



**International
Thespian
Society™**



**PROGRAM HANDBOOK
2022-2023**

TO BECOME A MEMBER:

1. Go to

<https://tinyurl.com/2223mtcrreg>

2. Fill out the Form.

a. You must submit your activity form in person to Mr. Palasz (found at the end of this packet)

b. You must indicate your activity fee method (found at the end of this packet)

3. Turn in your activity fee form with payment, as applicable.

Questions: See Mr. Palasz or any leadership team member!

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MUNSTER THEATRE COMPANY

MISSION AND PHILOSOPHY

The Munster Theatre Company (MTC) trains students in all areas of theatre while producing high-quality productions on par with the many fine regional theatre groups in the area. We have received critical acclaim for our program, with MTC audience sizes constantly growing.

The Auditorium Staff of the Munster Theatre Company works with many other school organizations in the fine and performing arts fields. Theatre represents one activity that brings together a wide variety of technical and artistic disciplines into a single venture. We apply this philosophy to bring as many different talents on each and every production.

MEMBERSHIP

Membership into the Munster Theatre Company is open to all Munster High School students. The requirements are as follows:

- Pay the Activity Fee for MTC (\$50 for 2022-2023)
- Submit the Activity Form
- Attend at least two of our monthly meetings
- Volunteer with two auditorium events that are not MTC/WWTC or outside rentals
- Make every attempt to support all MTC/WWTC shows, even those they are not involved in.

Failure to meet the above requirements in the first semester results in being placed on probation. Essentially this means that you are not eligible to audition for the musical unless you attend both the January and February monthly meeting and work 1 event prior to the auditions.

Failure to meet the requirements during second semester results in a person being ineligible to be on the leadership team for the following year (this may result in removal after being installed at Equus). Seniors who fail to meet these requirements by May 1 are ineligible to earn any Equus awards, and they are ineligible to apply for our senior scholarship (in years when we award scholarships).

COLLEGE AND CAREER READINESS

Part of the mission of the Munster Theatre Company is to make its members college and career ready, especially for those wanting to pursue theatre as a career. Outside of the experiences that students get from being in the shows, we offer the following opportunities for students to learn:

1. Courses: Students may, with guidance and instructor consent, repeat theatre courses for more advanced experiences
2. A bulletin board is located in the back hallway behind the stage with information from various theatre programs from around the country.
3. A script library is available outside of Mr. Palasz's office for students who wish to read more scripts.
4. At most of the monthly meetings, workshops on a specific topic in theatre will be explored.
5. Mr. Palasz and Ms Matanic are available to assist with individual needs regarding college and professional auditions.
6. Regional Conference
 - a. Students have the opportunity to compete in the Indiana Thespians Regional Play Competition in the fall. Three judges provide feedback on a play that we present, and the top two shows advance to the State Conference in January.
 - b. In addition, students can attend the Regional Conference to watch the plays and to participate in workshops led by college theatre professors and professionals in the field.
7. State Conference
 - a. Outside of the possibility to compete with a play that advances from Regionals, students can attend State to watch the 12 shows that have advanced.

- b. Students may participate in a comprehensive array of workshops led by college theatre professors and professionals in the field.
 - c. Inducted Thespians are exclusively allowed to participate in the following:
 - i. College Auditions: nearly two dozen college theatre representatives audition students for their programs. This is open to Juniors and Seniors
 - ii. Thespian Scholarships: For those seniors going into the performing arts, these scholarships are awarded by the Indiana Thespians and the Educational Theatre Association
 - iii. International Thespian Excellence Awards (Thespys): These are small (3-10 minutes, depending upon the event) categories in acting, musical theatre, design, technical, and film. Mr. Palasz will coach students in these events. Like the play competition, students receive valuable standards-based feedback on their work.
8. International Thespian Festival--held each June
- a. Students have the opportunity to watch a wide array of 10-minute, one-act, and full-length plays and musicals from schools all over the nation.
 - b. Students may participate in a comprehensive array of workshops led by college theatre professors and professionals in the field.
 - c. Inducted Thespians are exclusively allowed to participate in the following:
 - i. College Auditions: over 50 college theatre representatives from around the country audition students for their programs. This is open to Juniors only.
 - ii. Thespian Scholarships: For those seniors going into the performing arts, these scholarships are awarded by the Educational Theatre Association
 - iii. International Thespian Excellence Awards (Thespys): For those whose event at State earned an overall Superior Rating, ITF offers one last level of competition and feedback.

TYPICAL SEASON

We generally produce four to five productions during the school year. The season may vary from year to year depending on the talent pool of the members of the Theatre Company.

FALL PRODUCTION

Our fall production is open to all students. It is generally full length non-musical production or a series of one-acts. Cast and crew positions are open to all students, and the cast is generally flexible to include as many students as possible. The show is sometimes cast in early summer so that all students have time to study the script.

CONTEST SEASON

Our Contest Season consists of a contest play, participation in the International Thespian Excellence Awards (Thespys), and college and scholarship auditions.

Our contest play is a one-act play that is entered into the Indiana Thespians Regional Play Competition. This is our “varsity” team of actors and technicians. The show is sometimes cast in early summer so that all students have time to study the script. Public performances are in early November. The show competes in Regional competition in November, and if it advances to State, performs at State in January.

The International Thespian Excellence Awards (Thespys) are individual, duet, and group competitions in musical and non-musical acting, technical theatre, and short film. Students prepare pieces throughout the fall semester for entry into the state competition in late January.

College and Scholarship auditions are for Juniors and Seniors who are inducted Thespians. Each year at our state competition dozens of college theatre programs audition students for their upcoming freshmen classes. MTC has a history of students earning tens of thousands of dollars each from numerous theatre programs. The Indiana Thespians also awards thousands of

dollars in scholarships to graduating seniors who intend to pursue the performing arts. Students interested in these opportunities work throughout the fall semester to prepare for these events.

SHORT FILM SHOWCASE

Our annual short film showcase is designed for those interested in filmmaking to gain experience. Throughout the fall semester, groups of filmmakers engage in the process of making a short, 5-minute film. The films will be streamed in early to mid-February.

IMPROV THEATRE

This is a more informal production that involves utilizing “thinking on your feet.” Students will audition by way of participating in improvisational exercises and will be cast in groups. Improv workshops are generally held every other Monday in conjunction with the Wilbur Wright Theatre Company, and entail practicing playing several improv games, many of which will be presented to an audience a la *Whose Line is it Anyway?* Performances are held in the late winter to early spring in a more intimate setting, with minimal technical elements.

SPRING MUSICAL PRODUCTION

This is almost always a major musical production with a full orchestra, large sets and costumes. We especially try to involve as many students as possible on this production from throughout the school, and even open up chorus or other roles to Junior High School or younger students if the production permits.

THE AUDITION PROCESS

From Mr. Palasz: From my own experience as both an actor and a director, I know how much anxiety the audition process can cause. Even as a director, I get nervous about how many people will show up, and if I will be able to cast the show easily or after much hand-wringing. The information below examines our audition process and what most casting directors—including myself—consider when placing actors in roles.

OPEN AUDITIONS

The directors cast roles for all productions at an open audition. Students are eligible if they are in good standing (no pledge violations) and have otherwise good school citizenship. Some productions will require preparing a monologue, song, or a scene, while other productions will rely on cold readings to place actors in roles. Other non-performance opportunities exist on every production and we encourage those, who do not get cast to participate in these areas (See Artistic/Production Staff).

The Munster Theatre Company employs colorblind and color-conscious casting. Color blind casting means that, unless the script specifically calls for it, actors are placed in roles they are best suited to play, regardless of skin color. Color conscious casting means that, after we cast the show, we look to see if the color blind casting will lead to unintended messages being sent to the audience. An example of this might be having all of the weaker characters played by those with darker skin than those playing stronger characters.

Our primary goal is to produce the BEST PRODUCTION POSSIBLE. Casting is not a perfect science, and much relies on how well an actor prepares for the audition. Sometimes we get to the end of a show and we know that we cast the show the best way possible with those who auditioned, and sometimes we realize that (through the production process), another actor might have been better suited to a part. But, as with any casting situation, we have to balance scheduling conflicts, actors’ desires for

parts, past experience, and ability. We thank you very much for your understanding of the challenge that comes with casting a show.

The bottom line: our theatre company is a welcoming, inclusive program. We desire to give as many people the opportunity to work on productions as possible, given scheduling issues, past experiences, and of course, the audition. Much of that depends on you, the student. Not only what you are willing to put into your audition, but what you are willing to do to encourage others to do the same. And, if you are selected to be a part of the production, to carry that same mentality throughout the production process.

FIRST IMPRESSIONS

First impressions are VITAL. Even if I have seen you audition and/or perform multiple times, every audition is your chance to continue that fight for a spot. This is based on the following:

- **Appearance:** If you are interested in a certain role, wearing clothing that hints at the role is not a bad idea, but try not to narrow your chances. Maybe a director cannot visualize you in another role because your clothing is too convincing in the one you are really wanting. And if there is someone who played the role better, you might be out of luck. At the very least, come dressed in neutral clothing. This means nothing that has logos or sayings on them. Some actors prefer to wear all black!
- **Confidence:** You are probably nervous that you will mess up and ruin your chances. The director is just as nervous because he or she has to decide who is best in each part! Just be confident in yourself. The director wants you to succeed, so know that he or she is on YOUR side!
- **Courtesy:** Say hello to the auditors. If you used any furniture in your audition, put it back where you got it from when you are done. Thank the auditors when you leave. Hold the door open if it is appropriate to do so. Believe it or not, directors notice those things. Many directors would rather work with a courteous person than someone who is overflowing with talent but caught up in himself or herself!

YOUR BEST EFFORT

Sometimes you will audition by doing a cold-read from the script. Other times you will be asked to prepare something. Sometimes you will audition in front of everyone who is also auditioning. Other times you will be auditioning just for the directing staff. Admittedly, there are those who do better at one type of audition over the other. Relax! Give it your best shot. If you do a cold read, and it goes awry because you are better at prepared work, consider talking to the director about it. At the audition may not be the best time, but those kinds of conversations can be valuable. Directors are trained to see potential in actors. So if you can give them a kernel of what they are looking for, the director can help expand on that.

And as mentioned above, directors want to see you succeed!

THE LOOK

We live in an age of acceptance of people's physical characteristics. While that is a wonderful paradigm shift, in the world of theatre, sometimes the look is a deciding factor. For the most part, audiences will more easily buy a couple where the male is taller than the female. And for someone to play a child requires that they be shorter than the person playing the child's parent. And there are those shows where even the color of a person's skin makes a difference. It is impossible to do a production of an August Wilson play with all white people!

There isn't much you can do here, unfortunately. Some people have a look that offers them more acting opportunities than others. Largely, though, the look is typically used as a tie-breaker, when multiple people performed the same for a particular role.

Finally, keep in mind that theatre is an art, despite the science that is also involved in the making of the play. You might have an off day, and that affects your audition. The director might miss something because he or she was jotting a note down. Do not let one audition determine your future. The best of actors will fail to get a role at some point, and even those who struggle in auditions can land great roles! **WE DO NOT PRE-CAST!** Put forth your best effort **EVERY TIME YOU AUDITION!**

ARTISTIC/PRODUCTION STAFF

Because theatre is much more than performing, MTC includes many opportunities for work behind the scenes from the crew level through to crew executives and directors. We encourage all members of Theatre Company to gain a broad based background by working in as many fields as possible, so actors understand set work and "techies" understand performing.

Production Staff is selected by applications taken before the production, and of course no audition is required. Production Staff positions are chosen for their experience and ability to complete their tasks. The Auditorium Staff supplies many of the people for our production staff, though holding a position there does not guarantee that same position on the production staff, which is chosen for each show.

DIRECTING

Students have opportunities to direct under the director on the major musicals, or become the Student Director of a complete project either on the fall, contest play, or spring productions, our improv team, and WWTC plays. Acting Experience is very important, plus a good understanding of the backstage elements. Usually experience may be gained starting as a Production Assistant, and then later as an Assistant Director, which gives a student an insight into the workings of the directing process. Choreography, which is dance directing, and student pit conductor also is included. **STUDENTS WISHING TO DIRECT SHOWS MUST TAKE MULTIPLE SEMESTERS OF THEATRE ARTS AND/OR TECHNICAL THEATRE.**

SCENIC

This field covers everything from design to artistic painting to construction, so a broad base of talent is needed. We work with a wide variety of set production styles, varying from the simple to complex. Strong artistic or carpentry background will be useful in the field.

STAGE

This field is moving actors, scenery, and props on and off stage during a production. It requires precise planning of each movement, and is gained mostly by hand-on experience. Many of the Scenic crew also works on stage during performances

LIGHTING

This field is responsible for creative lighting on the production. The Technical Director coordinates the lighting and sound set-up and operation through the crew executives. Usually it is the last element of the production to be finished. Good electrical and mechanical skills needed, and experience on set-up before operation of console or follow spots is required.

SOUND

This field is responsible for the various sound and sound effects on productions. Experience in wireless microphone and mixer board use and set-up are important, plus tape recording.

HOUSE

This includes ushering, house set-up/clean-up, concession stand operation, ticket sales at the door.

COSTUME/PROPERTIES

This area includes non-scenic pieces and costumes, which may be done by different crew executives.

MAKE-UP/HAIR

This area includes preparing for, and putting on make-up prior and during performances.

PUBLICITY

Designing and distributing posters/flyers throughout the area for publicity. This also includes devising creative methods of getting the word out about our productions.

FOR EACH PRODUCTION, STUDENTS MUST FILL OUT AN AUDITION FORM AND PRODUCTION AGREEMENT. ADDITIONALLY, IF THEY DO NOT HAVE AN EXTRACURRICULAR AGREEMENT ON FILE WITH STUDENT SERVICES, THEY MUST COMPLETE THAT AS WELL.

A SAMPLE PRODUCTION AGREEMENT FOLLOW. THESE ARE FOR REFERENCE ONLY, AS EACH PRODUCTION MAY VARY SLIGHTLY IN THE CONTENT OF THE FORMS.



SAMPLE PRODUCTION AGREEMENT

(revised 2022)



THIS IS A SAMPLE PRODUCTION AGREEMENT ONLY!

NAME: _____ YEAR OF GRADUATION: _____
Please Print

This agreement is to clarify your responsibilities and commitment to the show for both yourself and your parent/guardian. Because a large investment of time, energy, resources, and money (sometimes over \$6000) is made in each production, it is important that each cast and production staff member clearly understand, abide and agree to these requirements.

In accepting my Role or Position on the above show, I agree to abide by the following conditions:

(1) I will perform the role or assignment to the best of my ability, striving to achieve as professional a result as I am able. Unless other stipulated, I agree my image, biography and other information may be used as part of the program, in news releases, on the web, broadcast or other means in order to promote the show.

I also understand that the casting is based on presenting the BEST POSSIBLE production. I have indicated on my application all roles that I wish to be considered for, and I understand that any restrictions I place on roles I am willing to play may impact my being cast in the show.

(2) I will accept instructions, criticism, and directions from the directors or other directing staff, and I will follow these to the best of my ability without alteration or deviation.

(3) I will be present for all rehearsals or assigned activities **on time** and ready to rehearse or work, and stay until these events are concluded. I will be prepared as required for each rehearsal with script, music, costumes, etc.

(4) If unable to attend rehearsal/show due to illness or other unforeseen emergency, I will notify the director before rehearsal/show if at all possible. If I miss more than 2 rehearsals for unexcused reasons, I understand that I may have my duties reduced or I may be released from the production. Unexcused absences include anything not listed as a conflict on the callout form. Illness does not count as unexcused absences, but prolonged illness may result in my being released from the production. **Likewise, two tardies to a rehearsal count as one unexcused absence.**

If I am absent from any rehearsal, whether excused or unexcused, I understand that I must make up any work missed on my own and well before the next rehearsal.

(5) I understand I must be present in school at least a half day in order to rehearse or perform in the show. Unexcused absences from school including the so called "Senior Ditch Day" **are not excused**. I commit that I will be at rehearsal and fully meet these requirements.

(6) Unless otherwise agreed to in advance, I will be present for all Performances, as well as all Tech/Dress Rehearsals (no conflicts on the conflict sheet will be excused). I understand that failure to comply with this requirement may result in removal from the current show plus limitation of participation in future Theatre Company productions. Anyone dropping a show during our Tech and/or Dress Rehearsals (labeled on the calendar as such) except for illness or other major emergency, may be prevented from auditioning or participating in future Theatre Company productions and jeopardize award status.

(7) If required, I will supply any costume or props needed for my role on time and be responsible for them for the show. This includes paying for a personal stage makeup kit.

(8) I understand that any school disciplinary or conduct issues, or failure to maintain my grades showing no more than 2 failures for six classes (or one failure if only 5 or less classes) may be cause for removal or reassignment during the show by the directors.

(9) I understand that my role or assignment is conditional and I may be reassigned or removed from the production by the directing staff at any time at the discretion of the directors without recourse.

Additionally, students dealing with illness or injury are subject to removal from performances at the discretion of the director if he/she determines it is in the best interest of the students and the production.

I agree to the above conditions and responsibilities:

I also agree to the above conditions and responsibilities for my son or daughter:

Student's Signature

Parent's/Guardian's Signature

PERFORMERS ONLY:

Please initial next to each statement you consent to.

Parent/
Guardian
Initial

Student
Initial

I consent to my child playing a role in a gender other than their own/I consent to playing a role in a gender other than my own.

I consent to my child kissing another person of the same gender on stage/I consent to kissing another person of the same gender on stage.

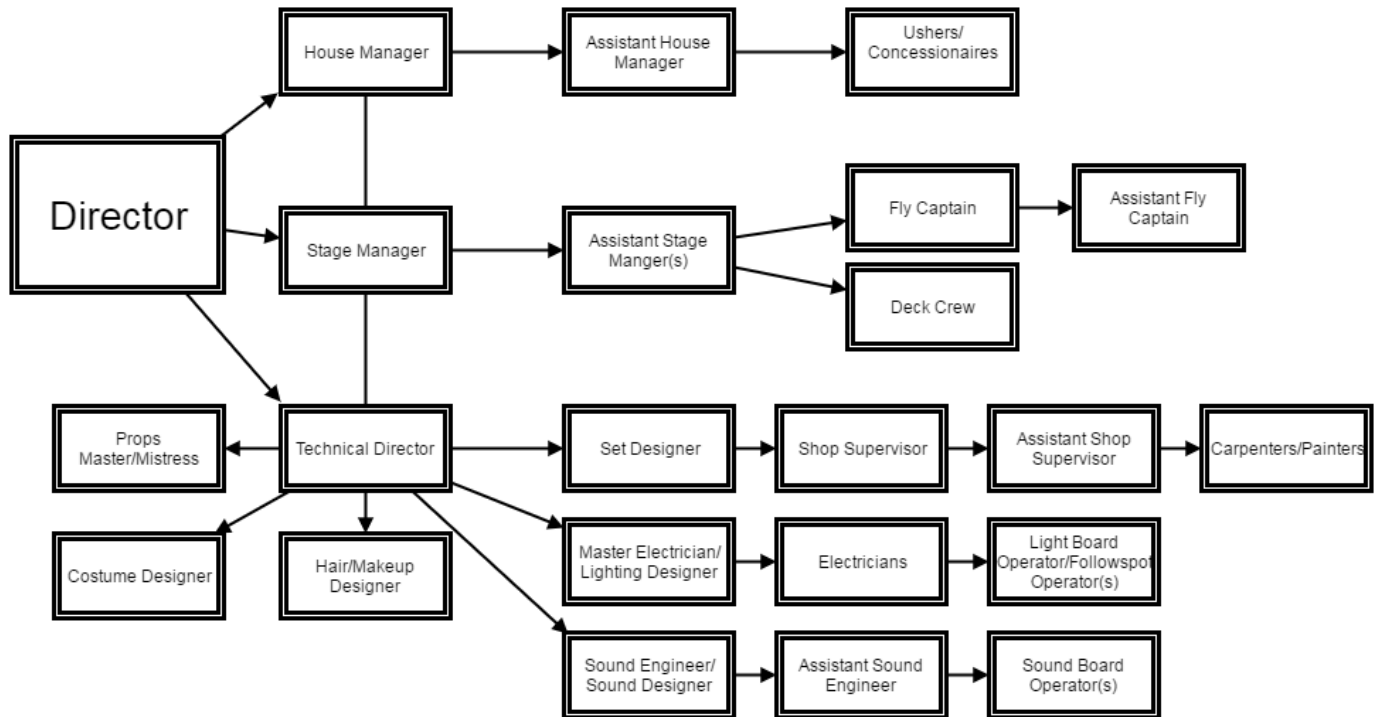
I consent to my child kissing another person of a different gender on stage/I consent to kissing another person of a different gender on stage.

I consent to my child getting his/her hair styled according to the director's vision/I consent to getting my hair styled according to the director's vision.

PLEASE BE SURE YOU UPLOAD BOTH PAGES OF THIS PRODUCTION AGREEMENT TO THE ONLINE AUDITION FORM!

AUDITORIUM STAFF OF THE MUNSTER THEATRE COMPANY

GENERAL PRODUCTION STAFF STRUCTURE



ADVANCING IN THE AUDITORIUM STAFF

For students who wish to take a leadership role on the technical side of theatre, there is a process that is followed. This ensures that interested students demonstrate commitment to the program as well as invest time and energy in training on how to properly carry out their duties.

All students start off as “apprentices.” These are students who are just learning how to work an event. Excellent opportunities for apprentices are ushering, shadowing our light and sound technicians, or to assist with backstage operations.

Once a student has accumulated 40 hours of work outside of MTC/WWTC events, they become members of the “Full Crew.” At this time they are eligible to be paid for the outside rentals that we regularly host.

It is expected that students who earn the “Full Crew” status continue to work at least 10 hours of non-paid, non MTC/WWTC work each semester. This spirit of volunteerism is important to reaffirm the commitment to the organization.

Only those with “Full Crew” status are eligible to apply for leadership positions described in this handbook.

AUDITORIUM JOB DESCRIPTIONS

**NOTE: HOURS REQUIREMENT ARE IDEAL SUGGESTIONS ONLY,
BUT REPRESENT WHAT THE STRONGEST CANDIDATES SHOULD STRIVE FOR.
ALSO, ALL JOBS COME WITH A "OTHER DUTIES AS ASSIGNED" ASSUMPTION.**

TECHNICAL DIRECTOR

General Description

The Technical Director manages all of the technical aspects of a production. They ensure that the sets, costumes, lights, sound, props, etc., are all completed in a timely manner. This means BEFORE the technical rehearsals begin!

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 2 years on Staff
- In depth experience in at least two of the following areas: lights, sound, rigging, set construction, or costumes
- Works at "people skills" in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.

Responsibilities

- Coordinate with the Auditorium Director dates and times of technical work sessions.
- Attend all technical work sessions
- Problem-solve within technical departments as well as across technical departments
- Keep the Director informed of problems that arise during the production process
- Do what it takes to get the job done safely, on-time, and under budget

Privileges

- May be paid for work at paid events
- May fill in any technical area when there is a need

ASSISTANT TECHNICAL DIRECTOR

General Description

The Assistant Technical Director is someone who works closely with the Technical Director in fulfilling all of the responsibilities. This position ideally is held by a Sophomore or Junior who aspires to become the Technical Director.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 years on Staff
- In depth experience in at least two of the following areas: lights, sound, rigging, set construction, or costumes
- Works at "people skills" in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.

Responsibilities

- Coordinate with the Auditorium Director dates and times of technical work sessions.
- Attend all technical work sessions
- Problem-solve within technical departments as well as across technical departments

- Keep the Technical Director and Director informed of problems that arise during the production process
- Do what it takes to get the job done safely, on-time, and under budget

Privileges

- May be paid for work at paid events
- May fill in any technical area when there is a need

STAGE MANAGER (MULTIPLE MAY BE APPOINTED)

General Description

The Stage Manager is in charge of the event. They must be organized, communicate well, and be a problem solver. There are many individual responsibilities that a stage manager has, and the lists below are not exhaustive. However, the job varies some depending on if it is a theatrical piece by MTC or WWTC, or if it is an outside rental. **Note: Being appointed as a Stage Manager does not guarantee that you will be stage managing a MTC or WWTC production. Those positions are approved on an individual basis.**

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 2 years on Staff
- In depth experience in one of the following areas: lights, sound, rigging, set construction
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.

Requirements for MTC/WWTC shows:

- **Must be present at all rehearsals (unless sick or has a pre-approved conflict; then an Assistant Stage Manager will fill in)**
- **Anticipate** the needs of the director, cast, production staff and crews.
 - Examples: Locate rehearsal furniture and hand props from within our storage areas. For example, three folding chairs lined up next to each other may serve as an adequate substitute for a couch.
 - Be sure and arrive before a rehearsal begins to make sure everything is in place, including the director’s table & chairs, rehearsal furniture, props, etc. and then stay afterwards to put things away if need be.
 - If the director wants you to, you may need to “spike” the stage floor (and/or a Rehearsal Room) with the outline of the set so the actors will know where doors, walls, etc. are going to be within the completed set. This can be done using ½” wide colored spike tape.
 - Assist in keeping the Call Board updated at all times. You may need to put up a piece of paper with a **change** in the schedule, if there is one. Cross out completed rehearsals on the schedule posted on the Call Board.
 - Make sure the actors know **where** an alternate rehearsal location will be, if it isn’t on stage.
 - Assists crews with preparations such as helping with set construction, lighting hangs, etc. so the stage manager knows more about the inner workings of **all** the technical aspects.
 - Mark your script with small blocking diagrams and highlight where cues are likely to occur!
- Prepare the Cue Sheet in collaboration with the director and the lighting designer. Your **prompt script** should be marked accordingly with **STANDBY**, **READY** and **GO!** for each cue. For example:

Stage Manager: Stand by light cue (or sound cue) _____ (insert cue #)

Light Board Operator/Sound Board Operator/Spotlight Operator: Standing

When the cue is ready to be executed...

Stage Manager: Light cue (or sound cue) _____ go.
- Check safety lights backstage and the rope lights. Once **all** technical checks have been completed, notify the House Manager that the House can be opened for patrons to be seated.

- Work with the sound engineers if there are any headset communications problems. Come up with an alternate plan if the Clear-Com communications system fails. It could be to use school walkie-talkies, flashlights (to signal rigging) or perhaps cell phones.
- Ensure that the house is ready to open (in the correct light cue, sound cue, and that the stage is properly set)
- Make announcements to performers at 30 minutes, 15 minutes, 10 minutes, 5 minutes, and places (3 minutes)
- Check with the House Manager to see how busy the lobby is. If you need to, **you have the authority** to “hold the curtain time” until the lobby is nearly all clear of patrons.
- Call all light and sound cues during the performance (this starts after clearing with the House Manager that the house is closed)
- Use a reliable time piece to keep track of intermission, if there is one.
- In the process of calling the cues for a show, keep in mind things like how long the set shift crew needs to change the scenery, what sequence rigging and the shift crew need to go in, actors that may be in the way during a blackout, and the props crew’s needs. Crew chiefs should say something like “Clear!” when they have completed the changes from one set-up to the next.
- Before the next lighting cue is called, make SURE the actors for the next scene are ready. In some cases, they may have a costume quick-change that takes longer than normal. Use an Assistant Stage Manager to scout for them and to report back that they are ready and in position for their entrance.
- Make sure **all** masking curtains are in place before a “lights up” cue is called.
- After each performance, releases crew members when their jobs are done.
- After the last performance, help coordinate the strike including sets, lighting, rigging and sound.
- Help to return props to their owners or to the proper places in storage.

For Outside Rentals

- Prepare the Cue Sheet in collaboration with the director and the lighting designer. This will vary from rental to rental. For instance, for concerts, there may be a few pre-set cues depending on what act is playing. For dance concerts, there may be a different cue for each song. Your **prompt script** (whatever form that takes) should be marked accordingly with **STANDBY, READY** and **GO!** for each cue. For example:
Stage Manager: Stand by light cue (or sound cue) _____ (insert cue #)
Light Board Operator/Sound Board Operator/Spotlight Operator: Standing
When the cue is ready to be executed...
Stage Manager: Light cue (or sound cue) _____ go.
- Check safety lights backstage and the rope lights. Once **all** technical checks have been completed, notify the House Manager that the House can be opened for patrons to be seated.
- Work with the sound engineers if there are any headset communications problems. Come up with an alternate plan if the Clear-Com communications system fails. It could be to use school walkie-talkies, flashlights (to signal rigging) or perhaps cell phones.
- Ensure that the house is ready to open (in the correct light cue, sound cue, and that the stage is properly set)
- Make announcements to performers at 30 minutes, 15 minutes, 10 minutes, 5 minutes, and places (3 minutes)
- Check with the House Manager to see how busy the lobby is. If you need to, **you have the authority** to “hold the curtain time” until the lobby is nearly all clear of patrons. Call all light and sound cues during the performance (this starts after clearing with the House Manager that the house is closed)
- Use a reliable time piece to keep track of intermission, if there is one.
- In the process of calling the cues for a show, keep in mind things like how long the set shift crew needs to change the scenery, what sequence rigging and the shift crew need to go in, actors that may be in the way during a blackout, and the props crew’s needs. Crew chiefs should say something like “Clear!” when they have completed the changes from one set-up to the next.
- Before the next lighting cue is called, make SURE the actors for the next scene are ready. In some cases, they may have a costume quick-change that takes longer than normal. Use an Assistant Stage Manager to scout for them and to report back that they are ready and in position for their entrance.
- Make sure **all** masking curtains are in place before a “lights up” cue is called.

- After the last performance, help coordinate the strike including sets, lighting, rigging and sound.
- Help to return props to their owners or to the proper places in storage.

Privileges

- May be paid for work at paid events
- May fill in in the area where they have 80 hours of experience

ASSISTANT STAGE MANAGER (MULTIPLE MAY BE APPOINTED)

General Description

Assistant Stage Managers are the “second in command” under the Stage Manager. These people are the eyes and ears on the stage and communicate directly with the Stage Manager. They must be organized, communicate well, and be a problem solver. There are many individual responsibilities that a stage manager has, and the lists below are not exhaustive. However, the job varies some depending on if it is a theatrical piece by MTC or WWTC, or if it is an outside rental. **Note: Being appointed as a Assistant Stage Manager does not guarantee that you will be stage managing a MTC or WWTC production. Those positions are approved on an individual basis.**

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 year on Staff
- In depth experience in one of the following areas: lights, sound, rigging, set construction
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- **Must be present at all rehearsals (unless sick or has a pre-approved conflict; then they are responsible for finding out what they missed from the Stage Manager)**
- Set up the stage for the rehearsal or performance (they may be assisted by deck crew if it is a large production)
- Monitor activity during the performance from backstage left or backstage right **in coordination with the Deck Captain**
- Assist with movement of items on and off the stage during a performance
- Clear the stage of all items after rehearsal or performance, and restore those items to their proper places.
- Maintains prerequisites listed above and Checks with the Auditorium Director at least once a week to discuss;
 - new events listed on the calendar
 - if additional apprentices are needed to assist
 - equipment and/or maintenance items that need to be referred to others for repair
 - ordering and supplies not noted by other Tech Staff members
- Informs the Auditorium Director when supplies run short – asks about possible substitutions when time is short
- Continues learning skills for all technical areas so he/she can substitute for others
- Brings a pencil to use for filling out a timesheet, or marking cues, etc.
- Assists with the Tech checks before each performance
- Reports all headset problems to the Sound Engineer
- Maintains his/her own time sheet (for school related events) and constantly motivates the crew to do the same: i.e. sets a positive example
- Wears suitable clothing for work sessions and dress clothes for performances if in the Control Room or House
- Helps to supervise all persons working on stage for SAFETY
- Helps check to make sure the catwalk door is locked
- Works with the deck crew to clear the stage of unnecessary items prior to the start of any run-through or dress rehearsal

- Helps with picking up tools and securing them following any work session, rehearsal or performance
- As a Munster “team player”, he/she helps with the set strike
- As a Munster “team player”, he/she helps with set construction on the high school theater productions when they are not under other obligations

Privileges

- May work for the rental shows for pay
- May substitute as a Stage Manager if asked
- May fill in in the area where they have 40 hours of experience

FLY CAPTAIN

GENERAL DESCRIPTION

The Fly Captain is in charge of the counterweight rigging system. They oversee the scheduling of the line sets for all events and ensure that each line is weighted properly. The fly captain is the go-to person for when the rigging is to be operated.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 2 years on Staff
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Maintains prerequisites listed above and sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- Checks with the Auditorium Director at least once a week to discuss:
 - new events listed on the calendar
 - staffing requirements & assignments for upcoming McHale events
 - If additional apprentices are needed
 - equipment and/or maintenance items that need to be referred to others for repair
 - ordering supplies such as Nicopress sleeves, thimbles, 1/8" wire rope (cable), gloves, spike tape, glow tape, dry erase markers, refill the First Aid kit, etc.
- Maintains his/her own time sheet and constantly motivates the crew to do the same: i.e. sets an example
- Wear suitable clothing for running the rail
- Serves as Rigging Flyman for all shows
- Attends rehearsals as needed to see how blocking impacts flying needs
- Supervise all persons using the rigging system for SAFETY
- Discusses working drawings with the Designer/T.D. to be clear about how each item is to be rigged
- Organizes the crew for rigging sessions and calls in additional students if not enough show up
- Works with the deck crew to clear the stage of unnecessary items prior to the start of any run-through or dress rehearsal
- Checks the following before each performance;
 - no obstructions in the S.L. and S.R. wing spaces
 - rigging on all units for frayed cables, uneven tension, screws holding well on flat irons, units clearing each other in the fly tower, out-of-balance line-sets, spare stage weights properly stored, working ropes properly spiked, locking rail accurately labeled, legs even, trims on borders & Electrics correct, etc.

- headset system (including Clear-Com transceivers) working properly with enough spare batteries on hand and a back-up plan if they fail
- “running” lights ON at the rail
- Checks to make sure all brakes are locked on the rail and that the Loading Gallery door is locked
- Supervises crew members to make sure they are filling out their timesheets
- Informs the Auditorium Director when supplies run short – asks about possible substitutions when time is short
- Reports all headset problems to the Sound Engineer
- Brings a pencil to use for filling out a timesheet, or marking cues, etc.
- After each performance, takes out all tormentors, travelers, cyc, and scrim
- Checks with the Auditorium Director about what items need to be struck immediately following a closing performance
- Helps the Technical Director and Stage Manager to plan the set strike
- Works with other Tech Staff members in sharing crew members

Privileges

- May be paid for work at paid events
- May select someone else qualified to supervise when an absence is unavoidable
- Makes recommendations to the Auditorium Director for the repair of any rigging items

FLY ASSISTANT (MULTIPLE MAY BE APPOINTED)

General Description

The Fly Assistant works with the Fly Captain to ensure the safe operation of our counterweight rigging system.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 year on Staff
- In depth experience in any combination of shop work or lighting work
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Maintains prerequisites listed above and sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- Checks with the Fly Captain at least once a week to discuss:
 - new events listed on the calendar
 - staffing requirements & assignments for upcoming events
 - Maintains his/her own time sheet and constantly motivates the crew to do the same: i.e. sets an example
- Wear suitable clothing for running the rail
- Serves as Rigging Flyman for all shows as needed
- Works with the deck crew to clear the stage of unnecessary items prior to the start of any run-through or dress rehearsal
- Assists the Fly Captain with pre-performance checks:
 - no obstructions in the S.L. and S.R. wing spaces
 - rigging on all units for frayed cables, uneven tension, screws holding well on flat irons, units clearing each other in the fly tower, out-of-balance line-sets, spare stage weights properly stored, working ropes properly spiked, locking rail accurately labeled, legs even, trims on borders & Electrics correct, etc.
 - headset system (including Clear-Com transceivers) working properly with enough spare batteries on hand and a back-up plan if they fail

- “running” lights ON at the rail
- Checks to make sure all brakes are locked on the rail and that the Loading Gallery door is locked
- Brings a pencil to use for filling out a timesheet, or marking cues, etc.
- Checks with the Fly Captain about what items need to be struck immediately following a closing performance

Privileges

- May be paid for work at paid events
- May be temporarily elevated to Fly Captain when the position needs to be filled
- Assists in making recommendations to the Auditorium Director for the repair of any rigging items

MASTER ELECTRICIAN

General Description

The Master Electrician oversees the lighting system in the Munster Auditorium. They ensure that all lighting is suitable and appropriate for whatever event takes place. This includes the hanging, focusing and gelling of lights as well as inserting any gobos that are requested to be displayed.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 year on Staff
- In depth experience in lighting
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Checks with the Auditorium Director at least once a week to discuss:
 - new events listed on the calendar
 - staffing requirements & assignments for upcoming events
 - equipment and/or maintenance items that need to be referred to others for repair
 - ordering supplies such as quartz theater lamps, incandescent lamps for aisle lights, gels, LittleLite lamps, Gaffer’s tape, CAUTION CABLE tape, color frames, brass fasteners, safety cables, plugs, cable, refill the First Aid kit, etc.
- Informs the Auditorium Director when supplies run short – asks about possible substitutions when time is short
- Checks the neatness of Lighting Storage and keeps this area organized
- Discusses light plots or lighting notes with the Lighting Designer **before** the start of each session to set goals & objectives
- Organizes the crew for lighting hang & focus sessions and calls in additional students if not enough show up [This last part may be reassigned to his/her assistant]
- Attends rehearsals as needed to understand how the show impacts the lighting cues and vice versa
- Works with the Stage Manager to clarify any confusing Cues
- Works with the shift crew to clear the stage of unnecessary items prior to the start of any run-through or dress rehearsal
- Checks the following before each performance;
 - standard light check for dimmers & lights working and properly focused
 - out-of-balance Electrics, trims (heights) on Electrics correct, etc.
 - lighting cables properly taped to the stage floor or set piece so they aren’t a tripping hazard
 - aisle lights and EXIT signs operational
 - all SFX working properly, e.g. doorbells, telephones, fog machines, pyros....
 - headset system working properly with a back-up plan if they fail

- Reports all headset problems to the Sound Engineer
- Evaluates other crew members and recommends them for promotion when Tech Staff positions open up
- Maintains his/her own time sheet (for school related events) and constantly motivates the crew to do the same: i.e. sets a positive example
- Helps to teach new students on payroll how to use the timecards and time clock
- Wears suitable clothing for work sessions and dress clothes for performances
- Trains people as electricians and to operate our lighting equipment
- Supervises all persons working on stage lights & cables for SAFETY
- Brings a pencil to use for filling out a timesheet, or marking cues, etc.
- Works with other Tech Staff members in **sharing** crew members
- Checks to make sure the lighting storage is clean, and that the catwalks and lamp storage cage are locked
- Checks with the Auditorium Director about what lighting items need to be struck immediately following a closing performance
- As a Munster“team player”, he/she helps with the set strike
- As a “team player,” he/she helps with set construction on MTC and WWTC productions
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a **positive** experience

Privileges

- May be paid for work at paid events
- May serve as Lighting Designer for events and MTC shows
- May serve as Light Board Operator for events

ELECTRICIAN (MULTIPLE MAY BE APPOINTED)

General Description

The Electrician works with the Master Electrician in setting up and running of lights for all auditorium events.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 year on Staff
- In depth experience in lighting
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Checks with the Master Electrician at least once a week to discuss:
 - new events listed on the calendar
 - staffing requirements & assignments for upcoming events
 - equipment and/or maintenance items that need to be referred to others for repair
 - ordering supplies such as quartz theater lamps, incandescent lamps for aisle lights, gels, LittleLite lamps, Gaffer's tape, CAUTION CABLE tape, color frames, brass fasteners, safety cables, plugs, cable, refill the First Aid kit, etc.
- Assists in checking the neatness of lighting storage and keeping this area organized
- Assists in clarifying any confusing Cues
- Works with the shift crew to clear the stage of unnecessary items prior to the start of any run-through or dress rehearsal
- Assists in checking the following before each performance;
 - standard light check for dimmers & lights working and properly focused

- out-of-balance Electrics, trims (heights) on Electrics correct, etc.
- lighting cables properly taped to the stage floor or set piece so they aren't a tripping hazard
- aisle lights and EXIT signs operational
- all SFX working properly, e.g. doorbells, telephones, fog machines, pyros....
- headset system working properly with a back-up plan if they fail
- Reports all headset problems to the Sound Engineer
- Maintains his/her own time sheet (for school related events) and constantly motivates the crew to do the same: i.e. sets a positive example
- Wears suitable clothing for work sessions and dress clothes for performances
- Brings a pencil to use for filling out a timesheet, or marking cues, etc.
- Works with other Tech Staff members in **sharing** crew members
- Checks to make sure the lighting storage is clean, and that the catwalks and lamp storage cage are locked
- As a Munster "team player", he/she helps with the set strike
- As a "team player," he/she helps with set construction on MTC and WWTC productions
- Works at "people skills" in learning how to deal with adults as well as underclassmen on the crew to make it a **positive** experience

Privileges

- May be paid for work at paid events
- May serve as Lighting Designer for events and MTC shows if the Master Electrician is not available
- May serve as Light Board Operator for events if the Master Electrician passes on the position

SOUND ENGINEER

General Description

The Sound Engineer is responsible for the set-up and operation of the sound system in the auditorium.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 year on Staff
- In depth experience in sound
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at "people skills" in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Maintains prerequisites listed above and sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- Checks with the Auditorium Director at least once a week to discuss;
 - new events listed on the calendar
 - staffing requirements & assignments for upcoming McHale events
 - equipment and/or maintenance items that need to be referred to others for repair
 - ordering supplies such as batteries, LittleLite lamps, solder, Electrician's tape, Clean-Air aerosol cans, Post-It Notes, etc.
- Wears suitable clothing for work sessions and dress clothes for performances
- Trains people to operate sound equipment
- Keeps the audio area (and shelves) straightened up in the Control Room as well as the cable wall organized

- Ensures that the sound cabinet in the control booth is locked
- Checks to make sure the Control Room doors are locked
- Checks with the Auditorium Director about what items need to be struck **immediately** following a closing performance
- Informs the Auditorium Director when supplies run short – asks about possible substitutions when time is short
- Evaluates other crew members and recommends them for promotion when Tech Staff positions open up
- Brings a pencil to use for filling out a timesheet, or marking cues, etc.
- Maintains his/her own time sheet (for school related events) and constantly motivates the crew to do the same: i.e. sets a positive example
- Helps to teach new students on payroll how to use the timecards and time clock
- Supervises all persons working on stage for SAFETY
- Organizes the sound/audio crew for sessions and calls in additional students if not enough show up
- Attends rehearsals as needed to understand how the show impacts the sound elements and vice versa
- Works with the Stage Manager to clarify any confusing Cues
- Works with the shift crew to clear the stage of unnecessary items prior to the start of any run-through or dress rehearsal
- Checks the following before each performance;
 - microphones – including cables & plugs
 - speaker monitors including cables & plugs (when used)
 - mic and speaker cables properly taped to the stage floor or set piece so they aren't a tripping hazard
 - all SFX working properly
 - headset system working properly with a back-up plan if they fail
- Creates an on-going "Problems" or "To Do List" throughout each production
- Trains the Assistant Sound Engineer in all aspects of sound reinforcement, wireless microphones, some video console operation, and the Clear-Com system
- Works with other Tech Staff members in **sharing** crew members
- As a Munster "team player", he/she helps with the set strike
- As a Munster "team player," he/she helps with set construction on MTC and WWTC productions
- Works at "people skills" in learning how to deal with adults as well as underclassmen on the crew to make it a **positive** experience

Privileges

- May be paid for work at paid events
- May serve as sound designer for events and MTC shows
- May serve as sound board operator for events and MTC shows
- May select someone else **qualified** to run sound when an absence is unavoidable

ASSISTANT SOUND ENGINEER (MULTIPLE MAY BE APPOINTED)

General Description

The Assistant Sound Engineer works with the Sound Engineer to properly operate the sound system in the auditorium.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 year on Staff
- In depth experience in sound
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at "people skills" in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Maintains prerequisites listed above and sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- Checks with the Sound Engineer at least once a week to discuss;
 - new events listed on the calendar
 - staffing requirements & assignments for upcoming McHale events
 - equipment and/or maintenance items that need to be referred to others for repair
 - ordering supplies such as batteries, LittleLite lamps, solder, Electrician's tape, Clean-Air aerosol cans, Post-It Notes, etc.
- Wears suitable clothing for work sessions and dress clothes for performances
- Assists in keeping the audio area (and shelves) straightened up in the Control Room as well as the cable wall organized
- Assists in ensuring that the sound cabinet in the control booth is locked
- Checks to make sure the Control Room doors are locked
- Checks with the Sound Engineer about what items need to be struck **immediately** following a closing performance
- Brings a pencil to use for filling out a timesheet, or marking cues, etc.
- Maintains his/her own time sheet (for school related events) and constantly motivates the crew to do the same: i.e. sets a positive example
- Works with the Stage Manager to clarify any confusing Cues
- Works with the shift crew to clear the stage of unnecessary items prior to the start of any run-through or dress rehearsal
- Assists with the following before each performance;
 - microphones – including cables & plugs
 - speaker monitors including cables & plugs (when used)
 - mic and speaker cables properly taped to the stage floor or set piece so they aren't a tripping hazard
 - all SFX working properly
 - headset system working properly with a back-up plan if they fail
- Assists in creating an on-going "Problems" or "To Do List" throughout each production
- As a Munster "team player", he/she helps with the set strike
- As a Munster "team player," he/she helps with set construction on MTC and WWTC productions
- Works at "people skills" in learning how to deal with adults as well as underclassmen on the crew to make it a **positive** experience

Privileges

- May be paid for work at paid events
- May serve as sound designer for events and MTC shows if the Sound Engineer passes on the position
- May serve as sound board operator for events and MTC shows if the Sound Engineer passes on the position
- May assist on paid productions if the need exists

SHOP SUPERVISOR

General Description

The Shop Supervisor's job is to ensure that the scene shop is clean, organized, and running efficiently. When these three things happen, safety is inherent.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 2 years on Staff
- In depth experience in the shop
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills

- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Maintains prerequisites listed above and sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- Checks with the Auditorium Director at least once a week to discuss;
 - new events listed on the calendar
 - staffing requirements & assignments for upcoming events
 - equipment and/or maintenance items that need to be referred to others for repair
 - ordering supplies such as drywall screws, saw blades, drill bits, sandpaper, air equipment, vacuum cleaner bags, refill the First Aid kit, etc.
 - check the Tool & Paint Storage areas for cleanliness and tools put away
 - supervise all persons using tools for SAFETY including the use of safety glasses when appropriate
- Discusses working drawings with the Designer/T.D. before each work session to be clear about how each item is to be built
- Organizes the crew for set construction sessions and calls in additional students if not enough show up
- Informs the T.D. when supplies run short – asks about possible substitutions when time is short
- Calls for “Clean up!” about 10 to 15 minutes before the end of every work session
- Organizes the shift crew to clear the stage of unnecessary items prior to the start of any run-through or dress rehearsal
- Supervises crew members to make **sure** they are filling out their timesheets – this goes for upperclassmen as well as underclassmen.
- Checks on the tool inventory as cabinets are about to be locked for the night (This assumes the inventory is clearly known!)
- Serves as Deck Captain / Floor Manager supervising the Shift Crew
- Helps the Technical Director, Assistant Technical Director and Stage Manager to plan the set strike
- Evaluates other crew members and recommends them for promotion when Tech Staff positions open up
- Maintains his/her own time sheet (for school related events) and constantly motivates the crew to do the same: i.e. sets an example
- Wear suitable clothing for set construction (old blue jeans,, old shirt that can get paint on it, etc.) and **BLACK** clothes when heading up the Shift crew
- Checks the following before each drama/musical performance;
 - no obstructions in the Scene Shop if it is being used as a cross-over for the cast
 - set pieces – loose-pin hinges, stage weights for stage jacks, casters for swiveling, doors closing correctly
 - headset system (Clear-Com transceivers) working properly with a back-up plan if they fail
 - turns off LED lights in both the old scene shop before all technical/dress rehearsals and performances
- Reports all headset problems to the Sound Engineer
- Brings a pencil to use for filling out a timesheet, or marking a board, etc.
- Works with other Tech Staff members in **sharing** crew members
- Checks with the Auditorium Director about what items need to be struck immediately following a closing performance
- Works at “people skills” in learning how to deal with adults as well as underclassmen
- Has a positive attitude and exhibits strong safety skills

Privileges

- May be paid for work at paid events
- May apply to be Technical Director for a MTC production (starting with the the Spring 2017 Musical)

ASSISTANT SHOP SUPERVISOR (MULTIPLE MAY BE APPOINTED)

General Description

The Assistant Shop Supervisor's job is to help ensure that the scene shop is clean, organized, and running efficiently. When these three things happen, safety is inherent.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 year on Staff
- In depth experience in the shop
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Maintains prerequisites listed above and sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- Checks with the Shop Supervisor at least once a week to discuss;
 - new events listed on the calendar
 - staffing requirements & assignments for upcoming events
 - equipment and/or maintenance items that need to be referred to others for repair
 - ordering supplies such as drywall screws, saw blades, drill bits, sandpaper, air equipment, vacuum cleaner bags, refill the First Aid kit, etc.
 - check the Tool & Paint Storage areas for cleanliness and tools put away
 - supervise all persons using tools for SAFETY including the use of safety glasses when appropriate
- Leads with the Shop Supervisor in shop clean up minutes before the end of every work session
- Helps supervise crew members to make **sure** they are filling out their timesheets – this goes for upperclassmen as well as underclassmen.
- Assists with checking on the tool inventory as cabinets are about to be locked for the night
- Helps the Shop Supervisor to plan the set strike
- Maintains his/her own time sheet (for school related events) and constantly motivates the crew to do the same: i.e. sets an example
- Wear suitable clothing for set construction (old blue jeans,, old shirt that can get paint on it, etc.) and **BLACK** clothes when heading up the Shift crew
- Checks the following before each drama/musical performance;
 - no obstructions in the Scene Shop if it is being used as a cross-over for the cast
 - set pieces – loose-pin hinges, stage weights for stage jacks, casters for swiveling, doors closing correctly
 - headset system (Clear-Com transceivers) working properly with a back-up plan if they fail
 - turns off LED lights in both the old scene shop before all technical/dress rehearsals and performances
- Reports all headset problems to the Sound Engineer
- Brings a pencil to use for filling out a timesheet, or marking a board, etc.
- Checks with the Shop Supervisor about what items need to be struck immediately following a closing performance
- Works at “people skills” in learning how to deal with adults as well as underclassmen
- Has a positive attitude and exhibits strong safety skills

Privileges

- May be paid for work at paid events
- May be temporarily elevated to Shop Supervisor if the Shop Supervisor is unable to be present.
- May apply to be Technical Director for a MTC production (starting with the the Spring 2017 Musical)

HOUSE MANAGER (MULTIPLE MAY BE APPOINTED)

General Description

The House Manager is responsible for scheduling all front of house jobs. This is an important job, as the House Staff is the audience's first contact with us.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 2 years on Staff
- In depth experience ushering
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at "people skills" in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Recruit a House Staff for productions
- Train new ushers and concessionaires in proper house protocol
- Be in communication with the control booth, backstage and box office at all times.
- Unlock the restrooms and bar the entrance doors, the concession doors and door one if necessary.
- Gather all tickets collected from each door and return them to the box office manager.
- See that all programs or flyers are taken to the usher on duty at door one.
- Oversee the concession stand
- After each performance, walks the auditorium with the ushers to pick up garbage
- Follow all guidelines in the handbook for running the House Staff

Privileges

- May be paid for work at paid events as House Manager
- May get a complimentary drink and snack from the concession stand each time it is used (hey, this can be a stressful job!)

FULL CREW

General Description

The title "Full Crew" indicates that an apprentice has worked a minimum of 40 hours. Acceptance into the "Full Crew" will be made by a consensus of the Technical Director, The Stage Manager(s), Fly Captain, Master Electrician, Sound Engineer, Shop Supervisor, and House Manager(s) who are on staff when the Apprentice applies for Full Crew.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Have a minimum of 1 semester on Staff
- In depth experience in any combination of lighting, sound, set construction
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at "people skills" in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Privileges

- May begin to train in specific crew fields under experienced students (lighting, sound, stage etc.)
- Has full voting privileges for Staff Trophy Awards, and eligible to receive Staff awards

- May serve in any level of production assignment as skill of the student permits
- May apply for advanced level Staff assignments (Assistant Supervisor or Executive) as experience permits
- **May be paid for out-of-school rental/commercial shows**

APPRENTICES

General Description

Apprentices are students who are new to the world of technical theatre. They learn by working in various areas of the theatre on a host of events. Through this apprenticeship, they gain skills as well as the experience to apply for higher positions, which are paid when we have outside paying events.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be enthusiastic about technical theatre
- Be inquisitive and open to learning
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- exhibits strong safety skills
- Works at "people skills" in learning how to deal with adults as well as their peers the crew to make it a positive experience

Responsibilities

- Seek out work with superiors on the staff
- Arrive on time for all work sessions and events
- Follow proper dress, depending on the situation (a work day versus a day where there is an actual event taking place).

Jobs for Apprentices

- Usher
- Set Construction
- Scenic Painting
- Props Artisan
- Electrician
- Light Board Operator
- Sound Board Operator
- Deck Crew (assists with moving items on and off the stage)

MTC-SPECIFIC DESCRIPTIONS

These job descriptions below are specific to MTC productions. To apply for these one must have the indicated prerequisites. If a staff member is approved to hold either of these positions for a show, they will temporarily relinquish their other position in order to focus on these particular jobs.

NOTE: BEGINNING WITH THE 2018-2019 MTC AND WWTC SEASONS, LEADERSHIP POSITIONS FOR PRODUCTIONS WILL BE MADE BY ANY COMBINATION OF PRODUCERS/DIRECTORS, TECHNICAL DIRECTOR, AND ASSISTANT TECHNICAL DIRECTOR.

LIGHTING DESIGNER

General Description

For MTC shows, a lighting designer will be recruited before the casting of the show. This will enable the director to prepare for any special lighting effects that are needed.

Prerequisites

- Have and maintain a 2.5 cumulative GPA

- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 year on Staff
- In depth experience in lighting
- Demonstrate either skill in lighting design or a willingness to learn the process.
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Obtain copy of the script and read several times
 - Understand the plot
 - Understand the different settings
 - Determine preliminary needs for lighting
- Conference with the director to draw up a list of preliminary light cues. The director will provide the Lighting Designer with a cue sheet to prepare these cues.
- Gather images that provide the type of lighting that is desired in the scene.
- Determine what lights, gels, gobos, etc., will be needed to create those effects.
- Attend rehearsals to observe how the show affects lighting and vice versa
- Confer with the Master Electrician on materials needed. The Master Electrician will confer with both the Lighting Designer and the Director to determine what needs to be bought or borrowed.
- Create a light plot. The Director will help with this.
- Create an instrument schedule. The Director will help with this.
- Work with the Master Electrician and the Electricians to set up the lights.
- Program the cues on the light board, using the light cue sheet.
- Train, if necessary, the light board and followspot operators.
- Work with the Master Electrician and Electricians to make adjustments to lights during Dry Tech and Technical Rehearsals.
- Help with strike

SOUND DESIGNER

General Description

For MTC shows, a sound designer will be recruited before the casting of the show. This will enable the director to prepare for any special sound issues that are needed.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 year on Staff
- In depth experience in sound
- Demonstrate either skill in sound design or a willingness to learn the process.
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- exhibits strong safety skills
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Obtain copy of the script and read several times
 - Understand the plot
 - Understand the different settings

- Determine preliminary needs for sound
- Conference with the director to draw up a list of preliminary sound cues. The director will provide the Sound Designer with a cue sheet to prepare these cues.
- Create a sound plot. The Director will help with this.
- Create a list of equipment that is needed. Confer with the Director and/or Auditorium Director if items need to be bought or borrowed.
- Work with the Sound Engineer and/or Assistant Sound Engineer to set up the equipment.
- Do any appropriate patching, according to the sound cue sheet.
- Train, if necessary, the sound board operators
- Work with Sound Engineer, Assistant Sound Engineer, and/or Sound Board Operator to make adjustments as needed.
- Help with strike.

SET DESIGNER

General Description

For MTC shows, a set designer will be recruited before the casting of the show. This will enable the director to present (with the set designer) the set to the cast at one of the first rehearsals. Additionally, bringing in a set designer early allows for a full vetting of scenic elements, which will enable the company time to procure what is needed and allow the Shop Supervisor to prepare.

Prerequisites

- Have and maintain a 2.5 cumulative GPA
- Be an inducted member of Thespian Troupe #2861 or be eligible to be inducted
- Have a minimum of 1 year on Staff
- In depth experience in the shop
- Demonstrate either skill in set design or a willingness to learn the process.
- Be a very good **problem solver!** Use COMMON SENSE when looking at problems.
- Sets a good example in terms of language, appropriate attire, (i.e. sufficient coverage, no hats) etc.
- Exhibits strong safety skills
- Works at “people skills” in learning how to deal with adults as well as underclassmen on the crew to make it a positive experience

Responsibilities

- Obtain copy of the script and read several times
 - Understand the plot
 - Understand the different settings
 - Determine preliminary needs for the set (e.g.: how many actors are in the scenes, how long is the scene, how many times does the play return to that location)
- Conference with the director on what the needs are for the set. Sometimes the director will prefer certain scenic elements that can help guide the set design.
- Draw up front and plan (overhead) views of the set. This can be done by hand or by using a free CAD program like Sketchup. An alternate could be to do a 3-D model of the set.
- Work with the Shop Supervisor to determine what is needed to build the set.
 - How many flats are needed? What size? What do we have in stock? What do we need to build?
 - How many platforms are needed? What size? What do we have in stock? What do we need to build?
 - What special items are needed for the set? Can we build it or borrow it?
- Create construction drawings for things that need to be built. The Director can help with this.
- Determine how many set construction sessions are available.
- Help recruit people to help build and paint the set
- Attend all set construction sessions not only to help build the set, but also to be on hand to answer questions.
- Attend Dry Tech and all Technical Rehearsals to help oversee set changes and make any last minute adjustments.
- Help with strike.

GENERAL STAFF GUIDELINES

DRESS CODE

If working on the House crew you are expected to wear **White Shirt/Blouse and dark (black) slacks or skirt and dress shoes**. When working house you are the “face” of the Munster Auditorium and represent the auditorium and the school to the public.

If you are working in the booth or backstage for an event, you must wear “stage blacks.” This uniform involves wearing a black shirt, black pants, black socks, and black shoes. Those who are working a stage or technical position should invest in a set of such clothing that are durable yet comfortable. Short sleeves are acceptable, but due to the unpredictable movement, skirts are not allowed. **All clothing must be in good repair (no rips, tears, or holes).**

If you are working in the shop during construction sessions, the following dress code must be adhered to for safety:

- No shorts
- No open-toed shoes (a durable leather or imitation leather sneaker is preferred)
- Long hair must be pulled back to prevent getting caught in tools
- Dangling jewelry must be removed to prevent getting caught in tools

If you are working in lighting, sound, or rigging during work sessions, the following dress code must be adhered to for safety:

- No open-toed shoes (a durable leather or imitation leather sneaker is preferred)
- Long hair must be pulled back to prevent getting caught in ropes or equipment
- Dangling jewelry must be removed to prevent getting caught in ropes or equipment

All new members must have a signed **Activity Pledge** prior to working an auditorium event.

CALL TIME, ARRIVAL, and CONTACT INFO

The “**Call Time**” is the time you are expected to arrive to work an event, usually about an hour or so prior to showtime.

Auditorium Staff works until the theater is clear, usually about a half-hour after the end of an event, or longer if the staff assists in the client loading-out.

You should listen or view the **daily announcements** for call times and other show details. Additionally, all MTC members have access to a spreadsheet of all events. Please check with your crew Director/Manager for specific assignments and on the information bulletin board located in the hallway running behind the stage.

PAYMENT FOR OUTSIDE EVENTS

In order to be paid for paid events, you must have filled out payroll paperwork with Vicki Swing at Central Office. Additionally, if you have not received payment in the last year from the School Town of Munster, you must contact Ms. Swing to fill out new paperwork.

Pay for outside events is \$9.00 per hour.

NOTE: IN ORDER TO CONTINUE TO BE ELIGIBLE TO BE PAID FOR OUTSIDE GIGS, YOU MUST PUT IN AT LEAST 10 HOURS OF NON-PAID WORK EACH SEMESTER. IF YOU FALL BELOW 40 HOURS IN A SEMESTER, YOU WILL BE INELIGIBLE TO BE PAID FOR OUTSIDE WORK UNTIL YOU COMPLETE A SEMESTER WITH 40 HOURS OF UNPAID WORK.

ARRIVAL

When working an event, please enter through the “**M1**” door located next to the stage loading dock door on the south side of the school building. The Main Auditorium Entrance door (N) may be locked. Have you ride drop off and pick you up at the “M1” door. A phone is available for local calls.

TIME CARD

There is a QR code for you to scan with your phone to log in and log out of events. This code is located in the back hallway by Mr. Palasz's Office.

If your parents need to reach you in an **emergency**, that can call me at **219-921-3108**. This number is not to be used for casual contacts, but you can contact me if you had planned to work and cannot and must call off.

MUNSTER THEATRE COMPANY AWARD STRUCTURE

Theatre Company tries to award students at each stage of their participation in Theatre Company, and recognize outstanding achievements as well as good basic participation over the time in Theatre Company.

INTERNATIONAL THESPIAN SOCIETY

Viewed as the honor society of high school theatre, Munster High School is proud to be the home of International Thespian Society Troupe #2861. Many doors open for those who are inducted members: competing in the [International Thespian Excellence Awards](#) (similar to Speech and Debate), auditioning for dozens of collegiate and conservatory theatre programs, auditioning for scholarships awarded by the Indiana Thespians, participation in workshops at the conferences at which all of these events take place. More information about this potential opportunity can be found at www.indianathespians.org

VARSITY LETTER

The Varsity Letter recognizes significant contribution to Theatre Company. There are four requirements for earning a Theatre Letter:

1. Two years of involvement
2. Take one semester of Technical Theatre OR Theatre Arts
3. 20 Thespian Points (regardless of whether he or she is an inducted member of the International Thespian Society)
4. One of the following:
 - a. Competed in one Individual Event at the State Conference that earned either an Excellent or Superior Rating
 - b. Participated in the Tech Olympics team at State AND placed in the top 4 of any of the event categories
 - c. Participate in a contest show that advanced to the State Conference

EQUUS TROPHY AWARDS

Awards are either selected by the active Theatre Company members or the directing staff.. They vote in various categories and the three students who receive the most votes become nominees, and the student with the most votes receives the trophy. The director, to make certain that the award process is fair, oversees this process. **NOT ALL AWARDS MAY BE GIVEN EACH SEASON. AWARDS MAY BE ADDED OR ADAPTED AS NEEDED.**

The MTC Equus trophy award categories voted on by students are as follows:

OUTSTANDING PRODUCTION ACHIEVEMENT – posters/programs/sign board, make-up/hair, properties/Dance Capt

OUTSTANDING TECHNICAL ACHIEVEMENT- set design, scenic artistry, carpenter, scenic Technical Direction

OUTSTANDING NEW PERFORMER – stage debut in a major role

OUTSTANDING PERFORMER IN A DRAMA/COMEDY-two awards for memorable performances in our fall play or contest show

OUTSTANDING PERFORMER IN A MUSICAL--two awards for memorable performances in our musical

OUTSTANDING IMPROV PERFORMER - awarded to up to three improvisational performers per year

OUTSTANDING THESPY - awarded to the student whose peers felt did the most outstanding job on a Thespy entry that season

TROUPE SPIRIT AWARD - awarded to the student whose peers believe best emulate the Thespian motto during that season

The following MTC Equus trophy awards are determined by the directing staff:

BEST DIRECTOR - student directors, conductors, choreographers, assistant student directors, conductors

BEST THESPIAN - The junior or senior making the best contribution to the theatre program chosen by the directors

PEGASUS AWARD - best senior who served MTC during their MTC career

AUDITORIUM STAFF AWARD STRUCTURE

The purpose of the awards are to recognize and reward students at each stage of their participation on Staff, plus to recognize both outstanding achievements, as well as good basic participation over the time on Staff

OUTSTANDING ACHIEVEMENT CERTIFICATES

These are given to students who have shown some outstanding achievement during the year, which may not be classified into trophy category awards. Also, every Trophy Award Nominee receives a certificate.

TROPHY AWARDS

All active Full Crew members, who vote in various categories, select these. Within each category, the five students who receive the most votes become nominees, and the student with the most votes receive the trophy. The director, to make certain that the award process is fair oversees this process. The award categories are as follows. **NOT ALL AWARDS MAY BE GIVEN EACH SEASON. AWARDS MAY BE ADDED OR ADAPTED AS NEEDED.**

:

BEST NEW STAFF MEMBER
OUTSTANDING COLLABORATOR
OUTSTANDING LEADERSHIP
BEST STAFF MEMBER

THEATRE COMPANY/ THESPIAN SOCIETY LEADERSHIP

The Munster Theatre Company has a leadership team whose prime purpose is to organize non-production activities including the awards ceremony, parade cars, fundraising, represent Theatre Company interests in student government and serve as officers for International Thespian Society.

Elections are held in May for the following school year. Elected positions to be filled are as follows: President, First Vice President, Second Vice President, Secretary-Treasurer, Historian, Public Relations Manager. Elections are held at the end of each school year, at the last meeting. To qualify to run, one must be an inducted Thespian for the year they wish to serve. More details about the positions can be found in the Troupe Constitution and Bylaws, found online or in the Theatre Office.

Appointed leadership positions come from the lead technicians who apply for leadership positions on our Auditorium Staff. In this way, we ensure that multiple voices are heard in programming decisions. Appointed positions include Stage Manager, Assistant Stage Manager, House Manager, Lead Electrician, Electrician, Lead Sound Engineer, Assistant Sound Engineer, Fly Captain, and Shop Manager.

ELIGIBILITY

MTC participation is open to all students at all grade levels. However, academics and conduct are both important aspects for MTC participation. Students who have any current pledge violations, or are chronic discipline problems are not eligible to participate in MTC productions.

The student must maintain good grades in order to participate in MTC productions. A “C” average is a suggested minimum for active participation (with no significant fall in academic performance while involved in MTC productions). At a bare minimum, a Student should be enrolled full-time (5 full-credit classes) and we strongly encourage passing grades in at least 5 out of 6 academic classes to participate in MTC.

To maintain active member status, students must do the following:

- Have your dues paid (or be on scholarship)
- Attend at least four different meetings each semester (any combination of in-person or online)
 - Monthly Meetings (1st Thursday of the Month)
 - Preparing for competition season will count for two of the meetings in the fall semester
- Make every attempt to support all MTC events, even ones he or she is not involved in
- Consequences:
 - Fall to spring semester: Cannot audition for musical unless you attend 2 meetings before the auditions
 - Spring semester: not eligible for any awards, letters, recognition beyond ITS induction

Munster High School

International Thespian Society Troupe #2861

Points List

	One Act	Full Length		One Act	Full Length
Acting			Directing (cont.)		
Major Role	4	8	Vocal Director	3	6
Minor Role	3	5	Director's Assistant	3	4
Walk-On	1	2	Vocal Director	2	5
Chorus	1	3	Orchestra/Band Director	2	5
Dancer	1	3	Assistant Orchestra/Band Director	2	5
Understudy	1	2	Choreographer	4	8
			Assistant Choreographer	3	5
Production			Playwrighting		
Stage Manager	4	8	Original Play (produced)	5	8
Stage Crew	2	4	Original Radio Script (prod.)	4	6
Lighting Designer	4	8	Original TV Script (prod.)	4	6
Lighting Technician	1 pt/10 hours		Orig Play (unprod.)	1	2
Lighting Crew	2	3	Orig. Radio Script (unprod.)	.5	1.5
Set Designer	4	8	Orig. TV Script (unprod.)	.5	1.5
Set Construction Crew	1 pt/10 hours				
Costume Designer	4	8	Conferences		
Costume Crew	1 pt/10 hours		Regionals (attending)	2	
Properties Manager	4	8	3 rd Place Play Rank	1	
Props Crew	1 pt/10 hours		2 nd Place Play Rank	2	
Sound Designer	4	8	1 st Place Play Rank	3	
Sound Technician	1 pt/10 hours		Individual Play Awards	3	
Sound Crew	2	3	State (attending)	3	
Video Editor	1.5	2	4 th Place Play Rank	1	
Video Crew	1.5	3	3 rd Place Play Rank	2	
Makeup Designer	4	8	2 nd Place Play Rank	3	
Makeup Crew	3	5	1 st Place Play Rank	5	
Rehearsal Prompter	2	4	Play Acting Awards	3	
Pianist	3	6	IE Excellence Rating	2	
Musicians	2	3	IE Superior Rating	3	
			IE Best of Category	5	
Business			Tech Olympics (Ind. Events)		
Business Manager	4	6	3 rd -5 th Place	1	
Business Crew	2	4	2 nd Place	2	
Publicity Manager	3	5	1 st Place	3	
Publicity Crew	2	3	Tech Olympics (Team)		
Ticket Manager	2	4	5 th Place	1	
Ticket Crew	1	3	4 th Place	2	
House Manager	2	4	3 rd Place	3	
House Crew	1	2	2 nd Place	4	
Ushers	1	2	1 st Place	5	
Programs	2	4	State Thespian Officer	5	
			International Festival (attend.)	10	
Directing					
Director	4	8			
Assistant Director	3	6			
Officers			Awards	Points	
President	8		One Star	20	
Vice President	6		Two Stars	30	
Secretary	6		Three Stars	40	
Treasurer	5		Four Stars	50	
Historian	5		Honor Thespian	60	
Other	5		National Honor Thespian	120	
			International Honor Thespian	180	

NOTES:

1. This is used as a guide only. Based on performance in the role(s) given, a student may earn more or fewer points.
2. Community theatre work counts as half the credit indicated.
3. Community theatre or other work outside of MHS may count up to half of the initial ten points. No work before your freshman year will be counted.



Activity Fee Information

The costs of running a high school theatre program are significant. Many people do not understand the costs involved with putting on a play. Here is a snapshot:

Musical

Rental Fee for books/rights for performance: \$2700 (average)

Production Costs (paint, hardware, props, costumes, specialty makeup): \$1200

Pit Stipends (for non-student musicians): \$4000

Publicity (toner for printing posters, program covers, etc): \$250

**for musicals, the vast majority of publishers only rent out the scripts and music; these materials must be returned after the production is over.*

Total: \$8150

Non-Musical Production

Scripts and Rights for performance* (students get to keep the scripts): \$1200

Production Costs** (paint, hardware, props, costumes, specialty makeup): \$750

Publicity (toner for printing posters, program covers, etc): \$150

**for non-musicals, publishers do not rent the scripts to companies; they are sold and non-returnable.*

Total: \$2100

Contest Play

Scripts and Rights for performance (students get to keep the scripts): \$850

Production Costs* (paint, hardware, props, costumes, specialty makeup): \$250

Fees (adjudication fee, chaperone costs**): \$995

Total: \$2095

**for non-musicals, publishers do not rent the scripts to companies; they are sold and are non-returnable.*

***MTC pays the \$15 registration fee for chaperones at Regionals, and the hotel fees for the chaperones who attend State*

Additionally, MTC spends about \$500 per year in scripts for perusal as well as additional copies of scripts as needed for students who participate in Individual Events. Copyright law prohibits us from photocopying scripts, as they receive payment from the sale of each script.

Additionally, MTC works to provide many different experiences for its students:

- Leadership training through the Indiana Thespians Leadership Retreat each summer
- In-depth training for technicians who work on the Auditorium Staff
- Resume and Portfolio development for those applying for College and Scholarships

- Personalized coaching for those participating in individual events at the State Conference and International Thespian Festival
- Financial assistance for those who need assistance throughout the year
- Social activities for students throughout the year for our middle school and high school programs, which strengthen both programs now and for the future

Sources of Revenue

- Ticket Sales: This brings in the bulk of our revenue, and with most shows we make back the money we invest. Some show titles and productions do not bring in the ticket sales that others do. We do those productions, however, because there is a tremendous value in exposing our students to these types of theatrical experiences. Additionally, we earmark \$1 of each ticket that is sold to defray the costs of our students' expenses to the State Conference and the International Thespian Festival.
- Concession Sales: A lesser income-producer, what we make in concession sales is tied to how many tickets we sell.
- Wooden Rose Sales: All money made from this fundraiser goes directly to our students who attend the State Conference and the International Thespian Festival.
- Apparel Sales: All money made from this fundraiser goes directly to our students who attend the State Conference and the International Thespian Festival.
- Patron Drive: This fund helps to defray our non-production costs each year. Additionally, 25% of money made from this fundraiser goes directly to our students who attend the State Conference and the International Thespian Festival.

In order to continue providing a top-notch experience for our students, it is necessary to implement a non-refundable activity fee for all who wish to participate in the Munster Theatre Company. For the 2021-2022 school year, this fee will be \$50. This amount is derived as follows:

- \$10: Script fee
- \$25: Production Fee
- \$115: Equipment Fee (this covers the cost of replacing body mics, tools in the shop, and other specialty items that may be needed throughout the year to produce our shows)

This fee is in addition to individual fees that come with each production. Some of the additional fees are as follows with a general price point.

- Makeup Kit: \$20 (needed only if it is your child's first show with MTC or needs a replacement kit)
- Show Shirt: \$15 (**optional purchase**)
- Cast Party (musical and spring play): \$8 (**optional purchase**)

This fee is to be paid before participating in your child's first event. For example, auditions for the fall musical will be in early August. The fee must be paid before then. If a student comes in to participate later in the year, they must pay the fee before participation in any events. The fee is \$30 whether your child begins in August or March.

PLEASE NOTE THAT SENIORS WILL NOT BE INVITED TO PARTICIPATE IN THE ANNUAL SENIOR NIGHT FESTIVITIES IF THEY ARE NOT AN ACTIVE MEMBER OF MTC THEIR SENIOR YEAR. THIS INCLUDES PAYING THE ACTIVITY FEE OR BEING APPROVED FOR SCHOLARSHIP.

Alternatives to Paying the Fee

We are sensitive to the financial constraints, especially during these uncertain times. If the \$30 fee is a hardship for your family, or if you wish to directly help our program with our needs for the upcoming season, we have two alternatives to help contribute

to the success of our program. **UNDER NO CIRCUMSTANCES WILL A FAMILY'S INABILITY TO PAY THE FEE RESTRICT A STUDENT FROM PARTICIPATING IN OUR PROGRAM.**

SCHOLARSHIP

First, you can fill out the special scholarship section. We will work with you to either create a payment plan or to work out a way for you and/or your child to contribute to the program in a way so we can waive the fee.

Additionally if you have the means to do so, you may contribute to our scholarship fund. In this way, we will be able to continue to make our theatre program accessible for all, while providing a top-notch program. **A minimum of \$30 contribution to the Activity Fee Scholarship Fund will get your family listed as a patron to our season!**

PARENT VOLUNTEER TIME

Another way to contribute in lieu of paying the activity fee is for the parent to donate their time to the program in various ways. Here are the ways we need assistance, that will also help our bottom line:

- Help us reach out to new businesses and organizations for patron contributions
- Work with our student PR manager to get the word out about the shows (poster runs, social media campaigns, etc)
- Manage our parent volunteers during our shows (musical, contest show, and spring show); this will allow Mr. Palasz to focus on other areas of these productions
- Solicit donations (or make donations) to our concession stand to boost our profits
- Solicit donations (or make donations) of paint to our shop (we are always in need of individual gallons of the primary colors for custom mixing, as well as 5-gallon buckets of white and black)
- Solicit donations of tools that we are currently in need of (at this time we are in need of at least 3 more DeWalt cordless drills; they are the most durable for the work we put them through)

Due Payment Deadline

Depending on when you join MTC for the year will determine when your dues will need to be paid:

- Auditorium Staff Leaders, MTC Officers, Directors for MTC/WWTC shows for the following year: the first day of musical auditions (the week of July 29-August 2, exact date to be determined)
- Those applying to be a part of the Contest Play or the Fall Musical for the following year: the first day of musical auditions (the week of July 29-August 2, exact date to be determined)
- Those auditioning for a show during the school year, but after the fall musical: the deadline for applying to be a part of the show (dates will be determined as auditions come up)
- Those attending meetings, workshops, or doing IEs/Tech Olympics/College Auditions for State: you get to attend one free meeting, then you must remit your dues before attending another meeting, workshop, or begin coaching sessions

Regardless of when you join, the fee will always be \$50

If you have any questions, please don't hesitate to contact me at rapalasz@munster.us. Thank you in advance for helping to keep our program thriving and growing, and keeping it accessible for all students!

Munster Theatre Company

Activity Fee Payment/Scholarship Form

Student Name: _____

Parent/Guardian Name: _____

Parent/Guardian Email Address: _____

Please select from the options below:

_____ Enclosed is a \$50 fee for my student.

_____ Enclosed is an additional \$_____ to contribute to the Activity Fee Scholarship Fund for students who may need assistance.

Scholarship Application

I am applying for scholarship assistance. Below is an explanation of the hardship. **(This information is confidential and will only be shared with other STM staff members as necessary.)**

Here is what I am able to pay (if you wish to pay in installments) or contribute to the program in lieu of the \$50 fee:

Parent/Guardian Signature

Date



MUNSTER HIGH SCHOOL CO-CURRICULAR / EXTRACURRICULAR ACTIVITY PLEDGE

Student Information

Student Name: _____ Class of: _____
(Print) Last Name First Name

This is a pledge that encompasses my career at Munster High School. This pledge covers the entire calendar year, including summer months when school is not in session.

As a student participant in co/extracurricular activities in Munster High School, I recognize and accept the fact that participating in co/extracurricular activities is a privilege, an opportunity for me to make a significant contribution to my school, my community, and my personal development. Representing the School Town of Munster in co/extracurricular activities places many responsibilities upon me as an individual. In consideration for this, I agree to live by and conduct myself in accordance with the following pledge:

- I I will not use or possess tobacco, nicotine capable devices, alcohol or illegal drugs while a student in the School Town of Munster.
- II I will promise to comply with all applicable local, state, and federal laws. I will conduct myself so as not to discredit the School Town of Munster.

Student Signature: _____ Date: _____

Shared Information Agreement

The participant and his or her parents knowingly and voluntarily agree to give permission to the Munster Police Department to share information with the Munster High School administration regarding any illegal activity of the participant that resulted in police action or arrest. The participant and his or her parents understand that this information will be used by the School Town of Munster only for the purpose of enforcing the Pledge and will have no bearing on the participant's academic or behavior record. Nothing herein shall limit the power of law enforcement agencies to prosecute the participant for unlawful conduct.

Consequences

The Extracurricular Panel is the disciplinary arm of the co/extracurricular program. It may be composed of the following individuals: Principal's designee, Athletic/Activities Director, Student Assistance Program Coordinator, Counselor, and Coach/Sponsor of the student who is involved with the violation. The Panel shall meet upon request of the principal or after a request has been presented to the principal by the athletic director or coach/sponsor to consider disciplinary cases involving an athlete or co/extracurricular participant. Consequences may be imposed for the following violations:

I Use, consumption or possession of alcohol, tobacco, nicotine capable devices (including e-cigarettes, hookah, and vaping devices), illegal drugs or substance abuse.

1st OFFENSE: Suspension from all sports and/or activities for up to 365 days. The Extracurricular Panel may reduce the suspension to not less than 20% of the entire season/activity if the student and his/her parent or guardian consent to the student's enrollment in an approved counseling and/or drug alcohol program as determined by the Student Assistance Program.

If the student admits to a Pledge violation prior to a full investigation, the Extracurricular Panel may reduce the suspension to not less than 10% of the entire season/activity if the student and his/her parent or guardian consent to the student's enrollment in an approved counseling and/or drug alcohol program as determined by the Student Assistance Program.

If the length of the suspension exceeds the time left in the sport or activity from which the student was initially suspended, the suspension will be extended into the next sport or activity the student joins. If the student fails to complete the entire season of the new activity or sport, the suspension will be reinstated.

- (For example: a student who plays football is found violating the pledge the last week of the football season. Following football, the student decides to wrestle. The suspension would begin the last week of football and continue into the wrestling season. If the student fails to complete the entire wrestling season, his time spent on suspension is nullified and will be reapplied to the next season of sports or activities.)

2nd OFFENSE: Suspension from all sports and/or activities for one (1) calendar year. The suspension will commence as of the date on the written statement sent by the school official to the student's parent or guardian. Coaches or sponsors have the discretion to readmit a student in their sport or activity once the suspension is completed. Coaches or sponsors have the discretion to readmit a student in their sport or activity once the suspension is completed.

3rd OFFENSE: Suspension from all sports and/or activities for the remainder of the student's high school career. This includes offenses committed during a suspension for a first or second offense.

II An act in or out of school, which would otherwise be a felony, misdemeanor, act of delinquency or other acts which would discredit the School Town of Munster.

1st OFFENSE: Suspension from all sports and/or activities for up to 365 days. The Extracurricular Panel may reduce the suspension to not less than 20% of the entire season/activity if the student and his/her parent or guardian consent to the student's enrollment in an approved counseling program as determined by the Student Assistance Program.

If the student admits to a Pledge violation prior to a full investigation, the Extracurricular Panel may reduce the suspension to not less than 10% of the entire season/activity if the student and his/her parent or guardian consent to the student's enrollment in an approved counseling program as determined by the Student Assistance Program.

If the length of the suspension exceeds the time left in the sport or activity from which the student was initially suspended, the suspension will be extended into the next sport or activity the student joins. If the student fails to complete the entire season of the new activity or sport, the suspension will be reinstated.

- (For example: a student who plays football is found violating the pledge the last week of the football season. Following football, the student decides to wrestle. The suspension would begin the last week of football and continue into the wrestling season. If the student fails to complete the entire wrestling season, his time spent on suspension is nullified and will be reapplied to the next season of sports or activities.)

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3rd OFFENSE: Suspension from all sports and/or activities for the remainder of the student's high school career. This includes offenses committed during a suspension for a first or second offense.

III For school-related violations, the student is subject to the penalties imposed by school officials. The coach/sponsor and/or the Extracurricular Panel have the discretion to impose additional penalties for school rules that are violated.

Consequence Conference

Consequences may be imposed after the co/extracurricular participant is afforded an opportunity for a conference, conducted by the Extracurricular Panel, which includes:

- A written or oral statement of the charges against the extracurricular participant;
- If he / she denies the charge, a summary of the evidence against the participant;
- An opportunity for the participant to explain his / her conduct.

If the Extracurricular Panel decides that a consequence set forth above should be imposed against the participant at the conclusion of the hearing, the Extracurricular Panel will, with 24 hours of the hearing, or such additional time as is reasonably necessary, send a written statement to the student's parents or guardian describing the conduct, misconduct or violation of the rule or rules, the reasons for the action taken by the Extracurricular Panel, and the consequence imposed. The participant may appeal to the High School principal within 48 hours of receipt of imposed penalty.

Drug Program and Testing

The participant recognizes that alcohol abuse and illegal drug usage is a serious and real threat to the safety, welfare, and best interests of fellow students and students participating in co/extracurricular activities. Such abuse and usage have long been recognized and known to increase the risks of illness and injury to the user as well as others. In an effort to promote and preserve the educational value of co/extracurricular activities and to set an example for others in an effort to promote a student environment free of alcohol and illegal drug use, the student participant requests and consents to be a participant in the School Town of Munster's Drug Education and Testing Program which can require randomly selected samples of urine to be tested for illegal drugs and alcohol. By participating in this program, the student participant requests and consents to be randomly selected for this drug testing.

Student / Parent Signatures

The granting of athletic and student achievement awards is determined solely by sponsors, coaches and school officials. These awards are a symbol of my continuing contribution to my school, my community and myself, and as such, may be recalled at any time during my high school tenure if my personal conduct should be deemed as bringing discredit to Munster High School.

The sponsors, coaches, school officials, IHSAA and DSA rules and regulations have sole authority over my eligibility in extracurricular activities, and that the aforementioned have the prerogative to deny co/extracurricular privileges to me should they deem that my personal conduct so warrants. This may include suspension or expulsion from student co/extracurricular activities. I have read the terms of this pledge and understand what is expected of the participant including random drug testing, along with the consequences of school/pledge violations.

Student Signature: _____

Date: _____

Parent Name
(PRINT): _____

Parent Signature: _____

Date: _____