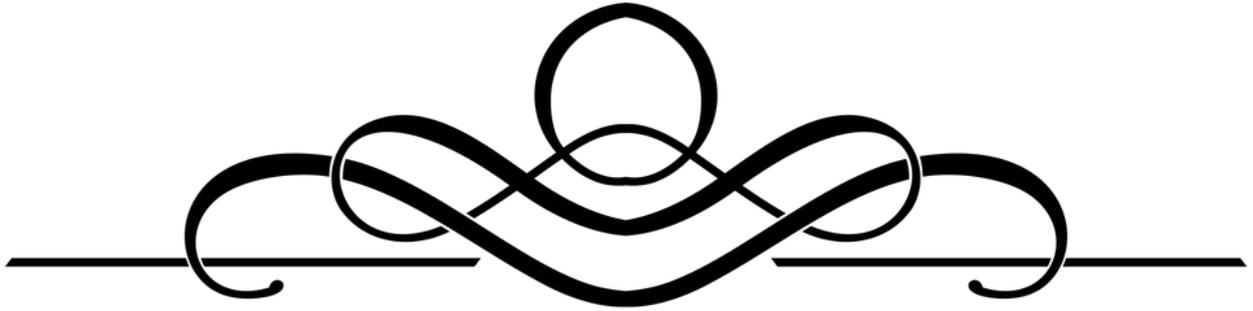
The LBHS Theatre Website has valuable information for students, parents, and faculty members.

REMIND

All students are expected to be part of the Remind. This is where our most up-to-date information goes out.

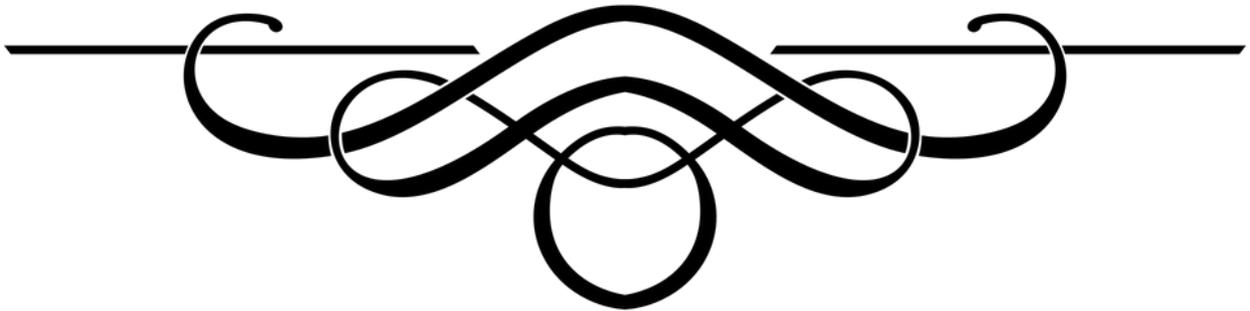
EMAIL

All students should check their emails DAILY for information from the directors.



CHAPTER 3

THEATRE RULES & PROCEDURES



A. TRADITIONAL RULES OF THEATRE

1. Food & drinks are not allowed backstage or in the dressing room during rehearsal or performance.
2. Offstage distractions such as talking, or horseplay are not allowed during rehearsal or performance. Focus.
3. Treat all scenery, costumes, properties & theatre equipment with care.
4. Never miss an entrance or cause a distraction that may cause another actor to miss his/her entrance.
5. Respect the authority of the director, stage manager, and crew leaders.
6. Do not go into the house (auditorium) in costume & make-up prior to curtain.
7. Do not peek at the audience through the curtain or the wings (if you can see them, they can see you).
8. Cell phones are not allowed in the rehearsal area during rehearsal or performance.
9. Do not leave the backstage area during a performance to watch the show from the house.
10. Do not eat or drink in costume, ever!
11. Remove nail polish & personal jewelry prior to all play performances.
12. Always bring a pencil to rehearsal & always write your blocking notes in the script.
13. Do not fight with fellow cast or crew members.
14. If a problem with a fellow cast or crew member arises, see the director immediately!
15. Report any prop, costume or production item that needs to be repaired.
16. Always leave the stage, classroom, storage areas and dressing areas clean.
17. Kindness and respect are always appreciated.

B. THEATRE PROCEDURES

I. CHECK THE CALL BOARD & GOOGLE CALENDAR DAILY

1. The **stage manager** (for each production) is responsible for maintaining and updating all call board information for the **current production**.
2. The following items will be posted on the **production section** of the callboard:
 - a) Rehearsal calendar
 - b) Cast & crew list
 - c) Important announcements for the play
 - d) The **Thespian President** is responsible for posting and maintaining all items related to **ITS Activities**.
3. The following items will be posted on the **Thespian section** of the call board:
 - a) Thespian activity calendar
 - b) Active troupe member list
 - c) State Thespian convention information
 - d) Thespian point collection deadlines

II. ATTEND ALL REHEARSALS

1. If you are unable to attend class or after school rehearsal it is important that you communicate any conflicts ASAP so arrangements can be made for another cast member to fill your role in rehearsal.
2. Persistent tardiness and missed rehearsals will result in disciplinary action that includes removal from the play and, possibly, the theatre production class.
3. Absences due to illness, doctor's appointments, or family emergencies are excused if this information is communicated to the instructor.
4. It is your responsibility to provide the instructor with any information regarding dates that you will be unable to attend rehearsals or crew calls (including work schedules).
5. Many students are involved in multiple activities & scheduling conflicts may arise. This is to be expected & arrangements can be made with the instructor regarding missed rehearsals.

6. If you cannot attend class or after school rehearsals, you cannot participate in a play. To participate in any play production, you must be physically present. The expectation is that you accept a role with the knowledge that you WILL attend rehearsals
7. If you have a valid reason for missing a call, you should notify the director at least two days in advance so that the rehearsal schedule can be changed without problems. If you should have an emergency & are absent the day of the rehearsal, **you or your parents must email Mrs. Larsen on the morning of the day that you will be missing.**
8. You should not be in a production if you have a job that interferes with the rehearsal schedule. If you are actively involved in numerous after-school activities, you should include this on your audition form and communicate any scheduling conflicts prior to the casting process has begun.

III. BE ON TIME

1. It is a custom of this theatre that you NEVER miss a rehearsal, a performance, a crew meeting, or a strike.
 - a) You should accept this rule without hesitation. Unexcused absences from a dress rehearsal or performance will result in a demerit (Thespians) and will likely prevent you from being cast in other productions at LBHS.
 - b) Two (2) unexcused absences or three (3) unexcused tardies may be considered cause for dismissal from the company and the production.
2. Class, rehearsals, & crew calls begin at the time indicated on the schedules posted on the callboard. In addition, these schedules will be available on the LBHS Theatre website & Google Calendar.
3. If you are late or absent, it affects the cast, crew & the production. A production operates as a machine. If the machine is missing a part (no matter how small) it cannot operate.
4. After school tutoring is considered an excused absence. Please notify the instructor in advance if you will be late due to after school tutoring.

IV. VISITORS

1. Only cast or crew are allowed backstage during rehearsals or productions. No exceptions.
2. Faculty and Parents may attend rehearsals at any time.

V. ACADEMIC RESPONSIBILITIES

1. All theatre production students are expected to maintain passing grades while working on any production. Grades will be checked & UIL eligibility rules are always in effect.
2. Do not procrastinate. If a project or paper is assigned, complete the assignment as soon as possible. If you have missed work in any class, see the instructor for that class to make-up any missed work. **THIS IS YOUR RESPONSIBILITY.**
3. If you cannot pass your classes, you cannot participate in any production (on stage or off stage).
4. If you know that you will be absent, it is your responsibility to communicate with your teacher and complete missed class work. This includes absences due to school business.

VI. THE DIRECTOR (INSTRUCTOR)

1. The director is on your side. If you have any problems of any kind, do not hesitate to speak to the instructor.
2. Student directors must speak to the instructor prior to removing any cast members from their student directed projects.
3. Never walk between the director and the stage area during rehearsals. Always walk behind the director, quietly.
4. Once rehearsal has begun, do not leave the rehearsal area for any reason unless you communicate with the stage manager or director. Bathroom breaks are necessary but let someone know if you must leave the backstage area.
5. Do not leave rehearsal until you're excused.
6. Do not speak while the director's giving production notes unless you have a question.
7. Do not offer directing or acting advice to any member unless they ask for your help.

8. Do not change blocking unless the director instructs you to do so.
9. Never question casting.

VII. PUBLIC DISPLAYS OF AFFECTION

1. Please refrain from public displays of affection in class or during rehearsal. It is distracting, unprofessional, and inappropriate.
2. Repeated disregard for this policy will result in IMMEDIATE parent contact.

VIII. THE COMPANY

1. Every member of the production cast & crew is essential to the success or failure of every production. Treat everyone with respect and they will follow suit.
2. The production staff & crew serve as the director's assistants and are advised or admonished by the director/instructor.
3. All issues relating to production staff or crew should be relayed to the director/instructor immediately. Do not argue with the production staff or crew, ever.
4. The production technicians are essential to the success of every production and are always to be treated with respect.
5. The hallmark of a great theater program is that each student is prepared (and willing) to work onstage and backstage. Actor/technician rivalries are not tolerated.
6. It is normal to have disagreements with members of the theatre production company. You cannot get along with everyone all the time; however, to develop a professional attitude, it is important that you develop a positive method in which you deal with conflicts.
7. Support your fellow cast & crew members. Cast & crew harmony is essential to the success of any theatre program.

VIII. TECHNICAL ELEMENTS

PROPS

1. Do not pick up or move a prop unless it is yours. A missing prop can ruin a performance.
2. Always return props to the prop table prior to leaving the acting area. Props get lost if they are not returned to the prop table.
3. All actors must follow the prop policy:
4. Check the props table for your props prior to warm-ups
5. Pre-set your props after warm-ups.
6. Check your pre-set during prior to an entrance
7. Return your props to the props table as soon as you have finished them.
8. Do not place anything on the props table but props.

SCENERY:

1. Do not sit on show furniture offstage, ever.
2. Do not drag or abuse show furniture.

SOUND & LIGHTING:

1. Never touch a piece of lighting or sound equipment unless you are told to by the instructor.
2. Always secure lighting and sound equipment at the end of rehearsals.

COSTUMES, HAIR & MAKE-UP:

1. Always treat costumes with respect. Drape them on a chair until you can return costumes to a hanger.
2. Do not eat or drink in costume.
3. Always wear a robe or make-up cape prior to applying hair or make-up.
4. All costumes must be returned on a hanger to the assigned costume rack area.

5. Costume crew members are not your personal maid service. Costumes found on the floor or backstage will be collected by the wardrobe crew & abuses will be reported to the director for further action.
6. Costumes that have been paid for with school funds are the sole property of the LBHS Theatre Department. No souvenirs.
7. Theater make-up is expensive. Always return caps, lids, etc. once application is complete.
8. Make-up should be returned to your make-up bag or the make-up kit at the end of the technical rehearsal or performance.
9. Remove costume and make-up prior to meeting with family members after the show.

IX. PROFESSIONAL ATTITUDE

1. All cast and crew members will be involved in show strikes & storage room organization.
2. Once final decisions have been made, do not change the director's plan in any way. Perform the play as rehearsed.
3. Approach each performance as an opportunity to build your skills. Each performance should be better than the last.
4. Listen to your notes to develop your performance potential.
5. Your behavior toward the director and fellow production company members determines future conduct in our program. Always model good behavior for new members so that they may learn by example.
6. In every audience, there is at least one person who has never read or seen the play that you are performing. Make sure that they are left with a wonderful impression of the play.
7. Promote the plays & the program. The production potential cannot be truly fulfilled unless it is viewed by an audience.
8. If you truly desire to develop your theatre skills, then you must be prepared to step up to any challenge. Translation: If you know something needs to be done, then do it.

TECHNOLOGY DURING REHEARSAL

CELL PHONE PROCEDURE

- Each student will receive an assigned pocket in the cell phone storage caddy in the rehearsal area.
- The stage manager (for each production) will announce the cell phone collection period (five minutes prior to the start of rehearsal).
- Students will be expected to place their cell phones in the assigned pocket and will be allowed to collect their cell phones during the last five minutes of rehearsal.

DISCIPLINARY CONSEQUENCES

JV OR VARSITY THEATRE GRADE INELIGIBILITY

1st Incident: Documentation, student conference, parent contact, removal from the production, & probation

2nd Incident: Documentation, student & parent conference, removal from the production, removal from the class for second semester or ineligible to enroll in the Junior Varsity or Varsity Theatre Course for the upcoming academic year.

Any student who is cast in a production and fails to meet the eligibility requirements will be removed from the show.

JV OR VARSITY THEATRE MISSED REHEARSALS

1st Incident: Documentation & parent contact for confirmation

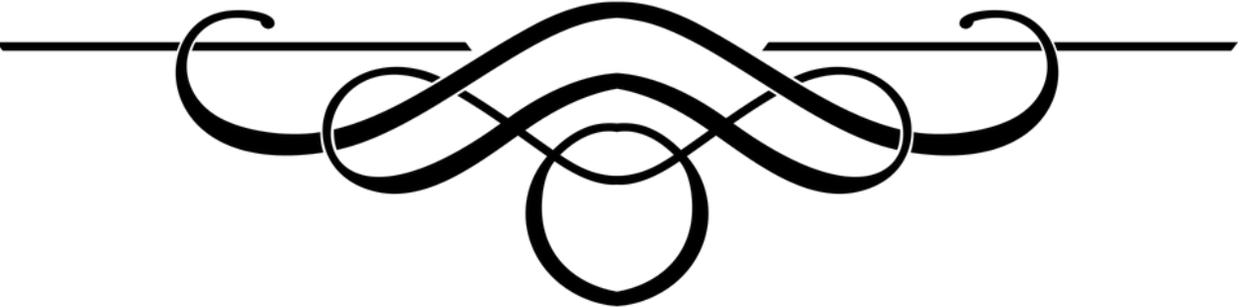
2nd Incident: Documentation, student & parent conference for confirmation

3rd Incident: Documentation, student & parent conference, and removal from the production



CHAPTER 4

PRODUCTION STAFF & DUTIES



DIRECTOR (INSTRUCTOR)

PRODUCTION PREPARATION

1. Chooses the script
2. Casts the production
3. Appoints the technical staff for each production including the assistant director, stage manager, & assistant stage manager
4. Conducts research for the production.
5. Analyzes the script and characters.
6. Scores the script.
7. Develops blocking for the script.
8. Creates a master list of technical requirements for the production.
9. Creates a rehearsal schedule and establishes deadlines for each production
10. Begins the publicity process including the t-shirt design.
11. Works within the budget requirements set for the show.

REHEARSAL RESPONSIBILITIES

1. Communicates all phases of the production with the cast & crew.
2. Blocks the action of the production.
3. Meets with all members of the technical staff to communicate production details.
4. Takes note during the rehearsal and shares notes with actors and technicians after rehearsal.
5. Conducts rehearsal with the cast.
6. Conducts technical rehearsals with cast & crew.
7. Obtains a rehearsal report from the stage manager to duplicate for all the technical managers after each rehearsal.
8. Assigns production duties to students, the assistant director, and stage manager.
9. Coordinates all elements of the production.

PERFORMERS

Accountable to:

a) The director

b) stage manager

c) assistant stage manager

d) technical director (if there is one in place_)

PRODUCTION PREPARATION

1. Prepares an audition piece for each production & completes the audition process.
2. Follows the procedures for auditioning as outlined in the audition preparation section of this handbook.

REHEARSAL RESPONSIBILITIES

1. Read the play for each production (the entire play and more than once).
2. Checks the callboard daily.
3. Promptly arrives to both class and rehearsal.
4. Records any blocking or characterization notes in their script in pencil.
5. Brings their script to rehearsal every day.
6. Rehearses and performs with energy & enthusiasm.
7. Memorizes lines by the assigned 'Off Book' date.
8. Is courteous to all technical staff and crew.
9. Is available for measurements.
10. Is available for picture calls.
11. Is available for promotional events associated with the production.
12. Is available for crew calls when needed.
13. Completes the following tasks for each production:
 - a) Play analysis

- b) Character analysis (for each role assigned to the actor)
 - c) Inspiration boards, Pinterest boards, Prezi presentations, Google slides or research powerpoints.
14. Maintains a production book to include the following:
- a) Script with all the cuts & blocking notations
 - b) Play & character analysis
 - c) Rehearsal schedules & production handouts.
 - d) Cast & crew contact list
 - e) Director's notes
 - f) Theatre Production Handbook

RESPONSIBILITIES DURING PRODUCTION

1. Arrives on time & signs in for each performance.
2. Attends make-up, hair, & dressing when called to do so.
3. Participates in warm-ups prior to curtain.
4. Takes place when the stage manager calls time.
5. Attends to the following after each performance:
 - a) Returns all costumes & accessories to the designated area, storing all items in a neat & orderly fashion.
 - b) Returns all properties to the prop table
 - c) Removes all make-up and aids in cleaning the make-up area up if asked to do so.

STRIKE RESPONSIBILITIES

1. Aids in the strike for each production.
2. Aids in the maintenance of their assigned storage area as assigned.

STAGE MANAGER

- *Accountable to the director.*
- *Supervises all assistant stage managers, actors, & stage crews.*
- *Maintains order backstage during rehearsals & performances.*

PRODUCTION PREPARATION:

1. Meets with the director to establish responsibilities for the production.
2. Review & post the production calendar.
3. Read the script, multiple times, and highlight entrances & exits.
4. Completes research & completes a play analysis & research board for the play.
5. Prepares a prompt book that contains the following:
 - a) Script
 - b) Cast & crew attendance roster
 - c) Cast & crew audition forms
 - d) Rehearsal calendars
 - e) Costume, prop, & scenery notes (*example: quick changes*)
 - f) Ground Plan
 - g) Play research & analysis
 - h) Blocking notes

REHEARSAL RESPONSIBILITIES:

1. Records daily attendance for actors and crews during warm-ups.
2. Holds theatre keys during rehearsals.
3. Ensures stage work lights are on or off when needed.
4. Prepares rehearsal area for each rehearsal:
 - a) Ensures stage work lights are on or off when needed.
 - b) Open curtain.
 - c) Calls actors to the warm-up circle.
 - d) Sweeps the stage (if needed).

5. Responsible for making notes regarding upcoming actor schedule conflicts.
6. Coordinates with all technical managers to establish rehearsal needs.
(*example: rehearsal skirts, props, or scenery needs*).
7. Verifies with technical managers that all backstage crew assignments have been filled and by whom.
8. Prompts actors when needed.
9. Records all blocking notes in the production book
10. Maintains lists and rehearsal notes for the director.
11. Demonstrates & manages rehearsal etiquette.
12. Completes a stage manager's report at the end of each rehearsal and submits the report to the director.

RESPONSIBILITIES DURING PERFORMANCES:

1. Verified actor & crew have signed in for the performance.
2. Calls actors to the little theatre for the warm-up circle thirty-minutes prior to curtain.
3. Calls "places" ten minutes prior to curtain.
4. Verifies that all actors have pre-set props & costumes and double checked these items.
5. Verifies that all crew managers have set up for the performance & checked all production elements.
6. Practices backstage etiquette (examples: clearing wings, no eating or drinking backstage, no excessive talking, etc.).
7. Calls lighting and sound cues on the headset to the booth during the performance.
8. Maintains order backstage during performances & reports to the director/instructor any backstage issues.
9. Assists actors and crew during performances when needed.
10. Checks with crew heads for maintenance notes.
11. Verifies that all crew managers & crews have stored all production items.

ASSISTANT STAGE MANAGER

- *All assistant stage managers should review the notes.*
- *In the absence of the stage manager for the production, the assistant stage manager will assume all stage manager responsibilities as described above.*
- *Stage managers may assign specific duties to the assistant stage managers for rehearsals & performances.*

TECHNICAL DIRECTOR

- *Accountable to the director*
- *Supervises all technical managers & crews during construction, rehearsal & performances.*
- *Plans technical meetings with the Director/instructor to be scheduled at least once a week*

PRODUCTION PREPARATION

1. Read the script, multiple times, and make notes if needed.
2. Attends an initial meeting with the director to determine the **specific technical needs** for the production scheduled during week one of the production.
 - a) Prop List
 - b) Sound Cue List (if available)
 - c) Scenery List
 - d) Rehearsal Costume List
 - e) Special Effect List
 - f) Lighting List (lighting areas, instruments, & color)
 - g) Hair & Make-up List
 - h) Publicity & House Management
3. Attends a production meeting with the director, stage manager, & technical managers to distribute notes for the production during week two of production (see above).

4. Creates a specific work call and creates a calendar and a punch list for the production.
5. Conducts research & completes play analysis & research for each production.
6. Establishes a list of running crews for the production in conjunction with theatre instructors and technical managers.
7. Prepares a production book that contains the following:
 - a) A script with notations
 - b) Technical notes for each area
 - c) Work call & technical rehearsal calendar
 - d) Production calendar
 - e) Floor plans
 - f) Play research & analysis
 - g) Cast & crew contact sheet
 - h) Production checklist
8. Checks scene shop tools & supplies on a regular basis to determine construction needs.
9. Checks storage areas once weekly for order and cleanliness. Report any issues to the instructor.

REHEARSAL RESPONSIBILITIES

1. Conducts technical meetings at least once a week. If the technical manager cannot make a meeting, the technical director will distribute all notes the following day.
2. Posts a weekly bulletin regarding any technical notes for the production on the call board.
3. Communicates with the director & stage manager regarding technical additions or delays.
4. Attends all rehearsals throughout the production & takes notes for the technical managers & crews.
5. Attends all work calls and technical rehearsals.
6. Notes any damage to scenery & lists all repairs needed for scenery.
7. Supervises technical managers during the technical rehearsals.

RESPONSIBILITIES DURING PERFORMANCES

1. Signs in for the performance date attended.
2. Checks in with all technical managers regarding damage in need of repair.
3. Maintains a record of all technical managers & crew hours.
4. Creates a strike plan for the production & relays all strike information to technical managers.

SCENERY MANAGER

- *Accountable to the instructors, stage manager & technical director.*
- *Oversees all scenery construction crew manager & crew.*
- *Ensures that the scenery construction list is reviewed & posted in the technical theatre class.*

PRODUCTION PREPARATION

1. Read the script.
2. Attends a full run-through rehearsal to understand the flow of the play & develop knowledge of any scenery shift challenges.
3. Attends technical meetings when called by the director

REHEARSAL RESPONSIBILITIES

1. Obtains ground plan and scenery list from director.
2. Attends a full run-through rehearsal to understand the flow of the show & any scenery shifts challenges.
3. Collects/ constructs set pieces needed in conjunction with the technical theatre class.
4. Mounts & rigs scenery and masking according to safety procedures.
5. Compiles pre-set & shift charts and cue script with the technical director.
6. Spikes scenery positions.

7. Establishes running assignments & rehearses during technical rehearsals.
8. Attends all technical rehearsals.
9. Listen to director notes and make necessary changes.

RESPONSIBILITIES DURING PERFORMANCES

1. Signs-in for each performance.
2. Checks equipment & scenery.
3. Direct scenery shifts backstage during performances.
4. Checks in with the stage manager regarding production notes from the director.
5. Returns the stage to pre-performance set after each performance, prior to leaving for the night.
6. Follows strike plan as presented by the director or stage manager.
7. Ensures that all scenic items are removed from the auditorium and stored in the scene shop.

SCENERY CONSTRUCTION CREW

- *Accountable to the instructor, backstage crew manager & scenery manager*
- *Completes all scheduled scenery construction.*
- *Completes all scheduled scenery set-ups and strikes*

CONSTRUCTION RESPONSIBILITIES

1. Maintains a folder of all handouts presented by the instructor & the scenery manager.
2. Develops and constructs assignment/s for each production to meet the deadline as set by the instructor & scenery manager.
3. Communicates with the instructor & scenery manager once the project is completed.
4. Attends at least one Saturday work call for each production.

TECHNICAL REHEARSAL RESPONSIBILITIES

1. Repairs any damaged scenery as indicated by the scenery manager.
2. Attends at least one technical rehearsal per production to understand the technical rehearsal process.

STRIKE RESPONSIBILITIES

1. Aids in clearing the auditorium upon completion of the production
2. Safely dismantles any scenery as directed by the instructor & scenery manager.
3. Stores all scenery in a safe and organized manner.

SCENERY RUNNING CREW

- *Accountable to the instructor & scenery manager*
- *Rehearses and implements all scenery shifts for an assigned production.*
- *Aids in all strike procedures*

TECHNICAL REHEARSAL RESPONSIBILITIES

1. Attends at least one rehearsal prior to the first technical rehearsal.
2. Attends all technical rehearsals.
3. Signs in upon arrival for each technical rehearsal.
4. Rehearses scenery shift assignments & reports any problems to the scenery manager.

PERFORMANCE RESPONSIBILITIES

1. Attends all performances.
2. Signs in upon arrival for each performance.
3. Completes all scenery shift assignments for each performance.
4. Returns the stage to pre-performance set after each performance, prior to leaving.

LIGHTING MANAGER

- *Works under the supervision of the theatre instructors, stage manager, & technical director*
- *Maintains lighting equipment & accessory storage*
- *Communicates all lighting needs to the technical theatre classes*
- *Supervises all lighting hangs*

PRODUCTION PREPARATION

1. Read the script.
2. Attends at least two full run-through rehearsals to understand the flow of the play and develop an understanding of the lighting needs for the show.
3. Attends technical meetings when called by the director.
4. Develops an inventory list of all equipment.
5. Label any equipment that is broken & report to the instructor.
6. Conducts equipment maintenance at the beginning of each production.

REHEARSAL RESPONSIBILITIES

1. Obtains a ground plan from the technical director.
2. Develops a list of lighting needs with the director and specific lighting areas needed.
3. Develops a list of any special effects (example: fog) needed for the product with the director.
4. Communicates all information to the technical theatre class (lighting).
5. Supervises all lighting hangs.
6. Attends any lighting work calls as needed.
7. Trains at least three lighting board operators per show. Although a single board operator is preferred, emergencies may occur so backup operators are ideal.
8. Establishes running crew assignments & rehearses during technical rehearsals.
9. Signs in for each rehearsal or technical rehearsal attended.
10. Listen to director notes and make necessary changes.

RESPONSIBILITIES DURING PERFORMANCES

1. Signs in for each performance.
2. Checks equipment prior to each performance.
3. Directs any lighting and special effects needs backstage (use of black lights or fog machines).
4. Checks with the stage manager regarding production notes from the director.
5. Directs the return of all pre-performances lighting/ special effects sets after each performance, prior to leaving for the night.
6. Follows the strike plan as presented by the technical director.
7. Ensures all lighting equipment is removed from the stage & stored in the lighting storage area.

LIGHTING CREW (HANGING)

- *Accountable to the instructors, technical director, & lighting manager.*
- *Aids in the maintenance & storage of lighting equipment and accessories.*
- *Aids in the implementation of lighting hangs for each production.*

PRODUCTION PREPARATION

1. Maintains a folder of all handouts presented by the director and the lighting manager.
2. Follows the directions as issued by the instructor for the maintenance, hanging, and operation of all lighting equipment for each production.
3. Communicates with the instructor & lighting manager once a project has been completed.
4. Attends after school or Saturday rehearsals when called.

TECHNICAL REHEARSALS

1. Repairs lamps, replaces gels, re-tapes floor cords, & refills fog machines as needed.
2. Adjust lighting equipment as instructed by the instructor & lighting manager.
3. Tests equipment prior to the technical rehearsals.
4. Attends at least one technical rehearsal for each production.

STRIKE RESPONSIBILITIES

1. Removes all lighting equipment & accessories from the floor level upon the completion of the production.
2. Stores all lighting equipment & accessories in the storage closet as directed by the lighting manager.
3. Removes the fog liquid from all fog machines, rinses the containers and places the equipment and supplies in storage.
4. Removes all gels & frames (if needed) from all lighting equipment.
5. Wraps and stores all extension cords.
6. Reports any damaged equipment to the lighting manager immediately.

LIGHTING CREW (RUNNING)

- *Accountable to the instructors, technical director, & lighting manager.*
- *Responsible for running all lighting & special effect equipment for the assigned production.*
- *Aids in the strike process for each production.*

TECHNICAL REHEARSAL RESPONSIBILITIES

1. Sign in for each rehearsal or technical rehearsal attended.
2. Attend all technical rehearsals.
3. Check all equipment prior to each rehearsal.
4. Rehearses lighting crew assignments as directed by the lighting manager.

PERFORMANCE RESPONSIBILITIES

1. Sign in for each performance.
2. Attend all assigned performances.
3. Check all equipment prior to each rehearsal.
4. Fulfill crew running assignments as directed by the lighting manager & reports any problems A. S. A. P.
5. Returns the stage to pre-performance set after each performance, prior to leaving for the night.

SOUND MANAGER

- *Works under the supervision of the theatre instructors, stage manager, & technical director*
- *Maintains & inventories all sound equipment*
- *Communicates all sound needs to assistant sound technicians*
- *Implements all sound needs for each production*

PRODUCTION PREPARATION

1. Read the script.
2. At least two full run-through rehearsals to understand the flow of the play and develop an understanding of the sound needs for the show.
3. Attends technical meetings when called by the director.
4. Develops an inventory list of all equipment.
5. Label any equipment that is not operational & reports to the instructor.
6. Conducts equipment maintenance at the beginning of each production.
7. Creates a running and maintenance list of body mic when this equipment is needed for a production.

REHEARSAL RESPONSIBILITIES

1. Creates a basic list of sound needs based on script review.
2. Develops a complete list of sound needs in conjunction with the director.
3. Communicates all information to the technical theatre class.
4. Creates and edits a playlist for the production which includes sound effects and music.
5. Distributes body mics at the beginning of rehearsal and performance when needed for a production.
6. Collect body mics at the end of rehearsal and performance when needed for a production.
7. Trains at least two sound board operators per show. Although a single board operator is preferred, emergencies may occur so backup operators are ideal.
8. Establishes running crew assignments & rehearses during technical rehearsals.

9. Signs in for each rehearsal or technical rehearsal attended.
10. Listens to notes and makes necessary changes.

RESPONSIBILITIES DURING PERFORMANCES

1. Signs in for each performance.
2. Checks equipment prior to each performance.
3. Directs any sound effects must occur backstage.
4. Directs any sound effects requirements backstage
5. Checks with the stage manager regarding production notes from the director.
6. Follows the strike plan as presented by the technical director.

PROPERTY MANAGER

- *Accountable to the instructors, stage manager, & technical director*
- *Responsible for the acquisition and construction of all properties for each production.*
- *Aids in the strike process for each production.*

PRODUCTION PREPARATION

1. Reads the script for each production & creates a basic property list for the show.
2. Attends initial meetings with the director to obtain a list of property items required for each production.
3. Attends technical meetings when called by the technical director.

REHEARSAL RESPONSIBILITIES

1. Obtains a rehearsal property list from the director for each production & supervises the collection of all props needed for the production.
2. Supervise the collection/construction of all properties needed for the production.
3. Ensures all rehearsal properties are placed and secured in the stage right property closet.
4. Supervises and trains a property running crew for the production.
5. Attends all technical rehearsals.
6. Confers with the director regarding any property notes for the production.
7. Creates property tables for the production with clearly taped and labeled areas props.
8. Creates a property running list for the show to be used by the property running crew for the production.

RESPONSIBILITIES DURING PERFORMANCES

1. Signs in for each performance.
2. Supervises the property running crew to ensure proper check-in procedures for properties are followed.
3. Communicates with the stage manager (daily) regarding any property issues in the event problems occur.

4. Ensures that all property items are removed from the auditorium and stored in the prop closet during strike.

PROPERTY CONSTRUCTION CREW

- *Accountable to the instructor & property manager*
- *Rehearses and implements all property construction for an assigned production.*
- *Aids in all strike procedures*

TECHNICAL REHEARSAL RESPONSIBILITIES

1. Maintains a folder of all handouts presented by the instructor and the property manager.
2. Develops and constructs any properties needed for the production to meet the deadline set by the property manager.
3. Communicates with the instructor and property manager once the project is completed.
4. Attends at least one work call for each production.

REHEARSAL RESPONSIBILITIES

1. Repairs any damaged properties as indicated by the property manager.
2. Attends at least one technical rehearsal per production to understand the technical rehearsal process.

STRIKE RESPONSIBILITIES

1. Clears the auditorium of all properties for each production.
2. Stores all property items in the prop closet in a neat and organized manner.

PROPERTY RUNNING CREW

- *Accountable to the instructor & property manager*
- *Rehearses and implements all property shifts for an assigned production.*
- *Aids in all strike procedures*

TECHNICAL REHEARSAL RESPONSIBILITIES

1. Attends at least one rehearsal prior to the first technical rehearsal.
2. Attends all technical rehearsals.
3. Signs in upon arrival for each technical rehearsal.
4. Rehearses property shift assignments & reports any problems to the property manager.

PERFORMANCE RESPONSIBILITIES

1. Attends all performances.
2. Signs in upon arrival for each performance.
3. Completes all property shift assignments for each performance.
4. Returns properties to the prop closet & locks the closet prior at the end of strike.

STRIKE RESPONSIBILITIES

1. Assists the props manager to clear the auditorium of all properties for each production & returns stage properties to the property storage room.
2. Re-organizes props in the storage room if needed.

COSTUME MANAGER

- *Accountable to the instructors, stage manager, & technical director.*
- *Responsible for costume storage organization.*
- *Confers with the director and fulfills costume needs for each production.*
- *Measures actors for each production.*
- *Aids in the strike process for each production.*

PRODUCTION PREPARATION

1. Read the script for each production.
2. Attends an initial meeting with the director to obtain a list of costume items required for each production.
3. Attends technical meetings when called by the technical director.

REHEARSAL RESPONSIBILITIES

1. Obtains a rehearsal costume list from the director for each production.
2. Supervises the collection of all costumes needed for the production.
3. Attend at least one full run-through rehearsal to understand the flow of the show and to access any costume issues.
4. Supervise the collection/construction of all costumes needed for the production.
5. Ensures all rehearsal costumes are placed on a rehearsal rack & properly secured after each rehearsal.
6. Supervises and trains a costume running crew for the production.
7. Prepares costume racks to include:
 - a) Assign & label accessory bags.
 - b) Stitch name tags inside of garments (if needed).
 - c) Label wooden dividers with the actors' name & production title.
 - d) Label all shoes.
8. Attends all technical rehearsals.
9. Confers with the director regarding any costume notes for the production.

10. Constructs and repairs costumes as needed.
11. Creates a costume binder for each production to include:
 - a) Costume plots (for each actor).
 - b) Check in & check out sheets (for each actor).
 - c) Quick change notations & costume repair forms.

STRIKE RESPONSIBILITIES

1. Clears the auditorium of all costumes for each production.
2. Sorts the clothing to be dry cleaned or laundered.
3. Returns all items to the appropriate storage bin or rack.

COSTUME CONSTRUCTION CREW

- *Accountable to the instructors, stage manager, technical director & costume manager.*
- *Responsible for costume alterations, construction, and repair.*
- *Aids in the strike process for each production.*

PRODUCTION PREPARATION

1. Read the script for each production.
2. Attends an initial meeting with the costume manager.
3. Attends technical meetings when called by the director.
4. Aids the costume manager when taking measurements.
5. Aids the costume manager to pull rehearsal items

REHEARSAL RESPONSIBILITIES

1. Uses patterns to construct costumes and accessories.
2. Uses equipment to construct costumes and accessories.
3. Aids the costume manager to fit and alter costumes.
4. Adds labels to costumes and accessories as needed.

5. Aids in laundering, pressing, and steaming of all costumes.
6. Assists the costume manager and may also serve on the running crew.

STRIKE RESPONSIBILITIES

Assists the costume manager and running crew in all strike responsibilities.

COSTUME RUNNING CREW

- *Accountable to the instructor & costume manager*
- *Rehearses and implements all costume changes*
- *Organizes all costume racks for each performance*
- *Aids in all strike procedures*

TECHNICAL REHEARSAL RESPONSIBILITIES

1. Attends at least one rehearsal prior to the first technical rehearsal.
2. Attends all technical rehearsals & signs in upon arrival for each technical rehearsal.
3. Checks in all costumes for the production.
4. Rehearses costume changes & reports any problems to the costume manager.

PERFORMANCE RESPONSIBILITIES

1. Attends all performances & signs in upon arrival for each performance.
2. Completes all costume preparations, check-ins, dressing, & quick-change assignments for each performance.
3. Returning costumes to assigned storage are & secures all items prior to leaving for the night.

STRIKE RESPONSIBILITIES

1. Helps the costume manager clear the auditorium of all costumes for each production.
2. Assists the costume manager in sorting the clothing to be dry cleaned or laundered.
3. Assists the costume manager to ensure all costume items to the appropriate storage area.

HAIR & MAKE-UP MANAGER

- *Accountable to the instructors, stage manager, & technical director*
- *Responsible for hair & make-up storage*
- *Confers with the director and fulfills hair & make-up needs for each production*
- *Completes make-up charts for each actor in each production*
- *Aids in the strike process for each production*

PRODUCTION PREPARATION

1. Reads the script for each production
2. Attends initial meeting with the technical director to determine hair & make-up needs for each production.
3. Attends technical meetings when called by the director

REHEARSAL RESPONSIBILITIES

1. Creates a list of all hair and make-up supplies needed for each production
2. Attend at least one full run-through rehearsal to understand the flow of the show and to access any make-up issues (necessary changes in hair or make-up).
3. Supervise the collection & organization of all make-up & hair supplies needed for each production.
4. Washes & styles any wigs needed for the production.

5. Supervises and trains a make-up & hair running crew for the production.
6. Attends all technical rehearsals.
7. Confers with the director regarding any hair & make-up notes for the production
8. Creates a make-up/hair folder for each production to include:
 - a) Make-up charts (for each actor)
 - b) Quick change make-up & hair notations.
9. Attends all technical rehearsals.
10. Confers with the director regarding any make-up/ hair notes for the production.

STRIKE RESPONSIBILITIES

1. Ensures all make-up brushes are cleaned.
2. Make-up is stored
3. Wigs are cleaned & dried
4. All hair and make-up items are returned to the appropriate storage areas

HAIR & MAKE-UP CREW

- *Accountable to the instructor, stage manager, & hair & make-up manager*
- *Rehearses and implements all hair and make-up for the production*
- *Organizes all hair and make-up for the production*
- *Aids in all strike procedures*

TECHNICAL REHEARSAL RESPONSIBILITIES

1. Attends at least one rehearsal prior to the first technical rehearsal.
2. Attends all technical rehearsals & signs in upon arrival for each technical rehearsal.
3. Ensures all hair and make-up needs are carried out as instructed by the hair & make-up manager
4. Rehearses all make-up & hair changes (if needed) & reports any problems to the costume manager.

PERFORMANCE RESPONSIBILITIES

1. Attends all performances & signs in upon arrival for each performance.
2. Completes all make-up & hair applications for all actors in the production.
3. Cleans & organizes the hair and make-up area after each night of the performance prior to leaving.

STRIKE RESPONSIBILITIES

1. Assists the hair & make-up manager and cleans all make-up brushes.
2. Assists the hair & make-up manager to make sure all make-up is stored.
3. Assists the hair & make-up manager in cleaning all wigs.
4. Assists the hair & make-up manager to ensure that all hair and make-up items are returned to the appropriate storage area.

PUBLICITY MANAGER

- *Accountable to the instructors, stage manager, & technical director*
- *Responsible for the design and implementation of all publicity items required for each production*
- *Aids in the strike process for each production.*

PRODUCTION PREPARATION

1. Reads the script for each production
2. Attends initial meetings with the technical director to determine the publicity needs for each production.
3. Attends technical meetings when called by the technical director.
4. Collects all information & designs the program, poster, & t-shirt design for each production.
5. Organizes & implements ad selling campaign to local vendors to generate additional publicity & funds for the production

REHEARSAL RESPONSIBILITIES

1. Checks the spelling of all names to be printed in the program prior to sending to the printer .
2. Arranges a picture/ article for the school newspaper.
3. Checks t-shirt & poster copy prior to sending to the printer.
4. Arrange date and time for a photo call for the show (preferably during a technical rehearsal).
5. Establishes a plan for using school resources to publicize the production.
6. Plans lobby display for the production to showcase the efforts of all those involved in the production.
7. Sets t-shirt prices based on total print cost plus tax & collects money from cast & crew for t-shirts.

8. Arranges for the show to be advertised on the school marquee four days prior to the opening.
9. Creates & submits announcements forms for school announcements.
10. Supervises the house manager as far as organization in front of the house.

STRIKE RESPONSIBILITIES

1. Saves one program, one ticket & a promotional item (if requested) to be saved in the publicity binder.
2. Ensures that one poster is signed by all cast and crew members to be framed.
3. Removes all posters that were posted around AHS campuses and public places.
4. Discards any unused programs.

HOUSE MANAGER

- *Accountable to the instructors, stage manager, & publicity manager*
- *Organizes and plans the lobby set up for each production*
- *Trains & supervises the house crew for each production*
- *Aids in the strike process for each production.*

PERFORMANCE RESPONSIBILITIES

1. Attends meetings with the director as called.
2. Schedules time for lobby decoration (afternoon before opening night)
3. Organizes programs, tickets, and concessions prior to each performance.
4. Creates & posts signs for tickets and concessions.
5. Supervises the house crew during each performance.
6. Secures funds in the lock box & turns over to the instructor after intermission ends.
7. Strikes concessions and cleans tables after intermission ends.
8. Clears and secures all lobby display items after each performance.

STRIKE RESPONSIBILITIES

1. Helps return all tables & chairs are returned to the commence area.
2. Returns all lobby tables to their proper storage areas.
3. Organizes and stores all lobby decorations.
4. Ensures that all trash is emptied.
5. Removes drinks from the cooler and dumps ice.
6. Clears all concession stand items & secures in the cabinets.

HOUSE CREW

- *Accountable to the instructors & house manager*
- *Responsible for implementing all front of the house procedures*
- *Dresses appropriately for each evening (business)*
- *Aids in the strike process for each production.*

PERFORMANCE RESPONSIBILITIES

1. Aid in the creation of the lobby display to be implemented the day prior to opening night as scheduled by the house manager.
2. Arrive at the auditorium and sign in no later than 6:00 p.m. to organize the ticket area and concession for the evening.
3. Fulfill house assignment as given by the house manager. Assignments include:
 - a) Ticket Sales
 - b) Concessions
 - c) Usher Duties: Programs & Seating Aid

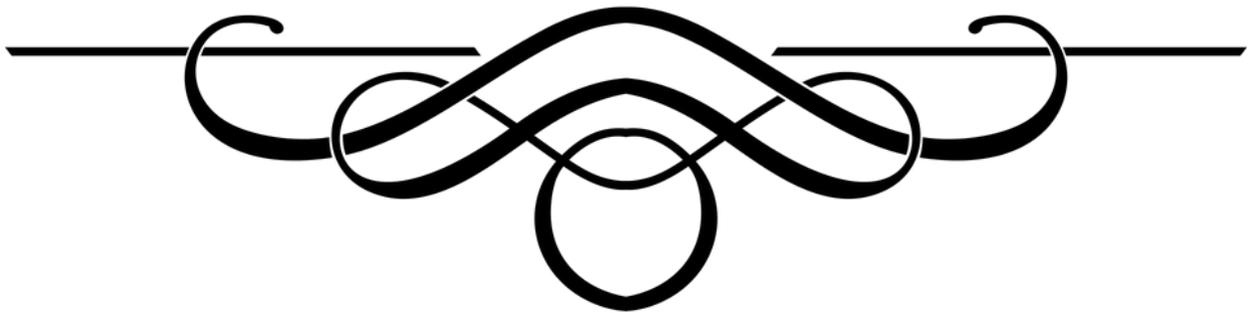
STRIKE RESPONSIBILITIES

1. Assists the house manager in all strike responsibilities.
2. Clears all items from the concession stand area.
3. Cleans the counters, sink and refrigerator.



CHAPTER 5

JV/VARSITY THEATRE



JUNIOR VARSITY & VARSITY THEATRE

One of the many benefits of working with the same group of students is that you build a unique bond that is familiar to the theatre world. William Shakespeare worked with the same group of actors for many years. He even wrote specific roles for the actors in his company. The noted Elizabethan playwright is just one example of many directors & actors who have found security in working with the same group of individuals. Mutual trust and respect are the keys to a successful theatre company.

- Participate in every production presented in the department (onstage or backstage).
- Fulfill the expectations of each production assignment (see Production Staff & Duties).
- Always follow the backstage code of behavior.
- Serve as a role model to student who are new to the program and younger students who may join our company during future productions or workshops.
- Demonstrate good behavior & leadership throughout the school year.
- Maintain passing grades in all classes throughout the school year.
- Maintain a consistent attendance record in both classes and after school theatre rehearsal.
- Represent the school during off campus activities such as field trips, UIL events and the surrounding community.
- Respect the members of the theater production company and the director.
- Aid in the maintenance and organization of the theater classroom, stage & storage areas.
- Foster love and respect for all members of the LBHS Theater community through hard work and a positive attitude.

LBHS JV/VARSITY THEATRE AUDITIONS

The LBHS Junior Varsity and Varsity are advanced level theatre classes where students earn credit through the acquisition of all theatre skills associated with play production and theatrical design. Students are required to fulfill the audition requirements for this course prior to their enrollment in the class. Instructor approval is required prior to enrollment in either the Junior Varsity or Varsity Theatre classes at Lake Belton High School.

VARSITY AUDITION CRITERIA FOR 2020

The audition criteria for 2020 was modified to fast track students into the advanced Lake Belton High School theatre.

Pre-requisites

Incoming High school Students:

- 1. Completing an online application form.**
- 2. Submit three teacher reference letters.**
- 3. Completing a digital portfolio (technical).**
- 4. Completing a one-minute monologue and posting on Flip Grid.**

All students who auditioned were accepting into the program for the 2020 and classified as varsity theatre students.

2020-21 VARSITY PRODUCTION SCHEDULE

Fall Play (August-October)

Mid-Winter Play (October-December)

**Texas Thespian Convention
(Acting & Technical Competition Events-Virtual)**

UIL Theatre Design

UIL OAP (December Auditions)

JV/Varsity Class Auditions (April)

(Play Titles TBA)

JV/VARSITY THEATRE AUDITION CRITERIA FOR 2021

JUNIOR VARSITY & VARSITY I

(PERFORMERS)

Pre-requisites

- 1. Earned (or in the process of earning) {1} high school credit for any theatre class.*
- 2. Participated as an actor or technician for one LBHS Theatre.*
- 3. Completed the online JUNIOR VARSITY OR VARSITY ONLINE APPLICATION.*
- 4. Completed & submitted three teacher recommendation forms.*
- 5. Copy of most recent grade report.*
- 6. Prepare one of the following to be presented at the Junior Varsity Auditions*
 - 2-minute song from a musical (Junior Varsity)
 - 4-minute song from a musical (Varsity)
 - 2-minute dramatic or comic monologue (Junior Varsity)
 - 4-minute dramatic or comedic monologue (Varsity)

JUNIOR VARSITY & VARSITY I

(TECHNICIANS)

Pre-requisites

- 1. Earned (or in the process of earning) {1} high school credit for any theatre class.*
- 2. Participated as an actor or technician for one LBHS Theatre.*
- 3. Completed the JUNIOR VARSITY ONLINE APPLICATION.*
- 4. Completed & submitted three teacher recommendation forms.*
- 5. Copy of most recent grade report.*
- 6. Prepare one of the following to be presented at the Junior Varsity Auditions on Tuesday, April 27th*

Portfolio (may be digital)

- Portfolio must include examples of realized projects in scenery, sound, lighting, costuming, stage properties, or hair & make-up.
- In addition, prospective technical students must include a project proposal for any play of their choice.

Varsity II

(Performers)

Pre-requisites

- 1. Earned (or in the process of earning) {1} high school credit for the LBHS JV/Varsity Theatre Course.*
- 2. Participated as an actor or technician in all 2020-21 LBHS productions.*
- 3. Participated as a technician or performer in the 2021 UIL OAP.*
- 4. Completed & submitted the VARSITY ONLINE APPLICATION for 2021.*
- 5. Prepare one of the following to be presented at the Varsity Auditions on Thursday, April 29th*
 - a. Resume & headshot
 - b. Performance
 - 1) 4-minute song from a musical.
 - 2) 2-minute dramatic & 2-minute comedic monologue.
 - 3) 6-minute duet dramatic or comic scene (performed with a classmate).

Varsity II

(Technicians)

Pre-requisites

1. Earned (or in the process of earning) {1} high school credit for JV/Varsity theatre course.
2. Participated as an actor or technician for all 2020-21 LBHS Theatre productions.
3. Completed & submitted the VARSITY ONLINE APPLICATION for 2021.
4. Prepare the following to be presented at the Varsity Auditions on Wednesday, April 28th:
 - a. Resume & headshot.
 - b. Portfolio (may be digital).
 - 1) *Portfolio must include examples of realized projects in scenery, sound, lighting, costuming, stage properties, or hair & make-up work for 2020-21.*
 - 2) *In addition, prospective technical students must include a project proposal for any play of their choice.*

REHEARSAL SUPPLIES

Bring the following items to every rehearsal:

- *Script*
- *Pencil*
- *Pencil storage bag that can be secured in the three-ring binder*
- *1-2 inch black three ring binder with a clear cover*
- *Highlighter*
- *Composition book (for director notes)*
- *Black rehearsal clothing (shirt, pants, shorts, etc.)*
- *Closed-toed shoes*

MAKE UP KIT

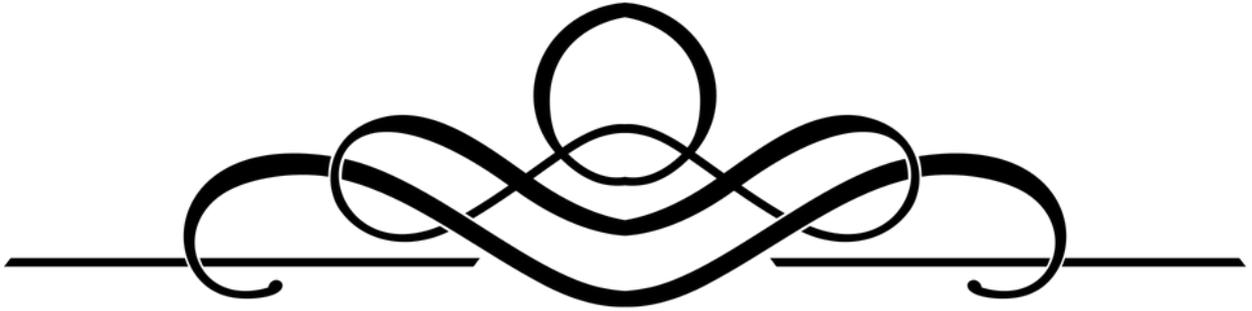
Students who are enrolled in junior varsity or varsity theatre are encouraged to purchase a make-up kit for the class.

[Mehron](https://www.techlandhouston.com/shop/theatre-makeup-kits/mehron-mini-pro-student-makeup-kit-9101/)
Techland, Houston
\$16.95
<https://www.techlandhouston.com/shop/theatre-makeup-kits/mehron-mini-pro-student-makeup-kit-9101/>

In addition to the make-up kit, students are asked to provide the following:

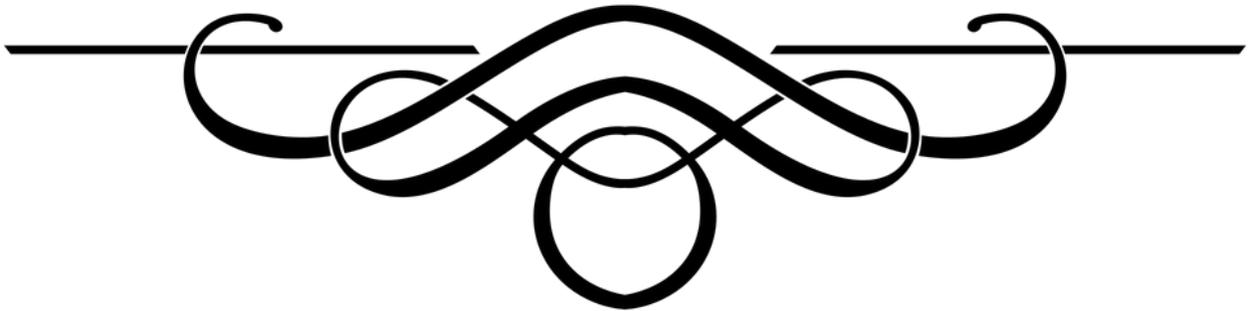
- Baby wipes (make-up removal)
- Make-up sponges
- Comb & brush
- Head band (cloth or elastic)
- Bobby pins (color to match the performer's hair)
- Wig cap
- Make-up storage bag

In addition to the items listed above, students will be required to supply their own socks, panty hose, tights, leotards, dance belts and dance shoes when those items are required for a production.



CHAPTER 6

PRODUCTION GUIDELINES



PRODUCTION GUIDELINES

The LBHS Theatre Department will produce a total of three productions with the possibility of adding a fourth production after UIL OAP for the spring. The focus of theatre production is not limited to acting, but the entire production process. Theatre production students may receive production credit for serving as a stage manager, assistant stage manager, backstage crew manager or crew member.

AUDITION AND CASTING PROCESS

- The director will not answer inquiries about his/her casting. To question the director's choice of actors is unprofessional.
- The mark of a mature member of any production company is to rejoice in a fellow company member's success as well as your own. A supportive environment is the key to building a successful ensemble.
- The names of the entire company will be posted on the primary call board.
- A student shows acceptance of the assignment by initialing next to his or her name.
- Once you are initially beside your name, you are expected to honor your commitment by being a productive member of the company.
- All cast and crew members are required to attend the COMPANY MEETING (*see page*).
- Quitting because you did not get cast or did not get a large role is unprofessional & unacceptable. PLEASE CONSIDER CAREFULLY BEFORE INITIALING THE COMPANY LIST!

You are auditioning for this program throughout the school year. Remember that your words and actions are a part of this process.

PRODUCTION STAFF

- Selection of the production staff is based on the number of people needed for the crews, the abilities of the students selected and the variety of experience they have had in production.
- Students may be placed in a leadership position on one production and a crew position on another. This is not a demotion, but an educational opportunity for students to develop skills in all technical areas.

A. CREW MANAGERS

- 1) Selection is primarily based on the student's knowledge or interest in a specific technical area.
- 2) The student must demonstrate leadership skills.
- 3) Strong communication skills are essential to any management position.
- 4) Crew managers must be able to maintain an organized work area and create a system of organization for the production.

B. CREW MEMBERS

- 1) Selection is based on the student's interest in a specific technical area.
- 2) The student must demonstrate the ability to work with fellow crew members.
- 3) The student must be able to work on projects, independently.
- 4) Crew members must be able to maintain a clean and organized work area

PERFORMERS

- Selection of the cast is based on the particular acting demands made by the play being produced, the ability an actor reveals in auditions, the need of the individual in terms of growth, and his or her past record on stage.
- This is a subjective area; please realize that your director does what he or she believes is best for the play.

A. LEAD ROLES

- 1) Theatre production students with more experience are often cast in lead roles because they have demonstrated responsibility in the past.
- 2) Poor attendance, irresponsibility, and lack of preparation will influence future casting decisions.
- 3) Seniority does not come into play in the casting process. In the end, final casting decisions are based on *who is best qualified for the role*.

B. SECONDARY ROLES

- 1) An actor who may have played a lead role in a past production may play a secondary role in the next play.
- 2) In some cases, the student is best fitted for a smaller role that will best showcase their talents and benefit the entire production.

C. SUPPORTING ROLES

- 1) Supporting roles are as important as leading roles.
- 2) A good actor can communicate a great deal with minimal lines.
- 3) It is for this reason that actors will find that playing a supporting role in a production is the most challenging.

AUDITION PROCESS

PRE-AUDITION

- Collect an audition packet from Mrs. Larsen.
- Complete an online audition form [for each play].
- Review the audition packet for audition details.
- Sign up for an audition time on one of the designated audition days.
- Prepare your audition.

AUDITION

- Present your audition.
- Check the callboard for callbacks.
- Attend callbacks.

POST AUDITION

- Cast & crew will receive a notice on REMIND informing them that the cast and crew list has been posted on the Lake Belton Theatre Website.
- Check the Lake Belton Theatre Website for the cast and crew list
- Find the cast and crew list on the call board located in the Theatre Hall and initial by your name if you accept the role or assignment.
- Attend the Company Meeting
- The cast list will be posted no more than 15 hours after the audition process has been completed to double check student eligibility.
- Initial by your name, on the cast list, if you accept the role.
- Collect a production packet from Mrs. Larsen.
- Submit the play production contract within TWO DAYS of casting. Failure to do this may result in your role being reassigned.
- Check the call board, daily, for rehearsal updates.

COMPANY MEETING

The director will call an initial meeting of ALL company members. Attendance is MANDATORY and takes precedence over all other activities. The following procedure will occur at company meetings:

- *Roll call by Director or Stage Manager*
- *Distribution of scripts and materials*
- *Complete bio forms & contact information including Google Classroom*
- *Discussion of approach to play and to assignments*
- *Presentation of design concept and research sources*
- *Announcements of rehearsal schedule and general rules for this production*
- *Separate meetings (as needed) between Director and crew managers*

REHEARSAL

- Actors must complete a character and play analysis within one week (seven days) of casting.
- Technicians must complete a play analysis and a **Punch List** for their tech assignment area.
- Attend rehearsal and technical calls as assigned. **All members of the cast & crew must attend technical calls.**
- Memorize lines by the “off book” date [two weeks after casting].
- Actors must bring all personal make-up & costume items **one week prior to tech week.**

PUNCH LIST

A “to do” list where all production needs, for a specific technical area, are listed.

This list can include items to be purchased, pulled from stock, borrowed, or constructed.

TECHNICAL REHEARSALS

- Technical rehearsals occur one week prior to the show opening.
- All members of the production are required to attend all technical, dress and full-dress rehearsals.

PERFORMANCES

- Shows will run a total of three days.
- The run may include two evening performances and one matinee or three evening performances.
- Musicals will run three evenings with one matinee performance.
- UIL OAP will have an invited dress, for friends and family, scheduled a few days prior to the district contest. In addition, a final performance will be scheduled once contest season has completed.
- Performers and technicians will be called at 4:45 on a weekday and 3:00 on a Saturday or Sunday.

***THE SCHEDULES BELOW ARE EXAMPLES AND MAY BE ALTERED
BASED ON UNSEEN CIRCUMSTANCES.***

WEEKDAY PERFORMANCE SCHEDULE

4:45 All Call [*cast & crew meeting*] & *light dinner*

5:15 Actors hair & make-up

Stage manager, lighting, sound, scenery, props, and all crews will work on all pre-show tasks

6:00 Actor in costumes

Stage manager, lighting, sound, scenery, props, and all crews conduct checks as needed

6:20 Actors & Technicians meet in circle for warm-ups

6:30 House opens

6:45 Actors preset costumes and props (if needed).

Actors move to pre-show places

Techs take pre-show places

6:55 Curtain speech & audience announcement

7:00 Curtain & show begins

**Intermission will occur half-way through the production and last fifteen minutes*

SATURDAY PERFORMANCE SCHEDULE

3:30 All Call [*cast & crew meeting*] & *dinner*

4:30 Actors hair & make-up

Stage manager, lighting, sound, scenery, props, and all crews will work on all pre-show tasks

5:30 Actor in costumes

Stage manager, lighting, sound, scenery, props, and all crews conduct checks as needed

6:00 Actors & Technicians meet in circle for warm-ups

6:30 House opens

6:45 Actors preset costumes and props (if needed).

Actors move to pre-show places

Techs take pre-show places

6:55 Curtain speech & audience announcement

7:00 Curtain & show begins

**Intermission will occur half-way through the production and last fifteen minutes*

**After show cast party for cast and crew [restaurant]*

SUNDAY PERFORMANCE SCHEDULE

2:30 All Call [cast & crew meeting]

3:30 Actor hair & make-up

Stage manager, lighting, sound, scenery, props, and all crews will work on all pre-show tasks

4:30 Actor in costumes

Stage manager, lighting, sound, scenery, props, and all crews conduct checks as needed

5:00 Actors & Technicians meet in circle for warm-ups

5:30 House opens

Actors preset costumes & props (if needed).

Actors move to pre-show places

Techs take pre-show places

5:50 Curtain speech & audience announcement

6:00 Curtain & show begins

**Intermission will occur half-way through the production and last fifteen minutes*

**Clear lobby during intermission*

STRIKE

Strike is the process of breaking down the production elements of a show. In the world of professional theatre, this is completed in one day, but our department will work on strike over the course of two to three days. Every member of the cast and crew are expected to aid in the strike process.

SCENERY STRIKE

- Bring the curtains, drop and cyclorama up into the heavens.
- Dismantle scenery down to the stock platforms.
- Sort hardware in buckets.
- Return all stock scenery to the storage area in the scene shop.
- Check all areas of the stage for damage.
- Report all damaged items to the instructor.
- Return all tools, equipment & hardware to the scene shop.
- Sweep and vacuum the stage.
- Remove any trash backstage or in the scene shop.
- Complete the supply reorder and damage form and submit at the post-mortem following the completion of strike.

LIGHTING

- Empty fog machines and return to storage.
- Remove floor level lighting and special effects lighting and return to storage.
- Remove lighting instruments from lighting trees and return to storage.
- Wrap and return all lighting cables & return to storage.
- Wrap and return all extension cords & return to storage.
- Complete the supply reorder and damage form and submit at the post-mortem following the completion of strike.

SOUND

- Check all sound equipment for damage.
- Wrap all cords, secure and place in storage.
- Store all sound equipment and cords.
- Complete the supply reorder and damage form and submit at the post-mortem following the completion of strike.

PROPERTIES

- Check with the costume crew and to ensure that coat, jacket, dress, and apron pockets are free of any props.
- Clear prop items from purses and suitcases.
- Remove all stage props from the backstage or dressing room area.
- Inspect all properties and mark with tape if the item is broken.
- Report all damaged items to the instructor.
- Return all properties to the prop/furniture room.
- Complete the supply reorder and damage form and submit at the post-mortem following the completion of strike.

COSTUMES

- Remove accessory bags and name plaques from the costume racks.
- Clear all costume and accessory items from the accessory bags.
- Remove tape, name cards, and safety pins from the accessory bags.
- Remove tape from the name plaques & shoe tubs.
- Remove tape labels from inside of shoes and hats.
- Clean the inside of the shoes & boots with alcohol and paper towels.
- Return all shoes and boots to storage.
- Returns all accessories to the appropriate storage containers.
- Check all costume pockets for props or personal items and return to the appropriate person.
- Remove all name tags from inside of costumes.
- Sort costumes for dry cleaning or laundry.
- Clear the dressing room of all costume items.
- Sweep the dressing rooms.
- Remove trash from the dressing rooms.
- Complete the supply reorder and costume damage form to submit at the post-mortem following the completion of strike.

HAIR & MAKE-UP

- Clean make-up palettes and storage containers.
- Return all make-up and hair items to the correct storage area.
- Clean the mirrors, counter tops, and chairs in the dressing room.
- Wash wigs/hair pieces and place on drying forms.
- Disinfect all brushes in combs used in the dressing room.
- Sweep the dressing room
- Remove all trash from the dressing room
- Complete the supply reorder form to submit at the post-mortem following the completion of strike.

STRIKE

Attendance at both the Company Meeting and Strike is mandatory! If you choose to miss the Company Meeting and/or Strike you will not be cast in a production again. Students enrolled in the Junior Varsity or Varsity class will have a 20-point reduction of their semester grade in the event they choose to be absent.

ANALYSIS & RESEARCH

1. Every production has a historical reference point which determines the behavior of the people who lived during a time.
2. It is important to understand and appreciate how helpful historical research is to directors, designers, and actors.
3. It is impossible to understand a group of people unless you understand the world in which they lived and the impact it made on their development as a human being.
4. All theatre production students are required to conduct research and analysis when assigned.
5. The analysis & research projects will be assigned for specific productions throughout the school year.
complete the production process,

RESEARCH & ANALYSIS METHODS

- Play Analysis
- Character Analysis
- Research or Inspiration Board
- Pinterest Board
- YouTube Videos
- Historical movies and documentaries

LETTERING IN THEATRE

Students may “Letter” in theatre by participating in a total of eight main stage productions. The work may be either as an actor or a technician. Classroom recitals or performances do not count toward letter jackets unless tickets are sold for a production for more than one performance. Students may also earn a jacket by qualifying for Region in any UIL Theatre Event (theatre design, film or OAP).

LBHS BRONCO BANQUET

The first Annual LBHS Bronco Banquet will be scheduled for the Spring of 2021. Students will be recognized for the outstanding work of the year and to honor graduating LBHS Seniors. Family & friends are encouraged to attend this event. Tickets will be \$15.00 to cover the cost of food and beverages for this evening. We will review the year through slideshows and distribute awards to outstanding achievers.

DISTINGUISHED GRADUATING SENIORS

To be a Distinguished Graduating Senior, a student must meet all LBHS requirements for graduation and must have worked on four shows during their career (two of them their senior year) at Lake Belton High School.

PRODUCTION ATTENDANCE

Attendance to Productions Attending live performances is part of the Texas Essential Knowledge and Skills for all theatre classes. Every student enrolled in a theatre class is required to attend once performance of each production. Theatre students will receive discounted tickets and will be expected to participate in class discussion regarding the production. *Students who choose not to attend will be required to read the play and write a detailed play analysis.*

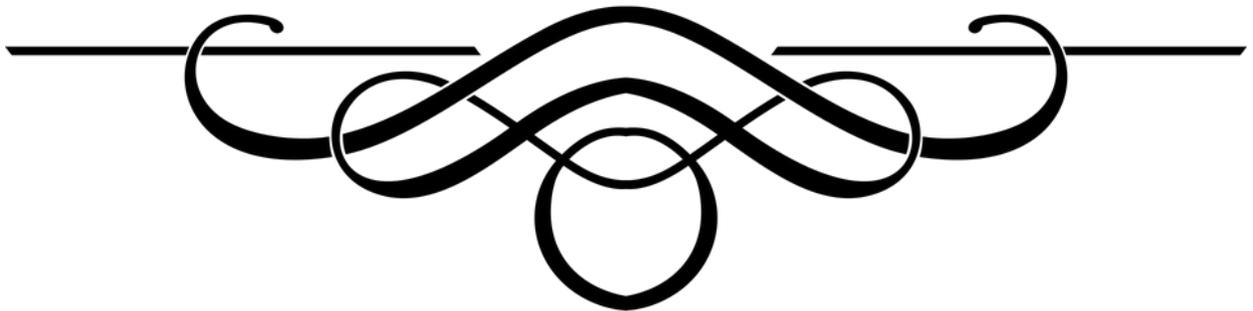
PERFORMANCE INFORMATION

- Except for disabled patrons and guests of the director(s), no seats will be roped off as "saved."
- Please inform your parents and friends that shows will begin on time, and latecomers will be seated by the ushers -- and only at an appropriate point in the show.



CHAPTER 7

INTERNATIONAL THESPIAN SOCIETY



INTERNATIONAL THESPIAN SOCIETY



What is the purpose of International Thespian Society (ITS)?

The goal of the ITS is to recognize and encourage, develop, and honor student achievement in the arts.

How Membership is Granted.

1. Thespian membership is granted for the demonstration of a commitment to excellence in theatre arts that meets EdTA's general guidelines.
2. Students become members by earning points for their work and for maintaining a required GPA.
3. The directors and officers will maintain records of Students activities, and Thespian membership will be conferred when qualifications have been met.
4. To become a Thespian, a student must earn ten points, five of which must be acquired at the school where he or she is to be inducted.
5. Students must participate in at least two full-length productions, or one full-length and two one-acts, or four one-acts. Participation should be in at least two of the listed categories (for example, acting and business).

6. Once a student has earned the required number of points, they will be given a Membership Notification card informing them that they may join the International Thespian Society.

What are Thespian Points?

One point represents approximately **ten hours of excellent work** in theatre (see the Thespian Handbook for further information on the Thespian Point System).

INTERNATIONAL THESPIAN SOCIETY LEADERSHIP

1. The LBHS Officer Committee made up of seniors will nominate students for the offices.
2. Elections will be held in the last full month of school for the following year and are open to ITS members.
3. Officers work together to plan and implement Banquet, social activities, fundraisers, and they represent the Broncos Players at Freshman Orientation, Elective Fairs, and other LBHS events.
4. A complete list of LBHS ITS Bylaws, offices, and duties will be available in the [*LBHS Thespian Handbook*](#) and posted on the LBHS Theatre Website.

QUESTIONS OR CONCERNS

Parents and students may contact me by email at denise.larsen@bisd.net