

West Anchorage High School

Thespian Society
&
Theatre Club
Handbook

Table of Contents

I. Mission Statement	4
II. Contact Information	5
III. Thespian Constitution	6
IV. Director's Charge	10
V. Company Rules	11
VI. Job Descriptions	
Production Manager	12
Stage Manager	13
Tech Crew Chief	14
Asst. Director	15
Costumer	16
Sound Op	17
Light Op	18
Crew	19
Cast Member	20
VII. Organizational Chart	21
VIII. Appendices	
A. Induction	22
B. Forms	25
C. Warm Ups	30
D. Memorizing Lines	36

Mission Statement

It is the mission of the West High Theatre Company to establish West High as the premier theatrical education and production center for high school students in the state of Alaska through the achievement of the following goals:

- To produce the highest quality performances we are capable of
- To challenge ourselves with productions that stretch our abilities
- To encourage students to attain a mastery of the theatre arts
- To develop a life long appreciation for and involvement with theatre
- To develop integrity, positive attitude and rigorous work ethic in our company

Organizational Structure

The West High Theatre Club and the Thespian Society are two separate but conjoined entities.

The West High Theatre Club is composed of all students who wish to participate in school plays and activities. They may audition for and be part of any and all theatrical events at West High. They may vote for end of year awards (except Best Thespian) and may take part in all regularly scheduled Theatre Club Meetings. They may also earn Drama Letters.

The West High Thespian Society is composed of all inducted Thespians. The elected officers of the Thespian Society serve as the leadership for the Society as well as the Theatre Club. Members of the Society may participate in all regularly scheduled meetings, may vote for end of year awards including Best Thespian AND may vote for or be elected officers of the organization. Members of the Society may earn points for their participation towards Thespian Honor Awards but are also held to a higher accountability in terms of attendance and participation.

Contact Information

Phone Numbers

West Anchorage High School	742-2500
Activities Office	742-2525
Tammie Smith	240-2706

Websites

West High Theatre	http://www.blocksclass.com/theatre
Anchorage School District	http://www.asdk12.org
West High School	http://www.asdk12.org/schools/west/pages/

FACEBOOK GROUPS

Friends of West Theatre	http://www.facebook.com/group.php?gid=4752723405
Thespian Troupe	http://www.facebook.com/group.php?gid=15378586123
Thespian Officers	http://www.facebook.com/group.php?gid=5460509553

West Anchorage High School
Thespian Society and Theatre Club Constitution
Thespian Troupe #700

Article I. Name, purpose and governance

Section 1. Name: This organization shall be called Troupe #700. The troupe has been chartered by West Anchorage High School. The charter affiliates it with the International Thespian Society, a division of the Educational Theatre Association.

Section 2. Purpose: The troupe is the honors component of the school's theatre program. Its purpose shall be the advancement of standards of excellence in theatre. More specifically, the troupe will encourage students to attain a better mastery of the theatre arts and will reward those who achieve it with induction into the troupe. Thespians achieving honor ranks shall receive recognition of their exemplary accomplishment

Section 3. Governance: This troupe constitution and its bylaws are two components of a hierarchy of documents that govern the Educational Theatre Association and its membership. The documents affecting troupes, in order of authority, are: The Educational Theatre Association Code of Regulations and Membership Policy, the troupe handbooks, the troupe constitution, and troupe bylaws. This constitution may not be altered in any way that conflicts with a superceding document or school policies and procedures.

Article II. Membership

Section 1. All nominees for active membership shall be regularly enrolled as students of West Anchorage High School or Steller High School.

Section 2. Active membership requires yearly commitment to theatre. To maintain active membership, a member must participate in at least one (1) West Anchorage High School Theatre Department production and at least two (2) non-production Thespian Activities each year. Active members should also maintain attendance at regularly scheduled membership meetings.

Section 3. Final authority concerning membership requirements shall be vested in the troupe sponsor.

Section 4. Honorary membership may be granted to adults for extraordinary and worthy assistance in the promotion of the theatre in the school and the community.

Section 5. Per regulation in the International Thespian Society Handbook, a member may not lose their membership in the International Thespian Society. A student may, however, lose their ability to participate in troupe activities for just cause at the Sponsor's discretion. Just cause may result from a student's violation of troupe or school policies which may affect the safety or welfare of the troupe or other individuals. This may include harassment, racism or other actions which do not uphold the high standards of the International Thespian Society or Troupe #700.

Article III. Officers

Section 1. West Anchorage High School Troupe #700 shall elect officers once a year in the second to last full month of the school term at a regular business meeting. These officers will comprise the Executive Board.

Section 2. Requirements for all elected officers are as follows: Each student must be a currently active member of the troupe, an induced Thespian and at the time of election must be currently enrolled in grades 9 – 11.

Section 3. The following officers will be elected each year according to the By Laws and will have the following duties:

President: Presides over all meetings, appoints all standing and special committees and directs and supervises troupe activities.

Vice President: Presides in the absence of the President, is responsible for the induction of new members and is Chair of the Election Committee.

Secretary: Keeps records of the meetings and attends to troupe correspondence. Creates meeting agendas at the direction of the President and/or Sponsor.

Treasurer: Keeps track of troupe expenses, pays bills and tracks budgets. Acts as business manager of Thespian productions. Oversees all fund raising activities.

Clerk: Keeps point records of all activities as provided in the official point system. Generates a monthly report of all members and their points.

Historian: Keep a record of troupe activities for posterity. This may include maintaining photo albums, maintaining a video library, collecting news clippings and reviews, or other activities.

Section 4. The duties of the sponsor will be to oversee all troupe activities, to be the final authority in selection of new members and to be the guide and inspiration of the group.

Article IV. Meetings and attendance

Section 1. Executive Board and Full Membership Meetings shall be held at least once a month.

Section 2. Special meetings may be called by the sponsor, any officer, or by a quorum.

Section 3. A quorum shall be fifty percent of the Executive Board

Section 4. Any member who causes deliberate dissension, which would disrupt the workings of any production or business meetings, shall be dropped from active membership by the authority

of the Sponsor and a member of School Administration. Any member requesting re-admittance after suspension must have the consent of the Sponsor and a member of School Administration.

Article V. Dues, etc.

Section 1. There shall be no dues for the troupe except as provided by the International Thespian Society Board of Trustees.

Article VI. Amendments

Section 1. All amendments to this constitution must have the vote of two thirds of the Executive Board. This constitution and its amendments shall be subject to change according to any or all requirements of the International Thespian Society.

BYLAWS.

Article I. Inductions

Section 1. Inductions shall be held once each year, or as often as deemed necessary by the sponsor.

Section 2. The time and place of induction as well as the form will be determined by the sponsor and Vice-President.

Section 3. The Vice-President will be held responsible for the training of the speakers of the induction ceremony, must schedule and rehearse said speakers, as well as take care of the preparation of the stage and induction properties.

Article II. Troupe Activities

Section 1. West Anchorage High School Theatre Department Productions: The Sponsor shall present at least one (1) theatrical production each semester. West Anchorage High School is widely known for its presentations, so it is expected that this is a minimum and additional performances will be conducted throughout the year. A suggested performance standard is three (3) mainstage (full-length) productions and two (2) second stage (one act length) productions each year.

Section 2. Non-Production Activities: This troupe shall conduct a minimum of three (3) non-performance activities during the school year. These should be distributed through the year to provide members with multiple opportunities to be involved. These include, Fund Raising activities, Work Calls, serving as a member of the Executive Board for a full year, or other activities determined by the board and Sponsor. Regular membership meetings are not included as non-production activities.

Section 3. The troupe shall sponsor at least one “Good Neighbor” activity a year for the purpose of establishing good relationships with the community.

Section 4. The troupe shall cooperate with all other departments and clubs in the school in helping them with their programs in any way it can.

Section 5. Any activities or productions presented during the Summer (outside of the normal school calendar) should be considered part of the immediately preceding school year.

Section 6. The troupe is not a secret organization, so faculty and students interested in theatre, as well as honorary members and alumni, shall be invited to its meetings.

Article IV. Point award system

Section 1. The Sponsor will determine the exact number of points to be awarded in all theatrical and non-theatrical participation.

Section 2. Points will be awarded as suggested by the point system of the International Thespian Society.

Article V. Honors

Section 1. All inducted members will receive a graduation honor cord when they graduated from West Anchorage High School.

Section 2. Only currently active members are eligible for additional honors.

Section 3. The rank of Honor Thespian will be bestowed on any active member who has earned a minimum of 60 Thespian Points per the guidelines outlined in the Points section above and has submitted a "Letter of Intent" to the Sponsor indicating how they have been committed to theatrical excellence and the furtherance of Troupe #700's objectives.

Section 4. Additional ranks may be bestowed at the discretion of the Sponsor as outlined in the International Thespian Society Handbook. These ranks may only be bestowed upon currently active members.

Article VI. Elections

Section 1. Officers shall be elected at a business meeting in the second to last month of the school year for the coming fall term.

Section 2. Nominations for officers are to be made by an Election Committee, meeting with the sponsor, with additional nominations being permitted from the floor. Officers will be elected by a majority vote.

Section 3. The Election Committee will be chaired by the Vice-President and will be selected by the Sponsor and the President. The Committee will be composed of at least one board member other than the Vice-President and at least one non-Board member.

Section 4. Voting will be done by secret written ballot.

Section 5. Ballots for all elections will be counted by the Sponsor, the Vice-President and a non-board member of the club appointed by the President to the Election Committee.

Section 6. Three members, including one officer, may request, in writing, to the sponsor, a recall election of all or any elected officers within ten (10) days of the election. This written request must state the need for such an election. A special meeting will be scheduled within five school days upon receipt of the request, for the purpose of voting on whether or not a recall election is necessary. Two thirds of the currently seated Executive Board is required to mandate a recall

election. If a recall election is necessary, election of officers will follow the procedure set in Article VI. Section 2.

Article VII. Installations

Section 1. Officers shall be installed at the last social or program meeting of the school term.

Article VIII. Thespian Handbook

Section 1. The Sponsor, with the assistance of the Executive Board, will create a Thespian Handbook containing all documents pertinent to the administration of the organization, including the Constitution and By-Laws. The Handbook should also include examples of “Letters of Intent,” “Theatrical Reviews,” as well as Induction procedures. The Handbook will be available to all Members. A copy will be provided to all Executive Board members.

Article IX. Conflict Resolution

Section 1. In the event issues/conflicts arise between a Thespian and a Sponsor which can not be solved through communication between the two parties, the issue should be resolved by the school administration.

Section 2. Members found to be willfully violating the mission of this organization, its standards or its ethics will be disciplined by the authority of the sponsor, at least one member of the Executive Board and a member of School Administration.

Article X. Amendments

Section 1. Changes to the By Laws may be made by the Executive Board and require a two thirds approval vote of the Board.

Meetings

Thespian Officer meetings should be held regularly once each month. These meetings serve to maintain the day to day business of both the Theatre Club and the Thespian Society. Non-officer members are always invited to these meetings, although they do not have voting privileges.

Thespian and Theatre Club full membership meetings should also be held regularly once a month. These meeting serve to distribute information and make announcements to the membership. The agenda for a full membership meeting should be determined by the officers prior to the meeting and written on the board or otherwise distributed to the members. The President will chair these meetings with the assistance of the other officers.

Officer meetings are chaired by the President, or Vice President in the President's absence. The agenda for each officer meeting should be as follows:

- A. Come to Order
President starts meeting. Secretary takes roll. Missing members noted.
- B. Announcements from the Sponsor
- C. Other Announcements
- D. Introduce Guests
Any special guests should be introduced and given their chance to speak.
- E. Old Business
Conclude any business from previous meetings
- F. New Business
New items that need attention
- G. Set Agenda for Membership Meeting
Determine agenda items for the next full membership meeting.
- H. Adjourn

Directors Charge

Your commitment to learning your lines, playing your part and perfecting your skills dictates how you are perceived by the Director and the rest of the Company. We expect Company members to be courteous and friendly to one another. Participate with 100% commitment, energy and open mindedness. Give any less than that, and the audience will turn on you.

The Director is the final decision maker in all aspects of the production. This is true of every movement of an actor, every sound effect, every adjustment of light, etc. The Director will often ask for input, and is **ALWAYS** open to hearing your ideas. So feel free to give them. Keep in mind that the Director has a very definite vision for the entire show, and if your idea doesn't fit, it probably won't be used. That doesn't mean it wasn't a good idea, just not for this particular performance. So give your ideas freely, and don't take it personally if they aren't used. Finally, remember to follow through on directorial choices; don't adlib your own when you think you can't get caught.

The Director has many capable assistants as well. These may include an Assistant Director, a Stage Manager, and various technical crew chiefs, also known as the Production Staff. If one of these folks asks you to do something, it is as if the request came from the Director. It should be carried out quickly, to the best of your ability and with cheer. If the Director hears otherwise, you will be asked to find employment elsewhere. If a member of the Production Staff is abusing their authority, please make this known to the Director who will handle it from there.

There is sometimes a schism between "Actors" and "Techies." This is ridiculous. Without the Actors, there is no show and nothing for the Techies to do. Without the Techies, the Actors are in the dark, cannot be heard and have no props or sets to use. More often than not, members of the Tech Crew have been Actors in other productions and vice versa. Members of these two groups should treat each other with mutual respect. If I hear otherwise, there will be a serious reckoning and it won't be pretty.

This activity should be a joyous experience for us all. We should be having fun, even though we will be working very hard. Therefore it is important that we come to rehearsal without the baggage of our day-to-day lives and with a commitment to work hard as well as play hard. We need to be focused and disciplined, with our priorities straight. Our priorities should be to: be safe, be responsible, be flexible, be respectful and be ready to enjoy the experience.

We all have something in common, a love of theatre. This commonality should transcend all our differences and help us work in professional harmony towards our common goal, the goal of producing the best show we can possibly create.

And our reward??

Why that's simple.

What can be a better reward than 2000 people giving a standing ovation for something you've helped to create!?

West Theatre Standards

1. **Show up on time and ready to work.** Often rehearsal cannot begin without all members present. Your punctuality is required. If you are going to be late clear this with the Director IN ADVANCE. If you are late, you will be asked to perform additional warm up activities and/or additional company duties by the Director. Repeated late arrivals will result in your dismissal from the Company.
2. Unless it is on your conflict sheet, there is **No excuse for missing a scheduled rehearsal.** Missing rehearsal may result in your removal from the production. No Exceptions.
3. **Warm ups are required.** Your body and voice are two of the instruments you use as an actor. You must participate in warm ups so that you don't hurt yourself in rehearsal or performance. If you have a medical condition that limits your participation, you must have a note from a doctor. Realize that a serious illness or condition may prohibit your participation in the production. Those late to warm ups will be required to perform additional warm up duties.
4. **Wear comfortable clothing** that allows freedom of movement for all practices. **Closed toe shoes** must be worn at all times unless instructed otherwise.
5. **Food and Drink are not allowed** in the rehearsal areas. The ONLY exception is water in an unbreakable, sealable container. PICK-UP after yourself!!! When needed, lunch or dinner breaks will be provided, but these meals must be eaten outside the rehearsal area unless specifically allowed by the Director. If you are found eating or drinking in our auditorium, you will not be allowed in a West Production for one full calendar year!
6. **No gum.** The end.
7. Please conduct yourself appropriately. **ALL district rules are in force** during show and rehearsal times. This means that language and actions must be appropriate to the school setting.
8. **Please treat the facility and other users with respect.**
9. **This is a non-smoking company.** If you are underage and caught smoking this (and all illegal activities) will be reported to your parents, and will result in your removal from the company. Please be sure your clothes do not smell of smoke, it is offensive to others. If you are at all interested in pursuing theatre as a career, it is ridiculous to smoke anyway as it ruins your body and voice.
10. **Respect others and their property.** Don't touch other people's props, costumes or personal property.
11. **Cell phones are not to be turned on** during rehearsal. If you must keep one on your person, it may not interfere with the creative process.
12. **Visitors are not allowed at rehearsals.** In special cases, a visitor may be allowed to attend with the approval of the Director.
13. Your primary focus is education, not performance. **Students who have grades that slip below 2.0 gpa will be dropped** from the Company. You may be asked to provide periodic drag sheets to the Director during the run of rehearsals. Keep grades up to avoid dismissal from the production.
14. Finally, **come ready to work hard and play hard.** We aren't curing cancer here, we are doing a play. It should be fun and enjoyable for everyone. This requires everyone giving all their effort, so it's hard work. But it is all about entertaining our audiences with fun, thought provoking or dramatic theatre.
15. **Attitude is job one!** If your attitude is awesome, it goes a long way with everyone. This play is not about you, it is about all of us. Remember, discipline is not the enemy of enthusiasm!!! Attitude is all important. If your attitude begins to become poisonous to others, you had better get over yourself pretty quick, or you will be asked to leave the company and will not be asked back.

West High Theatre Ethics
Borrowed from The Circle Theatre Code of Ethics (1945)

“A part of the great tradition of the theatre is the code of ethics which belong to every worker in the theatre. This code is not a superstition, nor a dogma, nor a ritual which is enforced by tribunals; it is an attitude toward your vocation, your fellow workers, your audiences and yourself. It is a kind of self-discipline which does not rob you of your invaluable individualism.

“Those of you who have been in show business know the full connotation of these precepts. Those of you who are new to show business will soon learn. The Circle Players, since its founding in 1945, has always striven to stand for the finest in theatre, and it will continue to do so. Therefore, it is with the sincere purpose of continued dedication to the great traditions of the theatre that these items are here presented.” The “rules” follow:

1. I shall never miss a performance.
2. I shall play every performance with energy, enthusiasm and to the best of my ability regardless of size of audience, personal illness, bad weather, accident, or even death in my family.
3. I shall forego all social activities which interfere with rehearsals or any other scheduled work at the theatre, and I shall always be on time.
4. I shall never make a curtain late by my failure to be ready on time.
5. I shall never miss an entrance.
6. I shall never leave the theatre building or the stage area until I have completed my performance, unless I am specifically excused by the stage manager; curtain calls are a part of the show.
7. I shall not let the comments of friends, relatives or critics change any phase of my work without proper consultation; I shall not change lines, business, lights, properties, settings or costumes or any phase of the production without consultation with and permission of my director or producer or their agents, and I shall inform all people concerned.
8. I shall forego the gratification of my ego for the demands of the play.
9. I shall remember my business is to create illusion; therefore, I shall not break the illusion by appearing in costume and makeup off-stage or outside the theatre.
10. I shall accept my director’s and producer’s advice and counsel in the spirit in which it is given, for they can see the production as a whole and my work from the front.
11. I shall never “put on an act” while viewing other artists’ work as a member of an audience, nor shall I make caustic criticism from jealousy or for the sake of being smart.
12. I shall respect the play and the playwright and, remembering that “a work of art is not a work of art until it is finished,” I shall not condemn a play while it is in rehearsal.
13. I shall not spread rumor or gossip which is malicious and tends to reflect discredit on my show, the theatre, or any personnel connected with them—either to people inside or outside the group.
14. Since I respect the theatre in which I work, I shall do my best to keep it looking clean, orderly and attractive regardless of whether I am specifically assigned to such work or not.
15. I shall handle stage properties and costumes with care for I know they are part of the tools of my trade and are a vital part of the physical production.
16. I shall follow rules of courtesy, deportment and common decency applicable in all walks of life (and especially in a business in close contact with the public) when I am in the theatre, and I shall observe the rules and regulations of any specific theatre where I work.
17. I shall never lose my enthusiasm for theatre because of disappointments.

**West High Theatre Department
Job Descriptions**

Production Manager

Description

The Production Manager provides managerial support for the performance and is a liason between the Director and businesses in the community.

Duties

- Assists in the selection and/or creation of promotional materials, including but not limited to the production poster, tickets and program
- Communicate with local businesses about the production
- Manages advertising campaign for production
- Manages box office
- Counts Cash Box and keeps running profit/loss information
- Directs community outreach program (free tickets to organizations, etc.)
- Writes grant proposals
- Provides grant follow up reports to granting agencies
- Coordinates Day Show audiences
- Communicate with Director frequently
- Attend all Production Staff meetings
- Act as a leader for the cast and crew
- Maintain and follow all company rules
- Maintain security within the production/rehearsal space

**West High Theatre Department
Job Descriptions**

Stage Manager

Description

The Stage Manager conducts all the day to day coordination of the performance from a management perspective.

Duties

- Manages production schedule
- Copies and distributes script
- Maintains daily attendance record
- Maintains conflict sheets
- Calls all unexcused cast and crew
- Posts cast and crew information
- Maintains contact sheet and distributes to all Production Staff
- Coordinates with Tech Crew Chief to meet technical deadlines
- Determines master cue sheet for all production cues
- Creates scene breakdowns and distributes to Production Staff and Cast
- Maintains master script (cuts, changes, etc.)
- Records all cues in Stage Manager Script
- Coordinates with Sound and Light operators to correctly execute all cues
- Calls performance
- Records all blocking in Stage Manager Script
- Keeps Stage Manager Script in production/rehearsal space
- Is “on book” during run thrus
- Directs Assistant Stage Managers as needed
- Coordinates access to rehearsal, performance and technical spaces
- Maintain discipline within the cast and crew
- Communicate with Director frequently
- Attend all Production Staff meetings
- Act as a leader for the cast and crew
- Maintain and follow all company rules
- Maintain security within the production/rehearsal space

**West High Theatre Department
Job Descriptions**

Tech Crew Chief

Description

The Tech Crew Chief manages all activities of the production crew so that they work in safe, organized and timely manner. All sets, lights, sound, costuming and props issues are under the supervision of the Tech Crew Chief. The Tech Crew Chief co-ordinates with the Stage Manager to achieve the artistic goals of the production.

Duties

- Maintain safety in and around the performance/rehearsal space
- Create drawings and specifications of technical aspects of performance in accordance with artistic vision of the Director
- Offer solution options for Director's approval in regards to technical considerations
- Identify and price materials needed to create technical aspects of performance
- Obtain materials needed to create technical aspects of performance
- Oversee activities of production crew to achieve technical goals
- Meet budget goals
- Meet technical deadlines
- Stand by during performance to handle emergency technical issues
- Clean and organize space at the end of each rehearsal and performance
- Organize and manage strike
- Maintain discipline within the crew
- Communicate with Director frequently
- Attend all Production Staff meetings
- Act as a leader for the cast and crew
- Maintain and follow all company rules
- Maintain security within the production/rehearsal space

**West High Theatre Department
Job Descriptions**

Assistant Director

Description

The Assistant Director aides the Director in the artistic creation of the performance. S/he acts as the Director in the event that the Director is absent. S/he carries out the Director's artistic vision for the performance.

Duties

- Help the Director maintain artistic consistency throughout the rehearsal process
- Act as the Director in the event the Director is absent
- Direct scenes or specific action at the discretion of the Director
- Work with individual performers at the discretion of the Director
- Conduct script readings
- Conduct Run thrus of previously blocked scenes
- Manage questions about artistic goals of the performance
- Fill in other production roles as needed or at the behest of the Director
- Assist the Director in artistic decision making where needed
- Maintain discipline within the cast
- Communicate with Director frequently
- Attend all Production Staff meetings
- Act as a leader for the cast and crew
- Maintain and follow all company rules
- Maintain security within the production/rehearsal space

**West High Theatre Department
Job Descriptions**

Costumer

Description

The Costumer is responsible for attire and makeup for the entire cast. The Costumer may also be responsible for certain props items.

Duties

- Maintain safety in and around the performance/rehearsal space
- Design costumes and makeup in coordination with Director's vision
- Create Costume and makeup drawings
- Record cast measurements
- Locate pre-existing costume pieces in costume storage
- Maintain costume storage area
- Identify and price materials needed to create costumes
- Obtain materials needed to create costumes
- Work closely with stitchers and other costume volunteers
- Create standin pieces early in rehearsal process
- Create final costumes in a timely manner
- Conduct "costume parade" the week prior to opening for final approval
- Assist cast in makeup application during performance
- Stand by during performance to handle costume emergencies
- Properly clean and store costumes during strike
- Create costume book (measurements, drawings, photos, etc)
- Maintain discipline within the cast
- Communicate with Director frequently
- Attend all Production Staff meetings
- Act as a leader for the cast and crew
- Maintain and follow all company rules
- Maintain security within the production/rehearsal space

**West High Theatre Department
Job Descriptions**

Sound Board Operator

Description

The Sound Technician designs and manages all aspects of sound for the production.

Duties

- Maintain safety in and around the performance/rehearsal space
- Locate and record all sound effects, production music and preshow/postshow music
- Create sound CD with all sound effects and music
- Maintain, test and operate all microphones (batteries are renewed prior to each performance)
- Maintain, test and operate sound board
- Set and record sound levels in accordance with Director
- Perform sound checks prior to every show (test levels on each cue and mics)
- Perform cue-to-cue prior to every performance
- Communicate with Stage Manager to set sound cues which are recorded in script
- Maintain security of the balcony area during performance
- Communicate with ASD Technicians
- Make pre-show announcements
- Properly store equipment and recordings for strike
- Maintain discipline within the crew
- Communicate with Director frequently
- Attend all Production Staff meetings
- Act as a leader for the cast and crew
- Maintain and follow all company rules
- Maintain security within the production/rehearsal space

**West High Theatre Department
Job Descriptions**

Lighting Board Operator

Description

The Lighting Tech designs and manages all aspects of lighting for the production.

Duties

- Maintain safety in and around the performance/rehearsal space
- Design lighting in accordance with Director's vision
- Creating lighting drawings
- Hang, focus and patch lighting instruments as instructed by Director and ASD Techs
- Set lighting levels in accordance with Director
- Maintain, test and operate light board
- Maintain, test and coordinate the operation of spot lights
- Perform lighting check prior to every performance
- Run cue-to-cue prior to every performance
- Communicate with Stage Manager to set sound cues which are recorded in script
- Communicate with ASD Technicians
- Maintain security of balcony area during performances
- Properly store equipment and lighting information during strike
- Maintain discipline within the crew
- Communicate with Director frequently
- Attend all Production Staff meetings
- Act as a leader for the cast and crew
- Maintain and follow all company rules
- Maintain security within the production/rehearsal space

**West High Theatre Department
Job Descriptions**

Voice Coach

Description

The Voice Coach helps the cast rehearse musical content for the performance

Duties

- Must be able to play piano and know score. Prefer individuals who can site read piano music
- Works with cast to achieve mastery of vocal performance
- Works closely with Choreographer on dance sequences to coordinate music, dance and vocals.
- Works closely with Conductor
- Records rehearsal music for cast to practice with outside of rehearsal
- Coordinates with Sound Tech to organize vocal cues
- Preps stage for rehearsal and performance including all props and scene elements needed for dance numbers
- Maintain discipline within the cast and crew
- Attend all Production Staff meetings
- Act as a leader for the cast and crew
- Maintain and follow all company rules
- Maintain security within the production/rehearsal space

**West High Theatre Department
Job Descriptions**

Crew

Description

The Crew performs all labor for the production including creation of scenery, costumes, props, lighting and sound.

Duties

- Maintain safety in and around the performance/rehearsal space
- Dress appropriately for tasks
- Perform tasks as directed by Tech Crew Chief
- Complete tasks properly and in a timely manner
- Maintain a positive attitude and professional work relationship with all members of the company
- Communicate with Production Staff as appropriate
- Maintain cleanliness and organization of rehearsal/performance space
- Attend all work calls
- Participate in strike as directed by Tech Crew Chief
- Maintain self-discipline
- Maintain and follow all company rules
- Maintain security within the production/rehearsal space

**West High Theatre Department
Job Descriptions**

Cast Member

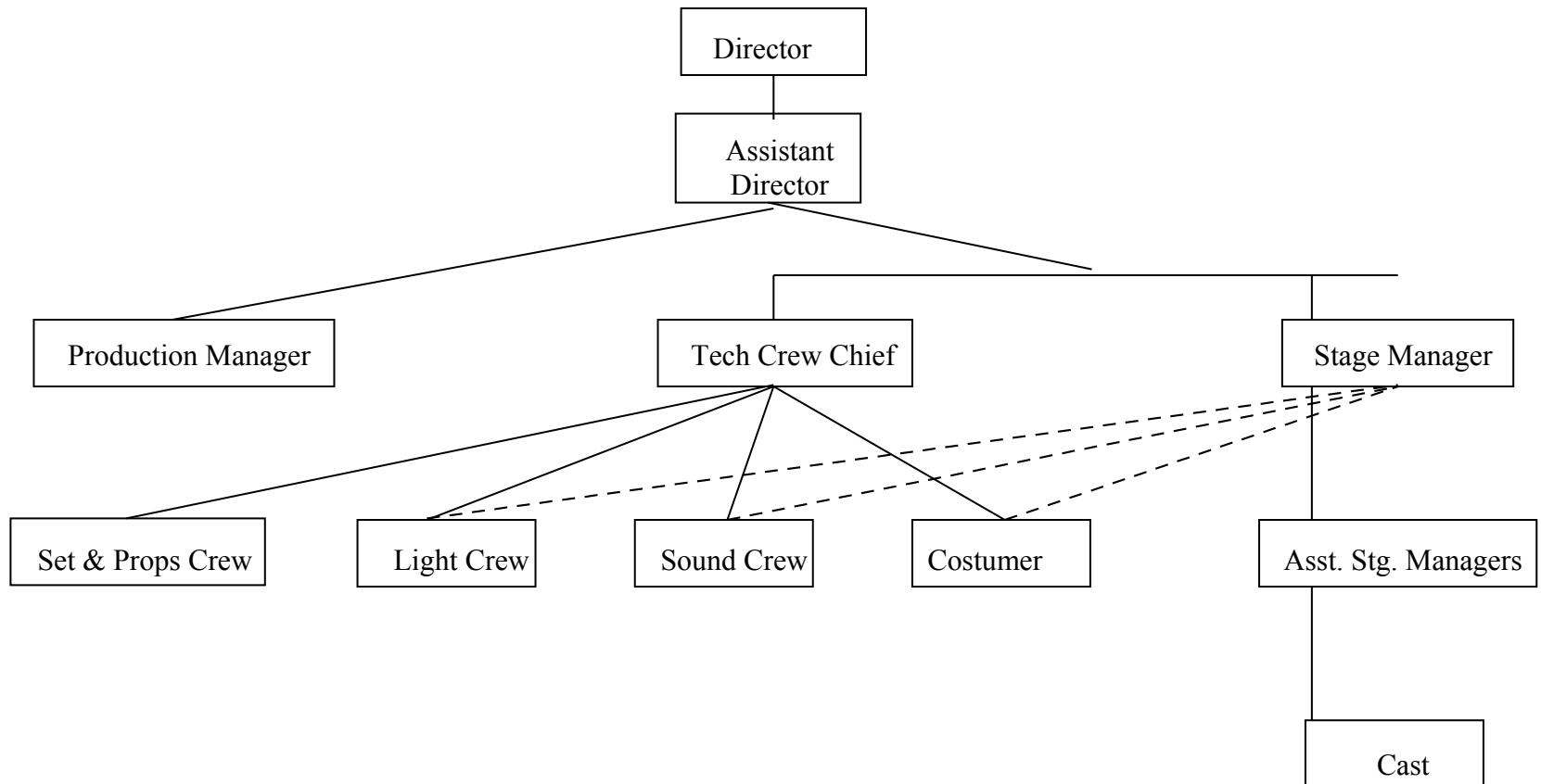
Description

Cast Members perform on stage as instructed by Director.

Duties

- Read entire script
- Learn lines in a timely manner
- Record blocking in script
- Maintain updated script
- Record, accept and implement notes without offense
- Treat costumes, sets and props with care
- Manage personal schedule so interference with rehearsal is minimized
- Communicate with Stage Manager or Assistant Director where needed
- Attend all work calls
- Participate in strike as directed by Tech Crew Chief
- Maintain self-discipline
- Maintain and follow all company rules
- Maintain security within the production/rehearsal space

Production Hierarchy



APPENDIX A

INDUCTION

INDUCTION SETUP PROCEDURES

- Executive Board selects Induction date at first Executive Board meeting of the year
- One Month prior to Induction, Vice President will remind all drama participants to turn in point sheets
- 3 weeks prior to induction, Clerk reports all points records to Vice President
- 3 weeks prior to induction, Vice President selects Inductees. This will be verified by Sponsor.
- 3 weeks prior to induction, Sponsor notifies Activities Principal of Induction activities.
- 2 ½ weeks prior to induction, Vice President sends out invitations and induction schedule.
- 1 week prior to induction, Vice President selects lines for all inductees.
- 1 week prior to induction, Vice President secures induction materials: Safety pins, induction cards, induction pins, candles, induction ceremony, video equipment for recording event.
- 1 week prior to induction, Vice President directs rehearsal of induction ceremony with Executive Board. Memorized if possible!!
- 3 days prior to induction, Vice President directs Executive Board in selection of induction costumes.
- 1 day prior to induction, Vice President confirms inductee list
- 1 day prior to induction, Vice President directs Executive Board in laying out costumes and lines.
- 1 hour before induction, Vice President distributes lines, costumes and gives instructions.
- During induction, Vice President oversees all activities and monitors behavior of membership.
- Immediately after induction, Vice President directs the proper return of costumes to storage.
- 1 week prior to Awards Banquet, Vice President creates formal induction ceremony script and induction roster. Officers should try to have lines memorized!

Induction Activities and Rules

1. New members may be inducted following point guidelines outlined in the International Thespian Society point form.
2. Induction should at no time become harassing or hazing. It is incumbent on Active Members to protect inductees.
3. Inductees will be given costumes and lines that will provide fun for all parties. Lines should be from plays, and all costumes and lines should conform to school district policies of decorum.
4. Inductees must attend all Induction events or they will not become Inducted Thespians. Inductees should make arrangements for conflicts with the Vice President or Sponsor prior to the day of induction.
5. Inductees should remain in costume all day unless they must change for gym class, KCC or unless they are physically unable to continue, in which case they should report to the Sponsor.
6. Inductees must remain silent (may not speak) all day unless it is part of an authorized classroom activity, or unless allowed to speak by an Active Thespian.
7. Inductees must say their line, as written on their card. Inductees may be asked to say their line by anyone. Inductees do not have to repeat their line over and over, but only once per requestor or as they feel comfortable.
8. Should an Inductee feel unduly picked on, they are to report their concerns directly to the Sponsor.
9. Induction may not interfere or distract from regular class activity.
10. This activity is 100% voluntary. If an inductee in any way feels like they do not wish to continue, they should come see the Sponsor.
11. Honor Thespians and Officers do not have additional Induction privileges.

Events Schedule

7:00 - 7:30	Inductees given costumes and lines. Memorize them verbatim!
7:30 - 10:45	Class
10:20 – 11:00	Meet together for lunch. Confessions.
11:10 - 2:00	Class.
2:00 - 3:00	Meet on Auditorium Stage for the final Ceremony

Induction is supposed to be fun folks, so go at it in your best fun spirit. We are the ONLY chapter in Anchorage able to do these mystical Induction Rites of Thespis. Keep it clean and fun, and we can continue this tradition.

Remember

- Anyone may ask you to do your line at any time
- NO MACHINE GUNNING on saying your lines!!
- No harassment during any part of this activity. Remember Inductors.. you are **NOT** drill sergeants. Active Thespians should HELP Inductees!
- Report any deviation from these rules to the Sponsor.

INDUCTION CEREMONY on Induction Day

A. *Return Induction costumes to the costume room.*

B. *Assemble in ceremony area with inductees seated in a circle. Officers should be in the center of the circle. Current members stand in a circle around inductees.*

C. *Introduction (To be read by the Vice President)*

“It is my pleasure to welcome you here to share in the induction of ____ new members into the West Anchorage High School Theatre Company and Troupe No. 700 of the International Thespian Society. Through their work in theatre, the candidates have earned the right to become members of the Thespian Society.

“The Society was established in 1929. The organization is named for Thespis, the ancient Greek who, according to legend, stepped out from the chorus and became the first actor. The Society’s guiding principle is a dedication to excellence in educational theatre. The International Thespian Society honors those students who do theatre well.”

D. *Officers hand each student a membership card, a certificate and a Thespian pin.*

E. *Have the new members stand and say the pledge. Led by Vice President.*

“I now ask all new members of Thespian Troupe No. 700 to stand and say the pledge by repeating after me.”

“I promise to uphold the aims and ideals of the International Thespian Society. / I am a student of theatre and excellence is my ideal. / I promise to perform my part as well as I can; / to accept praise and criticism with grace; / to cooperate with my fellow Thespians / and work for the good of the troupe; / and to share my love of theatre.”

F. *Current Members pin a golden safety pin on the sleeve of each inductee and shake their hands.*

G. *Closing (to be read by Vice President)*

“Congratulations and welcome to the International Thespian Society, and remember our motto which comes from Alexander Pope’s ‘Essay on Man’: ‘Act well your part; there all the honor lies.’”

INDUCTION CEREMONY AT AWARDS BANQUET

SPONSOR

“Good evening. My name is _____ and I am the Sponsor of Troupe No. 700 of West Anchorage High School. (*Introduce Special Guests*) At this time I would like to introduce the officers of our troupe.” (*Introduce troupe officers.*)

PRESIDENT

Friends, parents and guests, it is a pleasure to welcome you here to share in our end of the year banquet. Tonight we will recognize the achievements of many of our members and announce our new officers as well as formally induct ___ new members into Troupe No. 700 of the International Thespian Society. Through hard work, sacrifice, and dedication, these students have earned the right to be called Thespians. It is a title of honor, signifying a commitment to an art as old as humanity.

HISTORIAN

The Society was established in 1929 and was named for Thespis, the Greek who, according to legend, was the first actor; their guiding principle was a dedication to excellence in theatre arts in secondary schools. Seventy-one schools became charter members of the society. From this modest beginning, the organization enjoyed steady growth, and in the next five years, the membership had increased to 320 troupes. By the time the Society had celebrated its fiftieth anniversary, there were 3,190 troupes on its rolls, including West Anchorage High School’s Troupe #700, which became a member in 1946. We are proud to have been a continuous member of the International Thespian Society for over 60 years.

SECRETARY

The goals of the International Thespian Society are to give students a place for outstanding theatre where the standards of excellence in theatre arts will be advanced, and to honor those students who do theatre well. And it continues to be guided by the principles of its founders: a belief that participation in the arts is an essential means of widening students’ cultural horizons and enriching their lives.

VICE PRESIDENT

These goals are reached through the guidance of our Troupe Sponsor and the leadership of our Troupe Officers. It is with great pleasure that we announce the leadership team for 20__ - 20__. As each current officer announces your name, please come up to the front.

(Each officer announces his/her successor)

President –
Vice-President –
Secretary –
Treasurer –
Clerk –
Historian –

It is my honor to confer upon you the charge of your offices in the International Thespian Society. I extend to you the trust of our members and of the Society in striving for the advancement of theatre arts in education and in our community. Congratulations.

SPONSOR

Each year, West Anchorage High School produces three mainstage and two secondstage productions, more than any school in the state. We have been recognized at the local, statewide and even national and international levels. We are the first school to ever perform in the American High School Theatre Festival in the State and are proud to announce that we have been selected to return to Scotland in the summer of 2009. This high standard of work does not happen without the efforts of many students. This year, the organization had over 75 members, making it the largest organization at West High.

HISTORIAN

Certificates of participation are earned by students who actively take part in productions throughout the year. This year, those individual are: (*announce Participation Awards*)

TREASURER

Letters are earned by students who have been active participants in at least 3 productions. This year letters go to the following students: (*announce Letters*)

CLERK

Over the course of their membership in the Society, students earn points based on their participation in various performances. The accumulation of 60 or more points, which represents over 600 hours of dedicated work in theatre, grants the rank of HONOR THESPIAN. Achieving this status is extremely difficult. Please help me congratulate the following students who have reached the rank of Honor Thespian. (*announce Honor Thespians*)

SPONSOR

Each year, we are helped by numerous adults from the community. On occasion, our adult supporters distinguish themselves by performing above and beyond the call of duty. This year, our organization had many difficulties to contend with and our friends came to our rescue. For their tireless support and work, I would like to identify each of these angels of the theatre and make them Honorary Members of Troupe #700. (*announce Honorary Thespians*)

VICE PRESIDENT

This year we inducted 20 new members to our Troupe.

“Let us pause to reflect on the many aspects of the evolution of our art, which encompasses all of the major forms of human expression. The history of theatre is the history of all people. It is the continuing search to find the answers to the awesome mysteries that motivate the human personality. Just as our early ancestors dramatized a crisis in their lives, so today we come to the theatre to search for answers to the process through which the theatre arts have become a part of our cultural heritage. To recall and pay tribute to these arts, we begin the lighting of the candles.”

(As each officer reads their section, the new officer lights the candle)

PRESIDENT *(Candle 1 – Thespis. This candle is used to light all others)*

During the sixth century BC, one of the writers of tragedy who won the approval of the priests at the Festival of Dionysus was Thespis. About 535 B.C. a new dimension was added to drama when Thespis, who was a prominent leader of the Greek chorus, stepped from that group and recited portions of the drama alone. In the moment he separated himself from the chorus, Thespis became the first actor.

In honor of this early Greek writer, all actors are called Thespians. In his honor we are the International Thespian Society. We have as our emblem the two masks of comedy and tragedy etched in colors of gold and blue bound together with the Thespian ‘T.’ I light this candle in memory of Thespis and to remind us that our emblem represents a proud and dignified heritage, and that this heritage is now entrusted to us.

VICE PRESIDENT *(Candle 2 – Dance)*

No one knows when people began to dance. Archaeologists believe that people have always danced. To pacify the frightening forces of nature and to express joy in the gentle beauty around them, primitive people, by means of rhythmic movement and pantomime, communed with a being that both protected and threatened them.

Wherever people lived, the dance/drama developed. As the intellectual powers of the human being became more acute, the dance became more complex. Gradually, through the ages, people learned to live in two worlds. In addition to the savage world of reality in which people worked and fought for existence, people created another of rhythm and imagination which expressed in dance and action their emotions, prayers, hopes, dreams, and sometimes simply the joys of the human existence. I light this candle from the Thespian candle in honor of the art of acting without words—dance and pantomime.

SECRETARY *(Candle 3 – Music)*

Music is the language of time and space. From the prehistoric era to the present moment, music is a record of human feelings. Early people responded to the environment about them, finding their music in the natural world.

The beginnings of music are buried with the countless centuries, but through the persistence of that mysterious inner force that requires all people to express themselves, humanity has found musical form in tone quality, pitch, and rhythm. I light this candle in honor of the musical expression of ideas and feelings that enhance so much of theatre today.

TREASURER *(Candle 4 – Speech)*

Pantomime and rhythm were not sufficient for early people who were endowed with an intellect. Even in a desolate existence, people sought to communicate ideas to other minds. As a result, speech became a part of the total experience of the human race.

Today, while we can touch the past through speech and reach into our imaginings of the future with speech, perhaps what is even more astounding is that we can reveal our thoughts, hopes, and inspirations to other people through that same medium.

I light this candle in honor of speech, which lifts human beings from ordinary reality to entire worlds beyond, especially the worlds created on the stage.

CLERK (*Candle 5 – Dramatic Literature*)

In our western culture, dramatic literature grew in part out of the worship of Dionysus, the youthful god of wine and revelry, and of crops and vegetation. Around 600 B.C., playwrights presented their plays in annual festivals in the great theatre of Dionysus at Athens. Each hoped to win the approval of the priests whose privilege it was to choose the best play and to bestow a prize upon the writer.

I light this candle in honor of dramatic literature, each script depicting the agonies and comedies of the human drama and providing the map to guide the process of creating theatre.

HISTORIAN (*Candle 6 – Drama*)

In a very real sense, the theatre today knows no bounds. While primitive people pantomimed around the fire, and the Greek actor portrayed his agony of spirit in the dancing circle, the modern performer presents his soul searching on a stage, the seeing place, and in an auditorium, the hearing place.

The theatre speaks to all of us, and at the same time it speaks for all of us. It is a critical voice, exhorting people to become aware of the world in which they live, and to pass judgment upon it. It is a social voice, exhibiting both our nobility and our pettiness. Most of all, it is a prophetic voice.

I light this candle in honor of all that is drama, from the use of artistic lighting to focus attention, to the painting of the scenery or the sculpture of a costume or the makeup on an actor's face, from the soundless movements of acting to the rhythmic movements of dance, from the playwright's script that will heighten our awareness of the world to the spoken speech, I honor all the arts that are theatre."

PRESIDENT

Inductees, please stand.

While membership in the society is an honor, it is also evidence of your continuing desire to work toward higher standards for theatre productions in education and arts programs. Therefore, membership places upon you the obligation of performing your best with the knowledge that greater honors come to those who accept greater responsibilities through cooperation with others.

VICE PRESIDENT

All members please stand.

I now ask all members of Thespian Troupe No. 700 to say the pledge by repeating after me.

I promise to uphold / the aims and ideals of the International Thespian Society. / I am a student of theatre and excellence is my ideal. / I promise to perform my part as well as I can; / to accept praise and criticism with grace; / to cooperate with my fellow Thespians / and work for the good of the troupe; / and to share my love of theatre.

Welcome to the International Thespian Society. Always remember our motto which comes from Alexander Pope's 'Essay on Man': 'Act well your part; there all the honor lies.'"

SPONSOR

By the authority delegated to me by the International Thespian Society, I now declare our inductees members of Troupe No. 700 of West Anchorage High School.

APPENDIX B

FORMS

Audition Form

Name: _____ Student ID: _____ Male / Female

Grade: ___ Phone #: _____ Home #: _____ Tech / Actor / Experience Audition

Email Address: _____ Height: _____

Role or position I would like: _____ Willing for anything? Yes / No

Audition piece: _____ Song: _____

Conflict List: _____

Please be specific when listing your conflicts. If it isn't on your conflict list you are not excused to miss that rehearsal. YOU MAY NOT MISS ANY REHEARSAL DURING TECH WEEK.

Previous Experience (please list most recent or most significant experiences)

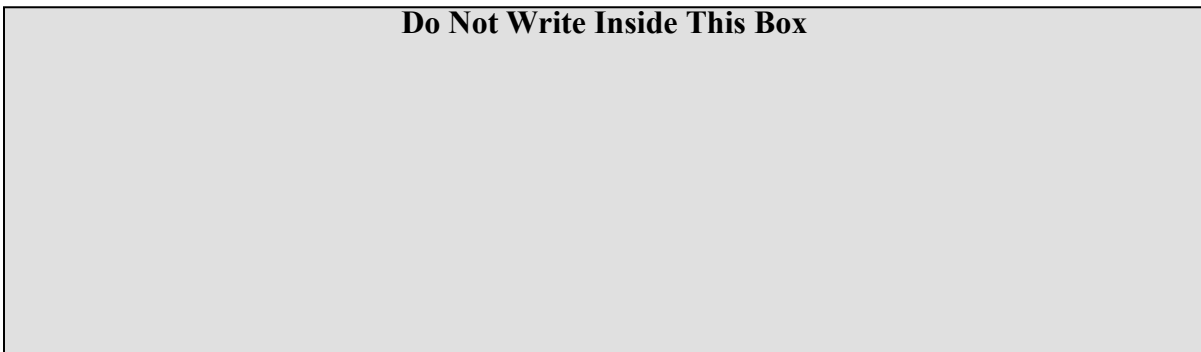
Role	Production	Date

I have the following skills: Gymnast Juggler Magician

Dancer Style of Dance: _____ Years of Training: _____

Musician Instrument: _____ Years of Training: _____

Other: _____



West Theatre Standards

1. **Show up on time and ready to work.** Rehearsal cannot begin without all members present. Your punctuality is required. If you are going to be late clear this with the Director IN ADVANCE. If you are late, you will be asked to perform additional warm up activities and/or additional company duties by the Director. Repeated late arrivals will result in your dismissal from the Company.
2. Unless it is on your conflict sheet, there is **No excuse for missing a scheduled rehearsal.** Missing rehearsal may result in your removal from the production. No Exceptions.
3. **Warm ups are required.** Your body and voice are two of the instruments you use as an actor. You must participate in warm ups so that you don't hurt yourself in rehearsal or performance. If you have a medical condition that limits your participation, you must have a note from a doctor. Realize that a serious illness or condition may prohibit your participation in the production. Those late to warm ups will be required to perform additional warm up duties.
4. **Wear comfortable clothing** that allows freedom of movement for all practices. **Closed toe shoes** must be worn at all times unless instructed otherwise.
5. **Food and Drink are not allowed** in the rehearsal areas. The ONLY exception is water in an unbreakable, sealable container. PICK-UP after yourself!!! When needed, lunch or dinner breaks will be provided, but these meals must be eaten outside the rehearsal area unless specifically allowed by the Director. If you are found eating or drinking in our auditorium, you will not be allowed in a West Production for one full calendar year!
6. **No gum.** The end.
7. Please conduct yourself appropriately. **ALL district rules are in force** during show and rehearsal times. This means that language and actions must be appropriate to the school setting.
8. **Please treat the facility and other users with respect.**
9. **This is a non-smoking company.** If you are underage and caught smoking this (and all illegal activities) will be reported to your parents, and will result in your removal from the company. Please be sure your clothes do not smell of smoke, it is offensive to others. If you are at all interested in pursuing theatre as a career, it is ridiculous to smoke anyway as it ruins your body and voice.
10. **Respect others and their property.** Don't touch other people's props, costumes or personal property.
11. **Cell phones are not to be turned on** during rehearsal. If you must keep one on your person, it may not interfere with the creative process.
12. **Visitors are not allowed at rehearsals.** In special cases, a visitor may be allowed to attend with the approval of the Director.
13. Your primary focus is education, not performance. **Students who have grades that slip below 2.0 gpa will be dropped** from the Company. You may be asked to provide periodic drag sheets to the Director during the run of rehearsals. Keep grades up to avoid dismissal from the production.
14. **Come ready to work hard and play hard.** It should be fun and enjoyable for everyone. This requires everyone giving all their effort, so it's hard work. But it is all about entertaining our audiences with fun, thought provoking or dramatic theatre.
15. **Attitude is job one!** If your attitude is awesome, it goes a long way with everyone. This play is not about you, it is about all of us. Remember, discipline is not the enemy of enthusiasm!!! Attitude is all important. If your attitude begins to become poisonous to others, you had better get over yourself pretty quick, or you will be asked to leave the company and will not be asked back.

Agreement

I have read and understand the company expectations listed on this form. I agree to abide by these rules and understand that if I do not, I am subject to disciplinary action within school guidelines and removal from the play. I also understand that this is my one and only warning and that there will be no second chances. I agree to maintain a 2.0 gpa during the course of the production and that I will produce grade performance sheets at the request of the Director. Finally, I have listed all my conflicts with the performance schedule and understand that I may not be allowed to miss a rehearsal unless it is listed on my conflict list. I have been given a copy of these rules and a copy of the rehearsal schedule for myself and my guardian. My guardian is aware of my participation and understands the commitment I am making to my fellow cast mates.

Signature

Printed Name

Date

West High Theatre Ethics
Borrowed From The Circle Theatre Code of Ethics (1945)

“A part of the great tradition of the theatre is the code of ethics which belong to every worker in the theatre. This code is not a superstition, nor a dogma, nor a ritual which is enforced by tribunals; it is an attitude toward your vocation, your fellow workers, your audiences and yourself. It is a kind of self-discipline which does not rob you of your invaluable individualism.

“Those of you who have been in show business know the full connotation of these precepts. Those of you who are new to show business will soon learn. The Circle Players, since its founding in 1945, has always striven to stand for the finest in theatre, and it will continue to do so. Therefore, it is with the sincere purpose of continued dedication to the great traditions of the theatre that these items are here presented.” The “rules” follow:

1. I shall never miss a performance.
2. I shall play every performance with energy, enthusiasm and to the best of my ability regardless of size of audience, personal illness, bad weather, accident, or even death in my family.
3. I shall forego all social activities which interfere with rehearsals or any other scheduled work at the theatre, and I shall always be on time.
4. I shall never make a curtain late by my failure to be ready on time.
5. I shall never miss an entrance.
6. I shall never leave the theatre building or the stage area until I have completed my performance, unless I am specifically excused by the stage manager; curtain calls are a part of the show.
7. I shall not let the comments of friends, relatives or critics change any phase of my work without proper consultation; I shall not change lines, business, lights, properties, settings or costumes or any phase of the production without consultation with and permission of my director or producer or their agents, and I shall inform all people concerned.
8. I shall forego the gratification of my ego for the demands of the play.
9. I shall remember my business is to create illusion; therefore, I shall not break the illusion by appearing in costume and makeup off-stage or outside the theatre.
10. I shall accept my director’s and producer’s advice and counsel in the spirit in which it is given, for they can see the production as a whole and my work from the front.
11. I shall never “put on an act” while viewing other artists’ work as a member of an audience, nor shall I make caustic criticism from jealousy or for the sake of being smart.
12. I shall respect the play and the playwright and, remembering that “a work of art is not a work of art until it is finished,” I shall not condemn a play while it is in rehearsal.
13. I shall not spread rumor or gossip which is malicious and tends to reflect discredit on my show, the theatre, or any personnel connected with them—either to people inside or outside the group.
14. Since I respect the theatre in which I work, I shall do my best to keep it looking clean, orderly and attractive regardless of whether I am specifically assigned to such work or not.
15. I shall handle stage properties and costumes with care for I know they are part of the tools of my trade and are a vital part of the physical production.
16. I shall follow rules of courtesy, deportment and common decency applicable in all walks of life (and especially in a business in close contact with the public) when I am in the theatre, and I shall observe the rules and regulations of any specific theatre where I work.
17. I shall never lose my enthusiasm for theatre because of disappointments.

“I understand that membership in the Theatre entitles me to the privilege of working, when I am so assigned, in any of the phases of a production, including: props, lights, sound, construction, house management, box office, publicity and stage managing—as well as acting. I realize it is possible I may not be cast in a part for many months, but I will not allow this to dampen my enthusiasm or desire to work, since I realize without my willingness to do all other phases of theatre work, there would be no theatre for me to act in.”

Name

Date

BIO FORM

Please write a 2-3 sentence bio on yourself (about 25 words). This will go into the program. Please make sure your bio is appropriate to the school setting. Your bio might include things like previous experience, people you would like to thank, feelings you have about this show, or upcoming events you will be participating in. Please make sure you PRINT clearly so your information can be read by the production manager.

Your bio may be edited for length or content. Keep it short and sweet.

Thanks!

Name: _____

Part: _____

If your bio is inappropriate or otherwise doesn't fit the needs of the program, it may be edited or dropped entirely.

Cast and Crew Contact List

Name	Char / Position	Home	Work	Cell	Email
Crew					
1. Block, David	Director		745-2500	727-3289	Block david@asdk12.org
2.					
3.					
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Production Accounting Sheet

Production Name: _____

of Performances: _____ Dates of Performances: _____

Publishing Company: _____

EXPENSES

Date	Vendor	Dept	Description	Amount
TOTAL				

REVENUE

Date	Vendor	Dept	Description	Amount
TOTAL				

TOTAL REVENUE _____

TOTAL EXPENSES _____

PROFIT / LOSS _____
(Revenue – Expenses)

STRIKE!!!

Tonight is strike. With a lot of hard work and focus we can get through this quickly and maybe even have a little fun. **ALL CAST AND CREW stay until they are cleared to leave by Block.** Food will be provided for your ravenous appetites.

Please do things in order and quickly. If you finish a job and have “nothing to do,” come see Block to be reassigned. EVERYONE WORKS!

Prior to Show

All tools charged and prepped for strike – Tech Crew Chief and Stage Mgrs
Asst. Director calls for pizza

STEP 1

- A. CAST: Greet your audience. But do so quickly so we can get to strike quickly. When you are done, change out of costume, bring your costume and all personal items upstairs. Personal items may be placed on the HOUSE RIGHT side of the audience. Costumes will go on the HOUSE LEFT side of the audience.
- B. CREW: Close out your duty stations and hit the deck.

STEP 2

- A. Fly all soft goods carefully. – Ropes and/or Asst. Stg Mgr
- B. Cookies and Cashbox stowed – Asst. Director
- C. Remove and store all microphones. Remove batteries from all mics. – Sound Board Ops
- D. Clean Coffee pots and store in Faculty lounge. Strike all tables from Foyer – Ushers
- E. Begin careful storage of costumes. – Costumers and Chorus
- F. Props stored – Leads
- G. Clear pit– Company
- H. Begin removal of platform facia – Crew

STEP 3

- A. Remove platform facia and railings – Crew
- B. Facia pieces to Loft – Chorus. Tech Crew Chief in Loft
- C. Remove Stairs from Platforms – Crew
- D. Stairs and Railings to Storage – Chorus
- E. Dressing Rooms – Mens: Male leads Womens: Female Leads
- F. Wall / Supv Dressing Room – Asst. Director
- G. Risers to carts and onto Pit - Chorus

STEP 4

- A. Set elements to storage – Chorus and Crew
- B. Organize Storage space – Stage Mgr, Tech Crew Chief

STEP 5

- A. Move drops if needed - ALL
- B. Tools away, cabinets organized – Crew
- C. Sweep deck, Clean house – Cast

STEP 6

SIGN WALL!!!! SIGN POSTERS!!!

GO HOME!!!

If you plan to do some sort of cast party, please drive carefully and represent our show and school well

THESPIAN ELECTION BALLOT

Elections

Please select your board members. If you would like to vote for a nominee not listed on the ballot, please write in their name clearly. You may vote for only one candidate in each position. Write in's may ONLY be approved nominees. In the event that a nominee wins two positions, the runner up will be selected for the position the nominee does not want. Please select individuals who will have the time and talents to fulfill the job. Please vote wisely.

President

 Write in _____

Treasurer

 Write in _____

Vice-President

 Write in _____

Clerk

 Write in _____

Secretary

 Write in _____

Historian

 Write in _____

Job Descriptions

- **President:** Presides over all meetings, appoints all standing and special committees and directs and supervises troupe activities.
- **Vice President:** Presides in the absence of the President, is responsible for the induction of new members and is Chair of the Election Committee.
- **Secretary:** Keeps records of the meetings and attends to troupe correspondence. Creates meeting agendas at the direction of the President and/or Sponsor.
- **Treasurer:** Keeps track of troupe expenses, pays bills and tracks budgets. Acts as business manager of Thespian productions. Oversees all fund raising activities.
- **Clerk:** Keeps point records of all activities as provided in the official point system. Generates a monthly report of all members and their points.
- **Historian:** Keep a record of troupe activities for posterity. This may include maintaining photo albums, maintaining a video library, collecting news clippings and reviews, or other activities.

Awards

Please select a member of the drama club for each of the following awards. The award of BEST THESPIAN may only go to an active inducted member of the Thespian Society.

MOST IMPROVED

MOST VALUABLE

MOST INSPIRATIONAL

BEST THESPIAN

Most Improved:

Individual should show a marked improvement in their abilities over the last 12 months

Most Inspirational:

Individual should demonstrate an attitude which inspires others to perform their duties well, is helpful and provides a warm, welcoming atmosphere.

Most Valuable:

Individual demonstrates exceptional skill and talent in performances.

Best Thespian:

Individual is a well-rounded theatrical participant demonstrating the best of the Thespian Spirit. This individual must be an Active Thespian.

APPENDIX C

WARM UPS

Warming Up

Physical and vocal warm ups are a crucial part of the theatrical process. Not only do they serve to perform their obvious function of preparing the voice and the body for the rigorous demands placed on them by rehearsal and performance, they also serve to focus attention and to provide necessary time period to separate the actor from their daily routine.

Following are physical and vocal warm-ups that we will use on a regular basis in the rehearsal process. These are a sample of typical exercises, but are not the only exercises we will do.

Physical Warm Ups

Begin warm-ups by simply breathing properly. Put feet together, place hands on the lower back to feel the diaphragm as it expands, bend the knees slightly to avoid back outs from locking the knees, and breath deeply in through the nose and out through the mouth.

Neck:

A) Horizontal Neck Stretch: begin by looking straight forward with feet shoulder width apart.

1. Look as far over right shoulder as possible.
2. Look down as far over left shoulder as possible.
3. Repeat three times

B) Neck Rotations: Begin by looking straight forward with feet shoulder width apart.

1. Let Head fall back with the mouth open.
2. Rock head gently from left to right.
3. When neck has loosened rotate head to the right, onto the chest to the left and back
4. Again letting the mouth hang open.
5. With right arm still extended wrap over head grasping back of head and pull head towards arm pit.
6. Return to a neutral position looking straight forward with your spine long and head floating .
7. Repeat the process to the right.
8. Repeat steps One through Six a total of three times.

Shoulders:

A) Shoulder Flex: Begin looking straight forward with feet shoulder width apart.

1. Extend shoulders forward stretching as though you were attempting to touch your shoulders together in front of you. Hold for a count of five and return to neutral.
2. Extend shoulders backward as though you were attempting to touch your shoulder blades behind you. Hold for a count of five and return to neutral.
3. Repeat steps One through Six for a total of three times.

B) Vertical shoulder stretch: Being looking straight forward with feet shoulder width apart.

1. Raise shoulders to ears hold for a count of three then let them drop to neutral.
2. Repeat three times.

C) Stretching your wings: Begin looking straight forward with feet shoulder width apart.

1. Extend arms straight out parallel to the floor.
2. Rotate arms forward in small circles that grow increasingly wide until the largest possible is being created.
3. Let circles grow increasingly smaller until the smallest possible circle is begin created.
4. Rotate arms backwards in small circles that increasingly wide until the largest possible circle is begin created with the arms.
5. Let circles grow increasingly smaller until the smallest possible circle is being created.
6. Return to original position.

Arms

1. Reach right arm across chest. Place steady pressure on upper arm with left arm.
2. Do not put pressure on elbow joint
3. Release arm and reach over head as if trying to scratch upper back. Use opposite hand to pull elbow towards centerline of body.
4. Repeat with opposite arm

Lower Back / Legs

1. Put body into a deep horse stance
2. Hold arms up in front of chest with elbows extended
3. Rotate body from left to right
4. Repeat rotation several times
5. Return to horse stance
6. Bend upper body over and touch floor with hands. Leave knees slightly bent.
7. Carefully move hands from floor center to right foot, apply pressure.
8. Return to centerline and reach hands behind feet and apply pressure.
9. Move hands from floor center to left foot, apply pressure.
10. Slowly lift body to standing position building vertebrae slowly. Head should come up last.

Chairman Mao

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|----------------|-----------------------------|
| 1) 32 Steps | 6) Windmills |
| 2) Pull Ups | 7) Swans |
| 3) Punches | 8) Up, Toes, Hollywood pose |
| 4) Butterflies | 9) Jumping Jacks |
| 5) Kicks | 10) 32 Steps Running |

Assume Neutral Position

Focus your self by placing the hands on the lower back, feet together, knees slightly bent, eyes closed, breathing in through the nose and out through the mouth.

Always begin with arms at sides and feet together.

- 1) 32 Steps walking in place, arms in opposition
- 2) **Pull-ups:** Step out left, Pull down twice, extend arms out from shoulders, return to neutral. Repeat to the right. Repeat for a total of eight.
- 3) **Punches:** Step out left and block with left arm, punch right, left, right. Repeat to the right. Repeat for a total of eight.
- 4) **Butterflies:** Step left at a 45 degree angel, scissors arms twice, bring them finger tip to finger tip as you squat. Repeat to the right. Repeat for a total of eight.
- 5) **Kicks:** Arms up and forward at a 45 degree angel as left foot steps back, as arms come back kick forward. Repeat to the right. Repeat for a total of eight.
- 6) **Windmills:** Step out to the left with arms extended from shoulders, touch right hand to left foot then left hand to right foot keeping face focused up which ever arm is extended upwards. Repeat to the right. Repeat for a total of eight.
- 7) **Swans:** Step out with left foot stretching right arm over head and left arm under chest pointing opposite directions. Hold for three seconds. Bring feet together with loud exhalation of breath. Repeat to the right. Repeat for a total of eight.
- 8) **Up, Toes, Hollywood Pose:** Extend arms over head, bend at waist to touch toes, strike pose with arms extended over head at 45 degrees and step back with left foot. Repeat to the right. Repeat for a total of eight.
- 9) **Jumping Jacks:** Jump feet out and arms extended parallel to floor, jump again to land feet together and arms straight over head in a clap. Jump again to land feet out and arms extended parallel to floor. Repeat for a total of eight.
- 10) 32 steps running in place, arms in opposition.

Return to Neutral Position until breathing returns to normal rate.

Vocal Warm Ups

Speech Musculature

Begin by warming up musculature used by the vocal apparatus. This includes jaw, mouth, tongue, diaphragm, etc. This can be accomplished through a variety of stretching and vocalization exercises.

Massage Face

Begin by using fingertips to slowly massage forehead. Continue massage on orbits of eyes and at temples. Carefully massage eye sockets. Move to jawline area and massage muscles in that area and on cheekbones. Rub area above upper lip while humming. Repeat under lower lip. Finally massage area where jaw connects to skull just below the ear.

Jaw Drop

Place heels of palms on jaw muscles just below ear. Make a humming "M" sound as you pull heels of palms down the jawline. As hands move, they should pull jaw open, producing an "AH" sound. Repeat 2-3 times

Volga Boat Song

Begin humming Volga Boatman song. Complete one verse. On next time through, half of each phrase should be hummed, the other half should be vocalized using "ah" sound. Repeat a third time using "ah" sound throughout verse.

May Mee Mah Moh Moo

On a single pitch with a single breath, vocalize the phrase "May Mee Mah Moh Moo." Repeat on next whole note. Continue through a scale.

Zing-Eee-Ah-Hah

Using a single breath, vocalize a complete scale on the following phrase, "Zing-Ee-Ah-Hah-Zing-Ee-Ah-Hah Zing-Ee-Ah-Hah-Zing."

Tongue Stretch

Stick tongue out. Continue by stretching tongue to the left, right, up, down and in circles before returning to your mouth. Usually quite messy.

Buzz Lips / Trill Tongue

Vibrate lips in a buzzing manner without vocalizing. Add vocalization sound. Trill tongue without and then with vocalization. Combine the two.

Tongue Twisters

Repeat each of the tongue twisters several times interspersed with the following phrase.

"Be ba be ba tetete, be ba be ba tetete, be ba be ba tetete ... SSSssssuh!"

1. Particularly the tip of the tongue the roof of the mouth the lips and the teeth
2. Rubber Baby Buggy Bumpers
3. You know you need unique New York
4. Black Bugs Blood
5. Toy Boat
6. Action Jackson
7. She sells seashells by the seashore
8. The Sixth Sheik's Sixth Sheep's Sick

Poems

Foolish Troll

To be repeated in unison with extreme articulation slowly.

The Foolish Troll
Shouted Loudly,
"Who rolled that bowling ball
over my golden shoes?"
Ow! Ow! Ow!

Amidst the Mist

To be repeated in unison with extreme articulation slowly.

Amidst the mists
And coldest frosts
With stoutest wrists
And loudest boasts,
He thrusts his fists
Against the posts
And still insists
He sees the ghosts.

Oh What a To Do

To be repeated in unison

Oh what a to do to die today at a minute or two till two,
A distinctly difficult thing to say but harder still to do.
For they'll beat a tattoo at twenty till two
A-rata-tat-tata-tat-tata-tat-tum
And the dragon will come when he hears the drum
At a minute or two till two today
At a minute or two till two.

Tarzan

THIS IS A REPEAT AFTER ME SONG!

And a do as I do song.

Tarzan
Swinging on a rubber band
Tarzan
Got hit by a frying pan
Ouch that Hoits
Now tarzan has a tan
And I hope it don't peel
*Like... A.... Ba... Naaaaaa Na.

Jane
Riding on a bullet train
Jane
Got hit by an aeroplane

Ouch that Hoits
Now Jane has a pain
And Tarzan has a tan
And I hope it don't peel
*Like... A.... Ba... Naaaaaa Na.

CheeTah
Groovin' to the beat-a
Cheetah
Got eaten by an Amoeba
Ouch that hoits
Now Cheetah is Velveta
And Jane has a pain
And Tarzan has a tan
And I hope it don't peel
*Like... A.... Ba... Naaaaaa Na.

After each line, the group repeats what you say. Lines that have a * are said all together.

APPENDIX D

Production Preparation

Production Schedule

Every production is different, but they all have characteristics in common. Following is a typical list of waypoints that you can expect from any production.

1. Director selects script

This may be done a year or more in advance. Typically scripts are selected with student and Executive Board input. Often the Director will select scripts based on known availability of talent, resources and performance dates.

2. Director determines presentation style and scene elements

Director will rough out set design and the style of presentation. This may include things like modern adaptations of Shakespearean productions, etc. Usually done weeks or months prior to casting.

3. Director selects production staff

Several weeks before casting, the Director will select an Assistant Director and Stage Manager.

4. Auditions

Potential cast and crew apply for positions through the audition process. Audition packets are available online or from the Director.

5. Casting

Director determines positions for cast and crew members. Asst. Director, Vocal Coach, Stage Manager and Conductor often have input in this process.

6. Initial Rehearsal

All selected cast and crew come to first rehearsal for organizational meeting and expectations as well as receipt of scripts.

7. Rehearsals

Regular rehearsals begin.

8. Costume Measurements

Costumer gets measurements for all cast members. All cast are required to attend.

9. Set Building

Construction of sets and prop items. All crew are expected to attend. Cast is expected to help out as well when not needed for rehearsal.

10. Off Book

Lines must be memorized by this time. Cast is not allowed to have script on stage. If you do not remember a line, you call for help from the prompter.

11. Off Line

Cast may no longer receive help from prompter on lines.

12. Costume Parade

Costumer shows Director ALL costumes in nearly finished form.

13. Tech Week

All Cast and Crew are required to attend these rehearsals. All tech elements begin to be included in the rehearsal process.

14. Dry Tech

All Cast and Crew attend this rehearsal. A long rehearsal where tech components are worked through for performance.

15. Dress Rehearsal

All Cast and Crew attend this rehearsal. A rehearsal where all components are put together along with costume, makeup, etc. A complete performance missing only an audience.

16. Performance

Audience watches complete production

How to Memorize Your Lines

There are many ways to do this, but below is a method that seems to work well.

I. ***Silent Reading:*** Read the **Entire** play all the way through at least twice. This will give you an understanding of your role in the entire performance and will also help you to remember your entrances and exits.

II. ***Oral Reading:*** Perform several readings of your parts.

- Read it at least three (3) times in order to learn the pronunciation of each word.
- Read it again at least five (5) times in order to understand the **meaning** of the piece.
- Read it again five (5) times to understand your character's mind.

Each time, the reading should be done **OUT LOUD!** Do not omit this important feature. Your brain learns by hearing. If you don't read it out loud, you will never memorize it. As you read during step two and three, speak as if you were the character. Adopt the character's emotions, etc. BE the character.

III. ***Scene Breakdown:*** Break your piece into smaller "scenelets." Each of these mini-scenes can be thought of as a small story within the bigger story. Understand the **meaning** of each scenelet so that you understand what the character is saying. This will enable you to memorize these small chunks before building to the larger whole. Perform the scenelets out loud with a partner to prompt you.

IV. ***Record the Piece:*** Make three recordings of your scene. When you do the recording, do so in character.

- First recording should be a full read-through of the piece, including all the other characters involved in the scene.
- Second recording should have appropriate space for your lines, followed by a reading of your lines.
- Third recording should have appropriate space for your lines, but only the lines of the other characters.

V. ***Speed Throughs:*** Read through the text as fast as you can without character. This should be done periodically in rehearsal as well as on your own.

VI. ***Call for Line:*** After you are scheduled to be Off Book, do **not** bring your script onstage during rehearsals. Instead, if you get stuck, call out "Line!" and you will be fed a line.

VII. ***Run Lines:*** Find a partner to help you. Let them read from the script. As you run through your lines, your partner will feed you when you get stuck.

You have plenty of time to memorize, but, do not put it off. A sense of urgency does **not** help. Start learning the lines now and you will know them when you need them. Wait too long, and you will be entering a world of pain.