



Grand Oaks High School Theatre
Production Handbook

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GrandOaksTheatre

HOW TO GET INVOLVED

In addition to taking Theatre classes or attending one of our scheduled open Theatre Department meetings, here are a couple of ways you can get involved:

Auditioning for a Play or Musical:

Auditions for each individual production are posted outside the black box theatre on the call board at least a week before auditions take place. Read the instructions for the audition carefully and be prepared and on time. If you are cast for a production, you are expected to be at all required rehearsals and performances. Remember: You are always auditioning in everything you do.

Working on a Crew:

To be on a technical theatre crew, you must sign up and be approved by one of the technical theatre directors. You do not have to know anything about building or painting; you just need to have a great attitude and a willingness to work hard. Crew works after school and on some Saturdays. This is a great way to learn and make new friends. You can find a full list and breakdown of technical positions in this handbook. Remember: You are always auditioning in everything you do.

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MISSION STATEMENT

The goals of the Grand Oaks High School Theatre program are threefold: 1) To create confident community members with an everlasting love of the performing arts and specifically, the art of bringing all of the disparate elements together that comprise a live play or show, 2) To build responsible theatrical technicians and performers who are competitive in the marketplace (collegial and the workplace) of their peers in terms of knowledge and capability, and 3) To provide excellent educational theatre to the school and community and support other campus and/or community programs through our efforts.

Dear Students and Parents,

This Theatre handbook provides specific guidelines and information regarding your student's participation in their local high school Theatre Arts program. We ask that you carefully read this Handbook detailing student expectations in this program. Students who participate in Theatre can look forward to a comprehensive, sequential Theatre education during their high school years. Throughout their study, students will be provided a thorough foundation of all aspects of their Theatre experience.

We are extremely excited about starting a great year for the Theatre Arts program at Grand Oaks High School. Our program offers a fall show, a spring musical/live talent and film festival alternating years, and one act play competition piece alongside several class shows. Whether on stage or backstage, GOHS students will have many opportunities to perform or be technicians for this exciting year of theatre.

Theatre Arts is an important program and a vital part of the overall culture here at Grand Oaks High School. Along with theatre skills, this program builds self-esteem, and it develops communication skills that are important in everyday life.

With this program comes responsibility, and the program can only be successful if the support exists between teacher, student, and parents/guardians. We look forward to collaborating with you and your students, and we hope for your support in this and all endeavors. If you have any questions or concerns, please contact us.

Please review this handbook for comprehensive information on how to get involved in the department during after school hours including: audition information and tips, crew sign-ups, and participation in the Theatre Club and the International Thespian Honor Society.

We hope to see you in attendance at all our activities.

Sincerely,

Jennifer Lushbaugh and Heather Rostad

About the Grand Oaks High School Theatre Department

Organization Name	Thespian Troupe #8779 - Grand Oaks Theatre Department
Sponsors	Jennifer Lushbaugh and Heather Rostad
Description	The Thespian 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 and scholar distinctions shall receive recognition of their exemplary accomplishments.
Theatre Officer Positions	Theatre Officers are leadership positions in the department. They will assist the director in many capacities and will help lead the entire troupe to success, with individual and shared responsibilities to be assigned and managed by the Director. Five to seven officer positions will be available each year. Officers are the leaders of the Troupe and are always expected to follow all the set rules above as well as: ● Being a reliable source of information for students ● Always keeps the Troupes best interest in mind ● Be respectful to everyone in and out of the department ● Keep a professional attitude both on & off all social media ● Keep their opinions on a professional level

International Thespian Society

The International Thespian Society (ITS) is the honor society for middle and high school theatre students. Membership is granted for the performance of meritorious work in the theatre arts that meets the Society's general guidelines. High school students can earn membership in ITS, which is the only international honor society for high school and middle school theatre arts students.

Thespians also receive member pricing on resources and Thespian spirit items. Throughout the year, Thespians participate in chapter events with others from across their state. Each summer, Thespians from all over the country take part in the annual Thespian Festival. Thespians see some of the best high school theatre on the Festival Main Stage while also sampling a variety of workshops in everything from dance to acting to mime to commedia. Also, at the Festival are colleges and universities scouting potential students. Between shows, Festival attendees can wander among the booths and even schedule a time to audition for schools and scholarships. EdTA also hands out many scholarships, grants, and awards to students every year.

Thespian Points

(Points are assigned by the Director after a show has concluded & may not reflect the below chart.)

<u>Category</u>	<u>Position/work done</u>	<u>One Act</u>	<u>Full Length</u>	<u>Category</u>	<u>Position/work done</u>	<u>One Act</u>	<u>Full Length</u>
Acting	Major role	4	8	Directing	Director	4	8
	Minor role	3	5		Assistant director	3	6
	Walk-on	1	2		Vocal director	3	6
	Chorus	1	3		Video producer/director	3	4
	Dancer	1	3		Assistant vocal director	2	5
	Understudy	1	2		Orchestra or band director	3	6
Production	Stage manager	4	8		Assistant orchestra or band director	2	5
	Stage crew	2	4		Choreographer	4	7
	Lighting technician	3	6		Assistant choreographer	3	5
	Lighting crew	2	3	Writing	Original play (produced)	5	8
	Set designer	4	5		Original radio script (produced)	4	6
	Set construction crew	3	5		Original TV script (produced)	4	6
	Costumer	3	6		Original play (unproduced)	1	2
	Costume crew	2	5		Original radio script (unproduced)	.5	1.5
	Properties manager	3	5		Original TV script (unproduced)	.5	1.5
	Properties crew	2	3	Miscellaneous	Oral interpretation		2
	Sound technician	3	5		Duet acting scenes		2
	Sound crew	2	3		Participation in theatre festival or contest		3
	Video editor	1.5	2		Attending theatre festival		1/day
	Video crew	1.5	3		Assembly program		1
	Makeup manager	3	5	Advocacy	Participation in advocacy event		1/day
	Rehearsal prompter	2	4		Local advocacy work		.1/hour
	Pianist	3	6	Officers	President		6
	Musicians	2	3		Vice president, treasurer, or web editor		4
Business	Business manager	4	6		Secretary/clerk		5
	Business crew	2	4		International Thespian Officer (ITO)		10
	Publicity manager	3	5		State Thespian Officer (STO)		8
	Publicity crew	2	3	Audience	Troupe directors may award points at the hourly rate for attending productions, or they may award .5 point for attending <i>and</i> writing a critique or report reflecting the educational value of the experience.		
	Ticket manager	2	4				
	Ticket crew	1	3				
	House manager	2	4				
	House crew	1	2				
	Ushers	1	2				
	Programs	1	3				
	Program crew	1	2				

Section I - Production Policies

Production Fees

For all production, there may be a mandatory show shirt fee. This fee varies depending on the design of the shirt and the style. The fee tends to range from \$15-20. Payment can be made on the **Grand Oaks School Cash Online website or by check to the front office** (made out to: Grand Oaks High School. On the envelope, put "Attn: Veronica Zamora" For GOTProduction Fee).

If payment for either fee will be an issue, please contact the director as soon as possible.

General Rehearsal Rules and Guidelines

- Rehearsals will begin and end on time.
- Be on time for all costume fittings as well. Do not miss them. Actors will be notified by email as well as a posting on the call board of any costume fittings
- All scheduling or schedule changes must be notified to the Stage Manager and Director
- Check the callboard and email daily for rehearsal schedules, changes, fittings, etc.
- Shoes are required at all times in any rehearsal or work area
- Actors and crew are responsible for keeping any of the stages and the green rooms clean during rehearsals, technical rehearsals, dress rehearsals, and performances. Before the company goes home the areas must be neutralized. The Stage Manager will enforce this policy.
- Please avoid offstage noises and talking. It is distracting to those rehearsing, as well as being inconsiderate and disrespectful.
- Be aware of what is going on onstage. You are responsible for entering on cue. Stage Management is not responsible for finding you.
- There is absolutely no eating or drinking (other than water) in costume.

Rehearsal Policy

Enforcement of the following policy is the responsibility of the Stage Manager and the Director. These regulations are modeled after the Actors Equity guidelines. This policy applies to all productions during the rehearsal process. Technical rehearsals have a separate policy.

- Rehearsals will end no later than 4:30pm for all company members for each night of rehearsals.
 - Technical, Dress, & Saturday Rehearsals will have different hours & will be communicated.
- Weekend rehearsals may take place for selected members of the company.
- Rehearsal calls, which include costume parades, photo shoots, or other associated production activities, are part of the company's commitment to the production process.

Technical and Dress Rehearsal Policy

- Technical and dress rehearsals will run no later than 7:00pm each night (see calendar).
- Stage Managers are required to be present one-half hour before an actor's call, when feasible.

Crew Day Policy

- All calls and strikes will have the shop supervisor of that area in attendance.
- Students MAY NOT work alone...there are no exceptions to this rule.

House Management and Usher Policies

- The House Manager and Ushers are required to wear clean shirts, slacks, and shoes, and be well groomed. Hats are not allowed.
- Both the House Manager and Ushers are called at 6:00pm for evening performances and 1:00pm for matinees. The House opens at 6:30pm and 1:30pm, respectively.
- Pre-show duties include cleaning up the house, preparing programs, and preparing to help guests to seats, if needed.
- During the show, Ushers are expected to provide programs and ensure the comfort of the audience members.
- During emergencies, it is the Usher's job to help the audience out of the exits.
- Ushers must stay until released by the House Manager.
- The House Manager is responsible to organize and train the Ushers and resolve, or refer to the Director, all patron problems. The House Manager will report to the Stage Manager on the ability to start the production five minutes to the expected "Go" time. The House Manager needs to predict the actual starting time and report that to the Stage Manager. When the House is ready, the House Manager will signal the Stage Manager from the House or by the headset devices.

Attendance

Personal appointments should be scheduled after rehearsal. Work is not an excuse for missing a rehearsal without prior permission. Rehearsals, crew calls, and tech rehearsals are NEVER to be missed without prior permission. Failing to comply with this procedure will result in probable dismissal from the production. If an emergency arises, call the stage manager as soon as possible. If you cannot reach the stage manager, contact the director or assistant director. The ONLY person that may excuse you from a call is the director.

All rehearsals and crew calls begin exactly on the time indicated on the callboard. A call of "places" means that all performers and crew involved in a particular scene must be ready to perform. It is mandatory that you are ready to work on time. Be on time and ready to do your best.

Cast/Crew Relationship

Respect the authority of the stage manager and/or director. Always remember you are a part of the team. The crew and the performers are working towards the same result. Respect the part that each of us plays in the production and check attitudes and egos at the door. If you disagree with a procedure explained by a stage manager, comply with the directions given to you until you can get clarification from the director or technical director. The only exception to this is if you feel a situation is unsafe or if you feel you are in danger.

Technical Areas and Equipment

Never touch a piece of lighting, sound, or stage equipment except in the performance of your duty. Never enter the technical areas unless you are assigned to do so. Do not enter the light booth, the sound booth, or the costume and prop closets without permission.

Food/Drink Policy

Eating, and/or drinking (besides water) backstage or in the dressing rooms is not permitted unless approved by the director. Food may be eaten in uncarpeted areas of the house.

Cell Phones

All phones should be turned off or on silent during rehearsals. There should be absolutely NO use of phones on stage or backstage during rehearsals and performances.

Fitness

Theatre is a physically exhausting art form. It requires complete concentration and great stamina. Good health is essential to good performance. Eat three good meals a day. Get as much sleep as possible. Take care of your voice outside of rehearsal as well as during rehearsal. Take Vitamin C on a regular basis.

Talking in the Theater

Do not talk backstage during rehearsal and/or performance unless it is mandatory and/or concerns the integrity of the production. Remain attentive and do not engage in unnecessary conversation. Absolute silence must prevail in the wings and house during rehearsals and performances except where communication is necessary to properly expedite work delegated to the cast.

Guests in the Theater

Only people called on the callboard or invited by the director will be allowed to attend rehearsals. No unauthorized people are permitted backstage. Authorized people are the members of the production or those that have obtained the permission of the director. Parents are always welcome to attend rehearsals

Section II - Rehearsal Procedures

Rehearsal Warm-ups

Try to get to rehearsals at least 10 minutes early. You need to be physically ready, really alive and centered, responsive in senses and emotion, relaxed, concentrated, serious, and ready to attack a creative rehearsal.

Scripts

Mark your script or binder clearly with your name. The actor is responsible for marking all blocking and stage business in your script as it is given to you. Remember: write down all blocking and business in pencil. Do not use ink to mark it. Always rehearse with a pencil. Take thorough notes on anything told to you by the director or stage manager concerning your performance.

Learning Lines

Lines and blocking should be memorized by the date specified on the rehearsal schedule. When you drop a line on stage during a rehearsal, simply hold your character position and characterization and say, "Line!" in character. Staying in character is important not only for you as the actor to continue your performance, but also so that everyone in the scene can stay focused on what is happening. The stage manager will not give you your line until you indicate that you need help remembering the line. Being "off book" means that you have memorized your lines and can proceed through a scene without the help of the script. After you are off book, be sure you have read through your part at least once a day.

ALWAYS bring your script to rehearsal...even after you have learned your lines. *Remember to learn your lines from thought to thought and not from word to word. Knowing what your character WANTS and is RESPONDING TO is far more important than purely memorizing your lines.* The character objective worksheet posted on the website will be a great help to you.

Rehearsal Notes

The director may take notes concerning your performance. You will receive these notes either in person or as a posting on the callboard. When you get the notes, go over them carefully. WRITE THEM DOWN and apply to your performance in the future. Keep all your notes together and go over them each day just prior to your rehearsal to be sure you incorporate the suggestions in your performance. If you do not understand a note fully, be sure and check it with either the director or SM before your next rehearsal.

Rehearsal Dismissal

Never leave the rehearsal space or the theatre until you have been dismissed by the director, or stage manager. Only these people have the authority to dismiss you.

Director/Actor Relationship During Rehearsal

Unless you are in a scene being worked on and have a pertinent question, please save questions until a later time. Do not offer a suggestion, chastise, argue with, or prompt another actor under any circumstance.

Post-Rehearsal Clean-up

After rehearsal, everyone is responsible for cleaning up everything on the stage and in the theatre. We dismiss as a company; no one is to leave early before the Director dismisses everyone.

Technical Rehearsals

During technical/dress rehearsals, it will be necessary to have the complete cooperation of the entire production company. The director and stage manager will conduct the progression of these rehearsals/performances. The director may cut from scene to scene (cue to cue), depending upon the needs of the designers, directors, and staff.

Actors must help the technicians by remaining in character and following the prescribed "timing" during these rehearsals. Pauses in the rehearsal do not mean one should break character/change location on stage.

Section III - Performance Procedures

Performance Consistency

Never change any aspect of the production once it has been set in the final dress rehearsal. It is the duty of every company member to maintain the focus and integrity of the play throughout each and every performance.

Performance Call

Be at the theater promptly at the designated time or you will be considered "absent" from the call. Either the SM or an ASM will sign you in once they have seen you. Once the house opens, all actors and crew must remain in their designated areas.

Stage Wings

Never peer at the audience while on or off stage. Once the house opens, no actor should be in the wings until call for places. If you can see the audience, they can see you! During the run of a show, you are to never be seen by a member of the audience beyond the execution of the show. Be ready for your entrances, but do not loiter in the wings. Never speak to or approach an actor waiting for an entrance.

Backstage Focus

Maintain focus even when not on stage. The crew must not distract the actors and the actors must not distract the crew.

Scene Changes

During a scene change, an actor should completely exit the stage unless s/he is involved in the change or about to make an immediate entrance.

Section IV - Prop and Costume Procedures

Rehearsal Props

Rehearsal props will be added early in the process. Use these props every rehearsal until performance props are provided. Treat rehearsal props with as much care as you would performance props. Always keep rehearsal props on the prop table or in the prop closet when not in use. Never touch a prop unless assigned to do so. If you cannot find a prop during a rehearsal, tell the stage manager or prop master.

Performance Props

Always return your props to their assigned spot on the prop table or other area as decided by the prop master or stage manager as soon as you leave the stage. Report broken props to the stage manager and/or prop master immediately. If you don't tell someone, the problem won't get fixed. Never touch a prop unless assigned to do so. If you suspect another actor's prop is in an incorrect location, alert the props crew or actor. DO NOT move the prop yourself. Although it is the crew's job to set the props for the show, it is the actor's job to see that their props are in the correct spots before any performance.

Rehearsal Costumes and Attire

If a rehearsal costume is issued to you or you are asked to provide it, you will be expected to wear it every time you are called for rehearsal until it is replaced by your performance costume. Rehearsal costumes can be stored in the dressing rooms. Wear appropriate clothing and shoes to rehearsal. Your clothing should not restrict your movement. Wear shoes and clothing to rehearsal that will be similar to that which you will be wearing in the performance. Your arrival time should include time to put on your rehearsal / performance costume. If you need time to put a costume on, you should arrive early so that you may start rehearsal on time.

Costume Calls

A call for a costume fitting is as important and urgent as a rehearsal call. Unless your measurements are taken and fittings are held on schedule, your costume cannot be created. Use the fitting time to help you determine what sorts of rehearsal costumes you may need to help you simulate your performance costume. The costume designer may have something you may use until your performance costume is ready. Discuss with the wardrobe head items that you may need to work with...pockets, purses, handkerchiefs, etc.

Handling Costumes

Costumes have no life except the life the actor gives them. Find out how your costume relates to your performance. Onstage, they are to be used as your character would use them. Off-stage they are to be handled with extreme care. When not on stage, skirts and capes are to be held so that they do not touch the floor and are hoisted in the rear so that they are not sat upon. Trains are carried until the very moment before an entrance.

General Costume Reminders

Your "look" is an important part of your costume. Performers should not alter their personal, everyday "look" without the prior discussion with the director. Altering includes, but is not limited to: piercing or tattooing any part of their body as well as the shaving, growing, or dyeing of your head and/or facial hair. Men, unless you are required to grow a beard for the production, make sure to shave before tech week. Please take a shower before getting into costume. Wear unscented deodorant. Be mindful of the other actors and your costume in wearing perfumes or scented hair sprays, some people are allergic to these. Have makeup on before putting your costume on—it is a good idea to wear a button down shirt when applying makeup in order to avoid pulling a shirt over your head after applying makeup. If your costume goes on over your head, ask someone on the costume crew to help you by putting a cloth over your head to protect your make-up and costume. NEVER restyle wigs and/or hair pieces unless trained to do so.

When you are wearing your costume, do not eat or drink anything besides water. Be careful where you sit and what you lean on. Before entering the stage, check yourself for any item that your character would not be wearing including watches, jewelry, wallets, etc. Do not touch anyone else's costume. Remove your make-up AFTER you have removed your costume. Please return costumes neatly to the hangers by your name tag. The Costume Head **MUST** check you out before you can leave. Be sure to include all items that may be in use as part of your costume. If your costume needs repair or adjustment, tell the Costume Head immediately. Never leave the theatre in your costume.

You may be required to provide specific parts of your costume(s). These will be determined by the Director and conveyed to you well before the week of performance.

Technical Rehearsal Costume Reminders

During the technical rehearsal, wear clothing that is close to the color of your performance costume. Do not wear WHITE or BLACK unless your character is wearing white or black. This is for lighting purposes and helps the technical crew see how you will really look under certain lighting

Section V - Technical/Shop Procedures/Set Building

General Safety Rules

1. Ask the Director, SM, or Crew Head to approve all your work.
2. Report all injuries, no matter how slight, to one of these people immediately.
3. Wear closed-toed shoes. (No Sandals!)
4. Be sure clothes are safe and suitable for scene construction.
5. Remove or tuck in any loose clothing. Roll loose sleeves above the elbow.
6. Keep long and/or loose hair pulled back and away from the face and equipment.
7. Report to the supervisor any equipment that may not be working properly.
8. Smoking, food, and drinks are prohibited in all Theatre spaces and on campus grounds.
9. Keep the floor clear of scraps and litter.
10. Exercise care in handling large, heavy, and/or long pieces of material or equipment.

Shop Procedure

1. The final 15 minutes of crew days will be used to clean the shops and stage to the satisfaction of the Director and/or Stage Crew Head. No one is excused until this is complete.
2. Any person using tools or stage equipment must have read, understood, and be willing to adhere to the rules published in this handbook before using the equipment.
3. Use safety glasses when working with any power tools.

Hand Tools

1. Be sure your hands are free of possible dirt, grease, and oil when using tools.
2. Use the proper type and size of hand tool.
3. Make sure that tools you are going to use are sharp and in good condition.
4. Handle edged or pointed tools with care.
5. When using a sharp-edged tool, point the edge away from yourself & others.

Machine Tools

1. Obtain permission from the Director before using any power equipment.
2. Check adjustments on machines before turning on the power.
3. Make sure that all other students are clear of the machine before turning on the power.
4. Keep all machine safety guards in the correct position.
5. Start your own machine. Remain with it until you have turned it off & it has come to a stop.
6. Stay clear of machines being operated by others.
7. Always wear safety goggles or glasses.

Work Clothing and Shoes

Wear or bring clothes and shoes that are suitable for painting and construction.

Clean Up: Each tech crew session will end with a 15 minute clean up period. Each student is expected to pick up after himself and must help in general clean-up. All paint cans and brushes must be cleaned. The stage area should be cleaned and swept. If working in the light/sound booth, all equipment must be put away properly and covered. The booth should be free of papers, wrappers, and personal items.

Rules Concerning Theatre Spaces

GENERAL PROCEDURES:

- Food or drink may not be brought into the auditorium or anywhere in the theatre areas.
- Only bottled water with a cap is allowed.
- Sitting on the back of seats, standing, walking, sitting on armrests, or placing feet on seats is not permitted. Jumping off of the front of the stage or any similar action may result in dismissal.
- All theatre students must follow all directives and meet all deadlines of the directors, stage managers, and officers.
- Students should not take part in any actions that may diminish the integrity of the department.
- The Director's office and other theatrical spaces (including storage rooms) are designated for teachers, stage managers, and officers. NO STUDENTS should use these areas to congregate.
- Equipment should only be used with director's permission, then returned to its appropriate place.
- You must be productive at all times during rehearsal either working on theatre or school work.
- Students that are not involved in the department (friends, significant others, rides, etc.) are not permitted to watch rehearsal, they must wait outside the auditorium unless specified otherwise by the directors.
- The pursuit of romantic relationships will not be permitted in rehearsal or performances.
- Any form of graffiti will not be tolerated.
- Eating or drinking in costume is strictly forbidden. Trash left in the theatre will not be tolerated.
- All production participants should be prepared to perform assigned roles and duties at rehearsals, crews and performances.
- Costumes, clothing, accessories, makeup, and props are not to be used unless assigned.
- The use of electronics of all kinds are not permitted during rehearsal without stage manager, officer, or director's permission.
- All students involved in the show must participate in the strike. Points will not be given unless strike time is made up because of an unexcused absence at director's discretion.
- Any inappropriate display of affection is not permitted and will not be tolerated.

DRESSING ROOM RULES:

- Only cast members or crew members are allowed in the dressing room prior to performance.
- Members of the opposite gender will not be allowed in opposite dressing rooms. This type of behavior could result in dismissal from the show. No visitors are allowed.
- Each actor/actress is in charge of cleaning up after themselves after rehearsal or performances.

- Costumes will be treated with care; all must be hung up after use.
- Items worn as costume pieces never leave the theatre building during rehearsal and shows.
- Bathrooms should be kept clean. Any maintenance issues should be reported to the directors.
- Food and drinks are not permitted in the dressing room with the exception of water.
- Personal items should be removed from the dressing room after strike
- Proper undergarments should be worn at all times.
- Inappropriate language such as swearing or gossiping will not be tolerated.
- Do not place locks on dressing room lockers. These will be removed if found.

REHEARSAL AND PERFORMANCE ATTENDANCE:

- Students must be eligible to perform in a production. No pass, no play.
- Students should follow any and all attendance procedures for that production.
- Students should always arrive 15 minutes early to set up props, get into costume, and begin warm-ups. Rehearsal starts at 3:00 PM, you do not arrive at 3:00 PM.
- Students may not leave rehearsal or performance early without the Director's permission.
- Students communicate any attendance issues with the SM.
- Actors must be present at all rehearsals they are called to.
- Attendance at all mandatory rehearsals is required unless cleared by directors.
- If you are going to be 10 or more minutes late to a rehearsal the stage manager must be notified, this will not always excuse the absence. 3 tardies is equivalent to an unexcused absence.
- You must have your ride situation cleared before the end of rehearsal. Contact who you need to contact in order for us all to leave at the end of rehearsal.

REHEARSAL AND PERFORMANCE PROCEDURES:

- Silence must be maintained backstage at all times. Always be professional.
- Actors must follow all directions given by SM, director, and officers and cooperate with everyone.
- An appropriate amount of time should be set aside before the performance for focusing.
- Actors should dress appropriately and modestly for rehearsal, clothing and shoes should not impede movement, and appropriate shoes should be worn to every rehearsal.
- Actors are responsible for having script and pencil at every rehearsal.
- After a scene is blocked actors have one rehearsal with their script and then the lines should be memorized, they may call line when needed.
- Quiet and professional attitudes should be held during rehearsals and performances.
- Props are only to be used when given in a play. No props are to be removed from their spot.
- Set pieces should not be moved unless instructed.
- Personal issues should be dealt with outside of rehearsal or performances.
- Actors should be in designated areas during rehearsals and performances at all times.
- During rehearsal actors should keep personal items in plain view of the stage manager at all times.
- Technical crew is responsible for all the same rehearsal procedures and expectations as the actors.
- Crew members must follow all orders by directors, stage managers, officers, and cooperate with everyone in the department. Assistant Technical Director, stage manager, and crew heads should

be treated with respect as the director.

- All scheduled conflicts with specific dates and times should be on the conflicts sheet.
- All furniture must be carried or rolled, not dragged or pushed. All furniture must be returned.
- All microphones and headsets must be in the proper place at the end of rehearsal/performance.
- Costume crew is the only crew allowed in the dressing room during the dress rehearsal and performing process. Crew members are only allowed in the appropriate dressing room.
- Horseplay or improper use of the tools is not permitted. Damage of any tools will be the financial responsibility of the student. Only trained and approved personnel are allowed to use the tools.
- All tools are used for the purpose for which they were designed. No wasting of supplies.
- Any tools or utensils should be properly cleaned and put back where they belong after use.

Section VI - Theatre Crews and Information

Production Fees

For all production, there MAY be a mandatory show shirt fee. This fee varies depending on the design of the shirt and the style. The fee tends to range from \$12-15. Payment can be made on the **Grand Oaks SchoolCashOnline website or by check to the front office** (made out to: Grand Oaks High School. On the envelope, put "Attn: Pamela Pena").

If payment for either fee will be an issue, please contact the director as soon as possible.

GENERAL CREW RULES

1. All show positions will be offered to students based on work ethic and responsibility during crew days.
2. You are always auditioning, even in tech.
3. Some crews will be required during rehearsals and/or from special Saturday rehearsals. Your crew head will communicate when you need to be in attendance.
4. Be on time! Rehearsals begin at 2:45 p.m.
5. All school policies will be enforced including eligibility requirements.
6. Be prepared for each crew day with appropriate shoes and clothing.
7. Attendance is very important! Students will be removed from the crew based on poor attendance, excused or unexcused. **Please honor your commitment.**
8. No one is allowed in the catwalks or lighting booth without daily permission from the Director or SM.
9. No food or drink is allowed in the theatre spaces. Water with a cap is allowed.
10. Do not attempt to work any job that has not been specifically assigned to you. When you finish a job, please return to your crew head for your next assignment.
11. Crew **will** end on time (almost always at 5:00pm). HAVE RIDES ARRANGED!
12. Power tools are **not** toys. They are dangerous and anyone misusing them will be asked to leave. Safety goggles must be worn whenever tools are used. Training is necessary and you must submit a completed and signed safety form after you receive training (before you may begin working freely with approved tools). Ask if you have any questions.
13. Please keep the theater clean at all times. Clean up after yourself AND each other.
14. Do not bring valuables. The Director and school are not responsible for anything lost/stolen items.

Theatre Positions and Crews

Stage Manager

Time Commitment—Entire rehearsal period and run of show.

The stage manager is directly responsible to the director for the smooth running of the production during rehearsals and performances. This person is responsible for enforcing the day-to-day structure of rehearsals. They attend all rehearsals, take blocking notes, and coordinate all tech notes in their script. All cast and crew are responsible to this person.

This position requires TOTAL COMMITMENT. The Stage Manager comes early and stays late. There can be no missed calls, especially during technical rehearsals. The SM should be the cornerstone of discipline, organization, and show pride.

The Stage Manager:

- Informs the actors, singers and dancers of curtain times and cast calls.
- Coordinates and calls all cues during a production.
- Creates and maintains prompt and show books as an archival record.
- Keeps an accurate record of attendance for use by the director.
- Helps the director ensure stage and house security at the end of a performance, including turning off all lights, computers, etc., and making sure that all cast and crew are out of the building.
- Handles backstage emergencies and maintains order during crises
- Coordinates taping of the stage for rehearsals
- Ensures rehearsal properties are available as scheduled and needed (coordinates with prop crew)
- Coordinates production meetings with crew heads during the show.
- Coordinates with the technical director and director all aspects of scenery movement and other technical aspects of backstage operations for the production
- Maintains a stock list of the SM kit including personnel/first aid need items.
- Supervises strike and restore along with the technical director and crew heads.
- ensuring that the overall production process runs smoothly
- thinking ahead with detailed documentation of the production process; master schedule, calendar, to-do-lists, duty rosters, prompt script, and checklists
- maintaining an ongoing list during rehearsals for production meetings (i.e. props added or deleted or questions for the Director or crew heads)

The Prompt Book includes the following:

- 1.all notations for lighting and sound cues
- 2.blocking notations
- 3.technical schedules
- 4.rehearsal schedules
- 5.sound plot
- 6.light plot
- 7.ground plan
- 8.company list
- 9.pre-show duty list (and anything else necessary for the show or as requested by the Director)

Assembly of the Prompt Book:

- make tabs for each scene (if appropriate) for quick referral and tab such information as cast list, expenses, props, schedules, sets, etc.
- make a legend (key) for all notations
- for every light, sound, and special effect, use a ruler and light pencil. Draw a horizontal line closest to the line of dialogue preceding a verbal cue or under the description of a visual cue. The line should cross the entire Prompt Book page so you can see it easily during rehearsals
- preceding the line by half-a-page, draw a horizontal line marked "WARN LIGHTS" and "WARN SOUND."
- in the case of two light cues and a sound cue in tight sequence, you need to put in only one "WARN" line before the sequence but it should be marked "WARN LIGHT/SOUND SERIES"
- since changes may occur, use a pencil only.

Role with Actors:

1. to support the actors
2. to organize things efficiently so the actors can get maximum benefit from the rehearsal time
3. the Stage Manager runs the show in performance
 - a. out of respect for the Stage Manager's function, the actor should always yield to them
 - b. the actor should obey directives given by the Stage Manager

Assisting the Director:

1. call all lighting, sound, and sound effects cues, (call them from the first rehearsal when possible)
2. take all blocking notation (advise the director of blocking errors during rehearsal)
3. begin and end rehearsals
4. make notes of where props are placed offstage or discovered onstage using the preset list
5. spike all set pieces (the set pieces should be in the same place during each rehearsal)
6. time the show as running rehearsals begin. Keep the director apprised of the timing of each act

Working with the Technical Crews:

1. discuss cue calling sequence and headset etiquette
2. discuss Level Set with Lighting Designer and Director on setting cues
3. prepare Prompt Book with light, sound, & sound effects cues noted before first Tech Rehearsal
4. determine which ASMs shall be "headset ASMs" on SL or SR

Rehearsal Calls:

1. arrive fifteen (15) minutes prior to have someone sweep the stage and arrange set and props
2. prepare a work area for yourself (typically near the Director, but not necessarily)

End of Rehearsal:

1. the Stage Manager gives specifics for the next call, costume calls, etc. it is not enough to pose pertinent information. It must also be given face-to-face
2. it is appropriate for the Stage Manager to give any notes to the actors on issues after the director's notes or whatever Director/Stage Manager agree is best

Other Duties:

1. tape stage floor at the start of rehearsal process in conjunction with the Director & the ASMs
2. follow the direction of the House Manager as to cue to begin performance (and intermission)
3. oversee all backstage activities during the run of the show including the call of any cues
4. always talk with the director if you have questions or concerns

Light Crew

The Lighting Crew works under the supervision of the Director and/or SM and Lighting Head during installation of the hanging plot and for the focusing, coloring, and other manipulation of the hang to complete the lighting design/sfx design.

Lighting Head/Board Operator

Time Commitment—All crew days called for lights, plus designated light setting nights plus all FULL RUN rehearsals or as assigned by the SM.

This person works with the SM and/or director to prepare the lighting for the production. They attend all fully blocked rehearsals (likely, during the last month of the show) in order to familiarize themselves with the show and script. This person will take note of where people are on stage in order to better prepare themselves to lead their crew in setting and focusing lights. This person will program the board (with the director, light designer, and/or stage manager) and is responsible for running the lighting board during the show. Directs Spot Ops, Board Operator, and Stage Electricians as needed. **Lighting head and board operator may or may not be the same person. If not, the board operator takes on the following duties:**

The Board Operator is responsible for the coordination of the cues with the stage manager and/or directors, and is responsible for the programming and operation of the lighting board during the production, as well as channel, color and focus check every evening before the performance. S/he is also responsible for a full working knowledge of the lighting design.

The Lighting Crew:

- Checks the integrity of all instruments and equipment and hangs, focuses, colors and maintains all lighting instruments and equipment (cable, frames, safety cables, etc.) in a safe manner
- Assists in setting up special effect lighting as specified by the design.
- Is capable and ready at any time to service, repair or troubleshoot any instrument in use in the theater.
- Ensures clear areas and proper storage of all lighting equipment during the production and at strike.
- Provides follow spot operation for the production.
- Assists in restoring lights to standard placement at the close of the show.
- Provides for themselves a small crescent wrench on a safety lanyard for use during light calls.

Sound Crew

The sound crew installs and maintains all equipment relating to the technical operations of the production's sound including, microphone maintenance, stage mic set up, and orchestra sound needs. There are sometimes two members of the sound crew that run the sound for the production: the sound engineer, who sits at the control table in the house and controls all microphone sound levels; and SFX/projections operator, who operates playback and other functions in the control booth. In addition, musicals will require microphone technicians that place and maintain wireless mic units for all cast members.

Sound Head/Board Operator

Time Commitment—All crew days called for sound plus all tech rehearsals and the run of the show.

This person works with the SM, director, and/or music/orchestra director to prepare the sound for the production. They attend all fully blocked rehearsals (likely, during the last month of the show) in order to familiarize themselves with the show and script. This person will take note of microphone needs, mic sharing requirements, and sound effect needs. This person will coordinate the care of the microphones, complete sound checks, and run the soundboard during productions. Directs SFX/projections operator and Microphone Techs, as needed.

SFX Operator (for straight plays, this is also the sound board operator. For musicals, this will be a separate person, if needed.)

Time Commitment—All crew days called for sound plus all tech rehearsals and the run of the show.

The SFX operator programs, edits, and runs all sound effects, incidental music, and projections (if used) for a production. This person works with the Sound Head in order to determine appropriate sound levels between the house board and QLab (or other) SFX system. This person is also responsible for the set up and maintenance of the stage view camera and booth monitor.

The Sound Crew:

- Provides all set up for the sound board, wired and wireless microphones, sound playback/sfx, monitors (both audio and video), and all other sound equipment.
- Maintains all microphones, boards, speakers, playback units and like equipment in good working order
- Runs the sound board during the production
- Operates all playback devices for the production, under the direction of the stage manager.
- Sets up and maintains the booth camera for use during productions.
- Strikes and ensures proper storage of all sound equipment
- Ensures the proper, safe running microphone and other audio cable, setting up and placement of sound equipment, and proper operation and routine storage of all sound equipment.

Costume Crew

The Costume Crew works under the supervision of the Costumes Head along with the Stage Manager, in coordinating all aspects of the use of costumes by actors. The crew will support the show and actors in production and dress rehearsals.

Costume Crew Head

Time Commitment—All Crew days plus all FULL RUN rehearsals, measuring day, costume parade, and tech rehearsals.

This person works with the directors to coordinate pulling costumes, inventorying stock, and determining needs for the show. When costumes are designed and finished, this person is responsible for knowing and caring for all costumes. Instructs/checks cast for proper finished look for each costume and directs minor repairs/alterations as needed. Directs dressers/stitchers during production as needed and runs any quick changes for speed and safety. This person will also coordinate costume-based props with the Props Master.

Dressers/Stitchers

Time Commitment—All Crew days plus tech week/show days.

Helps in the organization/coordination of costumes. Runs quick changes for cast members during the show. Are responsible for the care of all costumes and make minor fixes as needed.

The Costume Crew:

- Assists in organization of the dressing rooms.
- Assists in creation and modification of dressing lists.
- Develops a running track for the actors they will support.
- Maintains all costumes used in production, including cleaning, pressing, mending, etc.
- Works with prop crew in furnishing costume props (canes, handkerchiefs, hats, jewelry, etc.)
- Works with Costume Designer and Stage Manager to provide rehearsal items to actors in rehearsal (shoes, jackets, rehearsal skirts, etc.)
- Assists Actors in quick changes (these will be designated by the Director only).
- Checks in/out costume items to actors for each dress rehearsal or performance
- Works with director to provide for the laundering of costumes as needed
- Ensures that all borrowed items are returned to sources in a clean, good condition
- Maintains the cleanliness of the costume shop, storage areas, dressing rooms and makeup areas.
- Maintains integrity of the costume design during the run of the production.
- Properly inventories and stores costumes and accessories during strike.

Hair and Makeup Crew

The Hair and Makeup Crew works under the supervision of the Hair and Makeup Head along with the Stage Manager, in coordinating all aspects of the use of makeup and hair stylings by actors. The crew will support the show and actors in production and dress rehearsals. All crew members

work closely with the Costume Crew.

Hair and Makeup Crew Head

Time Commitment--All Crew days plus all FULL RUN rehearsals and costume parade day.

The Hair and Makeup Crew Head is responsible for supervision of hair, organization of the various Wigs, Hair Styling, and Makeup needs of the show in coordination with the Costume Crew.

The Hair and Makeup Crew:

- Assists in organization of the dressing rooms
- Assists in styling of wigs for the production
- Develops a running track for the actors they will support
- Maintains all wigs used in production, including restyling or washing.
- Works with Actors not using wigs to help style their hair.
- Assists the performer in basic makeup techniques, and provides special assistance with effect and character makeup.
- Assists in actors' wig preparation
- Maintains the cleanliness of the costume shop, storage areas, dressing rooms and makeup areas.
- Maintains integrity of the costume design during the run of the production.
- Properly inventories and stores wigs, make-up, styling tools and accessories during strike.
- Make sure the Director knows what needs to be ordered AND from where in a TIMELY order. Discuss all possible items with the Director as soon as possible. Do not wait until the last minute to engage in talks. Make sure you have already searched through the Conroe ISD Approved Vendors list in order to make the order process move faster: provide all possible account information to the Director.

Properties Crew

The prop crew is supervised by the Properties Master and Director during pre-production, and by the Stage Manager as the props relate to the running of the show.

Props Master

Time Commitment—All Crew days plus all FULL RUN rehearsals and tech week/show days and all rehearsals called by the Director or SM.

The Properties Master is responsible for the direct supervision of the properties crew during construction and pre-production, and during the run of the show. S/he also attends certain rehearsals and works with the Stage Manager and Director to establish a comprehensive properties list that includes all hand, set and costume props, as well as stage effects and weaponry. S/he is also ultimately responsible for the organization, maintenance and return of all properties to storage or back to the original source. S/he organizes the prop table/shelves and accounts for all props used during a production and the tracking of props during a show.

Props Runners

Time Commitment--All crew days plus all Full Run rehearsals and tech week/show days. As called by the Props Master.

These people are responsible for the running and tracking of all props during a production. The props crew will work with the Props Master early on to create/acquire from stock a supply of rehearsal props for use during rehearsals.

The Properties Crew:

- Furnishes all set and hand props for the production
- Locates and maintains prop storage areas onstage and in the shop
- Maintains all props used in production, including esoteric properties (magic tricks, livestock, etc.)
- Ensures cleanliness of stage and order of backstage areas for rehearsals and performances
- Furnishes rehearsal props as specified by the technical director, properties supervisor and/or stage manager
- Organizes the repair of any props
- Organizes the preparation and replacement of any consumable props (food, paper, etc)
- Is responsible to the stage manager for the coordination of all props
- Produces all "live" sound and special effects backstage
- Ensures proper storage and return of all props used in the production during strike
- Restores the prop storage and work areas at the end of each production.

Set Crew

The Set Crew works under direct supervision of the Director and/or Stage Crew Head (who may also be the Stage Manager) on construction crew days, and also under the supervision of the stage manager when the production begins technical rehearsals. Sometimes called Build Crew.

Stage Crew Head (this role may be combined with Stage Manager)

Time Commitment: All crew days as well as Tech week.

The Stage Crew Head supervises all crews, works with the Director to interpret set designs, and assists crew members with safe and effective operation of all shop equipment tools and equipment. This person helps coordinate each crew team and generally functions as a Jack-of-All-Trades.

This position requires TOTAL COMMITMENT. The SCH comes early and stays late. There can be no missed calls, especially during technical rehearsals. The SCH maintains discipline and should be an example to the crew.

Build Crew

Time Commitment—Any crew days on which construction crew is called.

This crew is responsible of the overall construction of the set. Students on this crew must be responsible, able to take direction, have good problem-solving skills, and have the ability to quickly (but efficiently) complete a job. Students on this crew WILL be required to work with power tools.

Running Crew (if needed)

Time Commitment—All crew days plus FULL RUN rehearsals in the last month.

Running crew, if needed, is a group of people who are responsible for manipulating the set DURING a production. These students are expected to attend all major crew days as well as all fully blocked rehearsals toward the end of production (likely within the last month of rehearsal).

Publicity Crew

Publicity Manager

The Publicity Manager (PM) is responsible for acquiring details of a production in order to create an appealing way of advertising, marketing, and drawing in an interested audience. Checking and double-checking the approved information and image on the theatre website is a must. Information for production advertising/marketing includes: the image on the website or an image you or a designated artist (typically the Director) will create; the dates/days/location/times of performances; the ticket costs; contact information (website address); and the official GOHS Theatre logo.

House Crew

House Manager

Time Commitment—Tech week and show days.

The House Manager is in charge of coordinating the ushers and their jobs during the production.

This person also determines when to close the house prior to show start and after intermission. The HM is responsible for the safety, comfort and accessibility of the audience members.

The House Manager:

- Supervises the ushering staff.
- Ensures cleanliness of the house, before the house opens and after the production every night.
- Coordinates actual house opening, show start, and delays with the stage manager.
- Announces the start of the show and end of intermission.
- Supervises lobby concessions during pre-show and intermission.
- Reports all emergency situations to the director immediately.
- Assists physically challenged individuals (who request assistance) to appropriate seating areas, and supervises the distribution of listening assistance devices.

Ushers

Time Commitment—Production Nights

Ushers hand out programs, coordinate the flow of audience members, & man the doors during the show.

Ushers:

- Provides crowd control and promotes proper audience protocol (preventing eating/drinking/smoking in house, etc.)
- Are the "eyes and ears" of the production, and respond to the needs of the audience members with a personal touch
- Assists with concessions and memorabilia sales (if any).
- Maintains order among unruly audience members
- Assures enjoyment of all theatre goers by politely dealing with disruptive persons (crying babies, unruly children, talkers, eaters, partiers, inconsiderate students, etc.).

Productions Class Requirements

Production Students and Parents attend a Meeting at the end of the previous year to go over the information for each year's Production class as it changes from year to year based on shows. Contracts must be signed and returned that year in order to have the student placed into Productions the following school year.