

MY STUDENT IS INVOLVED IN A TIGER DRAMA PRODUCTION... WHAT HAPPENS NOW?

HOW MUCH WILL THIS COST?

There is no fee for a student to participate in an LCHS show, however, some costs are associated with being involved in any theatre production.

COSTUMES AND MAKEUP:

We ask that student provide their own appropriate undergarments, socks/nylons, shoes, and their own makeup. Each show is different and the director/costumer will give students specific needs for that production. For health and sanitary reasons, we also ask that each student provide their own makeup/eyeliner etc.

PRODUCTION PACKS:

The Production Pack price per production is \$20.00.

The Production Pack for each show includes:

- Production T-shirt
- Autographed production poster
- Meal on tech day/photo call day

Payment for the Production Pack is made online to MomentumInk when you order your production shirt. Please contact us if you have any financial concerns as scholarship money is available from our parent group, STAGE.

WHEN ARE REHEARSALS?

Tiger Drama rehearsals run from 2:45-5:00 Monday through Friday in the LCHS Auditorium unless otherwise noted. Occasionally, rehearsals may be scheduled outside of these times. Our Dress/Tech rehearsals and shows run longer. Please see the provided rehearsal calendar for times. Your director will provide more detailed information as needed.



Noises Off - 2014



Thoroughly Modern Millie - 2013



Seussical - 2014

**IF YOUR STUDENT WILL
UNEXPECTEDLY MISS
REHEARSAL, PLEASE EMAIL
OR TEXT THE FOLLOWING
GREG PSCHIRER**

509-869-2431

gregp@spokaneschools.org

SUZANNE MAGUIRE

509-230-1731

suzannem@spokaneschools.org

WHAT IF MY STUDENT CANNOT ATTEND REHEARSAL DUE TO ILLNESS/EMERGENCY?

Illness and unexpected absences must be communicated to directors via text or email. Directors must be notified of absences in addition to calling the school attendance hotline. This communication can come from students or parents.

**IT IS HELPFUL IF YOU EMAIL BOTH PSCHIRER AND MAGUIRE IN
ADDITION TO YOUR PRODUCTION STAGE MANAGER.**

Students receive all of these numbers and emails at the first read thru and they are listed in the box to the left.



Seussical - 2014

WHAT ARE THE REQUIREMENTS OF CAST & CREW?

- All cast and crew and their parents must sign a performance contract and the GSL Co-Curricular Contract in Final Forms. ***Violation of either contract is grounds for dismissal from the production.***
- Attend all scheduled rehearsals. There will always be an accurate rehearsal schedule at least a week in advance.
- ALL Cast and crew are required to attend EVERY dress/technical rehearsal and ALL performances.
- Cast and crew members are required to attend a minimum of a HALF DAY of school on any dress rehearsal and performance days. *Students who do not comply with this requirement will not be permitted to rehearse or perform on that day per WIAA Regulations.*

WHAT DOES IT MEAN TO BE “ACADEMICALLY ELIGIBLE?”

There are certain standards of academics that must be met in order for a student to be eligible to participate in any after-school WIAA extra-curricular activity. Students must be passing a minimum of five classes. If a student fails more than one class at semester, they are placed on a six week academic probation that prevents any participation in afterschool events, including rehearsals. Failure in academic courses may result in a student being removed from a production, or prevented from participating in future productions and other school/department activities.



Into the Woods - 2015

CAN I REMOVE MY STUDENT FROM THE SHOW?

We ask that parents avoid restricting their student's involvement from a production as a form of punishment after the child has already been cast or made a commitment. A production is contingent on all participants. If there are problems that could bar a participant from continuing in the show, we need to know immediately to arrange a replacement.



The Crucible - 2012

COMMUNICATION

As a production team, we use email, **MS Teams**, and **Remind** to communicate with students and families. All cast and crew members have been added to the Microsoft Team. Be watching for important announcements and required forms.

We use the text system REMIND to communicate reminders and changes. Students and families will also receive periodic emails with updates and further information.



SEND THE APPROPRIATE TEXT TO: 81010

Stagecraft	@lcs craft
Advanced Theatre	@at2223
Beginning Theatre	@22lcdrama
Intermediate Theatre	@it2223
Musical Theatre	@lcmt2022
Legally Blonde	@lcl blonde
Frozen	@lcfrozen

You will receive a text reply asking for your name. Reply to that text and you are ready to receive blast updates specifically for the class/group you register for.

APPEARANCE AND REHEARSAL WARE/SHOES

Inappropriate dress pulls focus and creates distraction. Rehearsing and performing in the wrong kind of clothing or shoe can lead to serious injury.

SHOES

Dance sneakers are best, but tennis shoes will work as well for rehearsals. Ladies should consider investing in a pair of character shoes. We will be using them in class and any show you participate in at LC or in the community will ask you to supply your own character shoe. The best and most inexpensive resource for character and tap shoes and dance sneakers is www.dancefactoryoutlet.com or www.discountdance.com. Locally you can also purchase these goods at Empire Dance Shop: www.empiredanceshop.com 509-747-7808.

CLASS & REHEARSAL ATTIRE

- All clothing, including shoes, **MUST** be labeled clearly on the inside with your name.
- Clothing should not distract from the learning environment.
- Athletic shoes or jazz shoes are required.
- For both girls and boys, hair must be neat and off the face (use elastic bands, headbands or bobby pins, etc.).
- No bare or stocking feet, open-toed shoes, flip-flops

REHEARSAL CHECKLIST

- ☐ Script/Music/Pencil
- ☐ Extra deodorant
- ☐ Water bottle
- ☐ Healthy snack
- ☐ Shoes/socks/undergarments
- ☐ Makeup/hair accessories

HYGIENE

Part of respecting yourself and others is to keep your body, clothing, and footwear neat, clean, and free from strong body odors. Proper hygiene is mandatory. You must shower each day. For those who are sensitive to fragrance, please do not overcompensate by dowsing yourself in body spray, cologne, or perfume. Keep an extra deodorant in your rehearsal box.

HAIR, PIERCINGS, AND APPEARANCE

Once you audition for/are cast in a production, **DO NOT CHANGE OR ALTER YOUR APPEARANCE WITHOUT FIRST CONSULTING YOUR DIRECTOR.** This includes haircuts, hair dye, piercings, and other visible modifications. In addition, body piercings, *especially in the tongue and mouth*, are extremely prone to infection and get in the way of good diction. Tongue adornments (studs, rings, etc.) are not allowed during rehearsals and performances. Other piercings will have to be removed if they are visible and incongruous with the director's/designer's concept.



WHAT IF MY PARENT/GUARDIAN WANTS TO HELP OUT?

STAGE

SUPPORTING THEATRE ARTS GROWTH & EDUCATION

Our parent booster group exists to help raise funds and supply volunteer support for LC Tiger Drama. STAGE is a 501 C-3 organization. Meetings are typically held the second Tuesday of the month at 6:30pm.

For more information, please contact our production liaisons:

[Megan Read](mailto:megan_hinnen@hotmail.com)

megan_hinnen@hotmail.com

and

[Allen Monroe](mailto:allen.monroe@gmail.com)

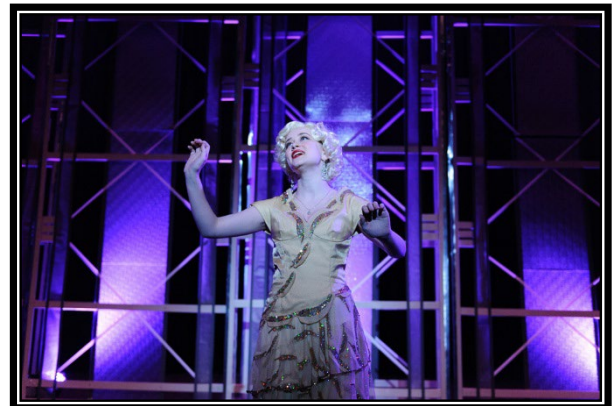
allen.monroe@gmail.com

TIGER DRAMA CREW POSITIONS

Sound Assistants	<i>Assist with sound cues during the production and helping actors into/out of microphones and recharging batteries for each performance. They sometimes need to run backstage and solve issues during a performance. Works closely with the Sound Designer.</i>
Light Board Operator	<i>Runs the lights for the production and sometimes makes minor adjustments to cues while in tech rehearsals. Works closely with the Stage Manager who calls each show from the light booth.</i>
Spotlight Operators	<i>Highlight specific actors with light throughout scenes/songs. Requires a steady hand and ultimate focus/attention to detail. Works closely with the Stage Manager who calls each show from the light booth.</i>
Hair & Makeup Crew	<i>Responsible for helping cast members with makeup and specialty makeup looks and basic hair design/styling. Also responsible for maintaining wigs and hair accessories. Works closely with the Director and Designers.</i>
Wardrobe Crew	<i>Assist in steaming and minor repairs of costumes as well as organization each night and quick changes within the production. Wardrobe crew sets up and stores the costumes before and after the performance. Works closely with the Costume Designers.</i>
Props Crew	<i>Responsible for pulling/constructing/locating the props required within the show. Each night they setup the prop table and are responsible for where each prop ends up so it can be used the next night. Works closely with the Director.</i>
Backstage/Fly Crew	<i>Responsible for making sure scene changes and set movements happen seamlessly and efficiently. They are responsible for sometimes flying in scenery from above head and ensuring all cast/crew members are safe backstage. Our backstage crew sets up scenery prior to the show, runs the show, and then puts scenery away/stores it for the next night. Works closely with the Assistant Stage Managers.</i>
House Managers & Ushers	<i>Responsible for the front of house experience for our audience. Ushers take tickets and hand out programs. House Managers help ensure a quality experience and solve problems if any arise. Ushers and HM also help clean the auditorium following the production. Works closely with STAGE parents.</i>



Zombie Prom - 2012



Thoroughly Modern Millie - 2013



Legally Blonde - 2011

I'VE BEEN CAST...WHAT NOW?

During the production process, you will work together as an ensemble to reach the goal of producing art and entertainment for the audience. Keep in mind that you are representing the Lewis and Clark High School Tiger Drama Department: a department with a reputation for excellence.

You are responsible for the decisions you make. Whether you intend to make a career in theatre or merely wish to enjoy it as a hobby, you must understand that theatre requires dedication, time commitment, teamwork and unity. Through the rehearsal and performance process, you will build a foundation of knowledge and experience that will prepare you for any career beyond high school.

You are expected to arrive at your call time, regardless of how long it takes you to get ready.

BE PREPARED

Develop the habit of arriving at a rehearsal early to take care of all personal business before rehearsal begins – phone calls, bathroom, food and drink, etc. Food and drink (other than water) are not allowed in the theatre at any time. Any personal items are your responsibility and need to be stored properly. Always have your script, paper for notes, and a pencil with you. Be in rehearsal clothes - this includes proper shoes. Once production shoes have been assigned, those are the only shoes that will be worn in rehearsal and performance. These should be kept in the box assigned to you in the Green Room.

At no point should ANY electronic equipment (cell phones, game systems, etc.) be present during rehearsal or a performance. These items will be confiscated at the director's discretion if they become an issue.



Guys and Dolls - 2009

MEMORIZATION OF LINES, BLOCKING, AND CHOREOGRAPHY

Writing down all of your blocking and choreography in your script in pencil is required. Once a scene is blocked, you will be expected to memorize the blocking by the next time that scene is rehearsed. The same is true for choreography. Once a dance is learned, you are expected to have it memorized by the next rehearsal. Spend as much time as you can walking through your blocking, lines, and choreography. This should be done privately as well as with others in the scene. Do not delay a rehearsal by being unprepared. Each rehearsal is intended to provide you with new insights into your character and should not to be used as a vehicle for learning your lines. Each production provides a date for you to be 'off-book' and completely memorized.

KNOWING YOUR CUES

Entrance cues are a part of the scene being rehearsed. Note them carefully in your script. Everyone resents the actor who misses their entrance and delays the rehearsal process.

RESPONDING TO DIRECTION

Give your total attention to the Director, Choreographer, or Vocal Coach that is running rehearsal. Make notes in your script for all directions that apply to you, noting when and where to move, sit, stand or execute a piece of

business. When the Director gives you notes concerning characterization and interpretation, you should write that down as well. Listen carefully to discussions about other characters for clues to your own.

NOTES

During rehearsal the Director will give the company notes. Have your script, a pencil, and your notebook with you at all times. Be silent and attentive to **all** notes. Write down any applicable notes and review them before the next rehearsal. Once the director gives you a note, you are expected to make adjustments. If you have questions, please ask your director. Responses to notes should be limited to clarifying questions and not chatter.

CONSISTENCY

Contribute to the rehearsal and performance process with intelligence, imagination, and skill. The more imaginative you are, the more imaginative the production will be. Study your script continually for new dimensions which may be introduced. Rehearsals are the time to explore new ideas. **Do NOT try something new during the run of a show.** New ideas are added only after discussion with the director. Our performances should be consistent and maintain the artistic vision outlined in rehearsal.

LEAVING A REHEARSAL WITHOUT PERMISSION

Leaving a rehearsal before you are dismissed is never permitted. Dismissal is granted only by the Director. If you must leave for any reason, speak to the Director first. Never ask someone to tell the Director you are leaving.

HANDS OFF THE PROPS

All properties belong exclusively to the actor that uses them. Even if you loan the company a prop, it ceases to be yours during the run of the show. Don't play with the props; don't eat the props; don't touch the props unless you have been assigned the job.

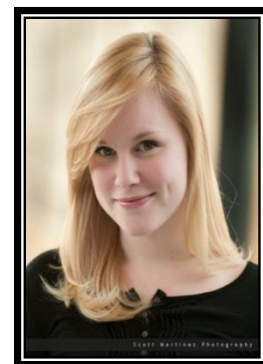
PROFESSIONALISM IN THE COMMUNITY AND ONLINE

You are an ambassador of our department at all times. Your behavior at public events, on-line, and in the community is a reflection of our success (or failure) in attaining our mission statement. Words, spoken or written, are powerful so choose them wisely. You are instrumental in the way that people view the LCHS Tiger Drama Program.

HEADSHOTS GUIDELINES

Your headshot should look like you on a good day. Please make sure your hair and makeup are done before your scheduled shoot time. Our headshots reinforce the professional nature of our program and are often used by students for their college auditions, other theatrical or commercial auditions, and beyond.

- Wear bright, solid colors. Large/bold patterns appear busy and distracting.
- Get your hair off of your face! Directors/agents want to see what you look like.
- Clothing should be neutral and LOGO FREE. As an actor, you are a blank canvas and your headshot should show your neutral look. You also want your shot to not appear dated by a particular hairstyle or clothing choice.
- T-shirts are unacceptable
- Your headshot will be cropped. wear something that is not too low-cut/strappy or you will appear to be naked/just wearing a bra.



TIGER DRAMA PERFORMANCE CLOTHING GUIDELINES

ACTORS

- Once cast in a production, **do not** alter your **hair** or **physical appearance** in any way without first discussing it with the director. This includes cutting, coloring, highlighting, or shaving your hair as well as any potential piercings.
- All performers must wear appropriate/designated undergarments when in costume.
- All performers will keep their bodies clean when in costume.
- All performers will wear the costume they have been assigned by the designer/director.
- All costumes and accessories must be left with the costume crew during the run of a production.
- All actors are required to furnish basic stage makeup kit. See director/designers for more info.
- You will be asked to provide some of your own costume pieces depending on the needs of the production.
- You must wear deodorant at all times: in rehearsal and performance.
- You are only allowed in your own assigned dressing room.
- Do not touch or give opinions about other people's costumes.
- Because many of our quick changes occur just offstage, you may be asked to provide leotards, t-shirts, or other garments that help maintain an appropriate and professional backstage environment. Just because you feel comfortable with what you are wearing, that does not make it necessarily appropriate or comfortable for those around you.

TECHNICIANS/BACKSTAGE CREW

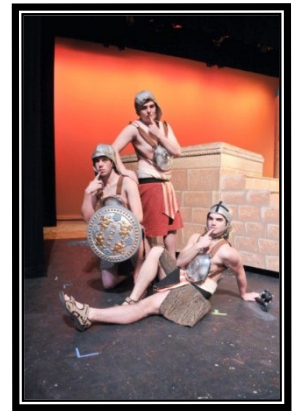
Clean **black** clothing or the department crew shirt is to be worn at all times during the run of the show.

- **Black** pants, slacks or jeans, no shorts or skirts. All pants must be clean and in good condition.
- **Black**, long-sleeved shirt - no slogans except for designated show shirts and crew shirts.
- **Black** shoes with **black** socks: soft-soled black athletic shoes are required. No clunky boots or heels can be worn during technical rehearsals or performances for safety reasons.

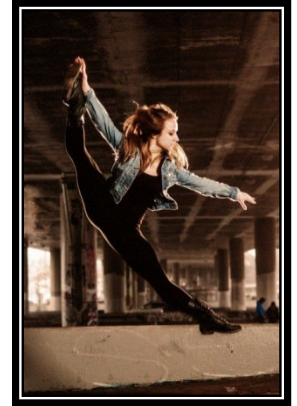
USHERS

- Neat and tidy appearance: You are the first person the patron sees and represent our department.
- Professional looking **Black** and/or **White** clothing
- Comfortable and conservative dress footwear
- Please **NO T-SHIRTS OR JEANS!**

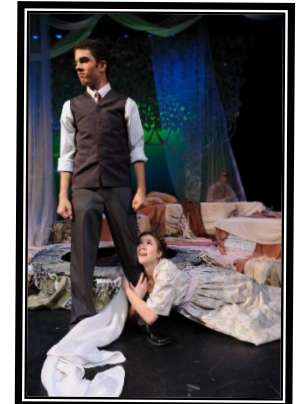
LC Production Handbook for Students and Parents 2022 - 7



Epic Proportions - 2009



In the Heights - 2013



A Midsummer Night's Dream - 2014



Into the Woods - 2015

CAST & CREW PERFORMANCE PROCEDURES

THANK YOU FOR MAINTAINING OUR TRADITION OF PRODUCING TOP QUALITY EDUCATIONAL THEATRE. THESE PROCEDURES ARE IN PLACE TO ENSURE THAT OUR PROFESSIONAL NATURE CONTINUES AND PROVIDE A QUALITY EXPERIENCE FOR CAST, CREW, AND AUDIENCE ALIKE.

SIGN IN/OUT – Please be sure to sign in and out each night when you arrive and when you leave on the call sheet next to the call board. This is our way of ensuring your safety and making it so we know who is missing. **DO NOT** sign in for someone else. This is standard in professional theatre.

DRESSING ROOMS/HAIR & MAKEUP - Move all costume and personal belongings to your assigned dressing room and start getting into hair and makeup. You will need a button up shirt to wear that you do not mind getting dirty (anything that does not go over your head potentially destroying your hair/makeup). Once you are done with hair and makeup get into your mic if necessary and prepare for warmups.

WARM-UPS – Warm-ups and notes will take place onstage each night at 6:00/1:00. You should be on time and ready to go in costume and mics.

HOUSE - House (the audience seating) opens at 6:30/1:30 and audience members will begin to find their seats. At that point, all your props and set pieces need to be set. We are not to see/hear you in the performance area from then on.

THE HALL - Once you are in costume, you are not to be seen by any audience members. That means that you cannot hang out in front of the elevator or in the hallway behind the theatre. The audience can hear everything you say from the hallway. Please maintain quiet in room 129/the back hallway.

BATHROOMS- On performance nights, you will need to use the bathrooms downstairs in the basement to avoid being seen by any audience members.

PRESHOW CIRCLE – We will meet in room 129 each night at 6:40/1:40 to circle up and focus on getting ready for the show. Each night will be dedicated to a specific group for any thank yous they may want to say.

OPENING	Freshman and Sophomores
FRIDAY	Juniors
CLOSING	Seniors



DURING THE SHOW

Please keep your area clean as the show is running and avoid placing any belongings in an aisle/walkway or someplace where they may become a tripping hazard. **Costumes should NEVER be placed on the floor.**

CREW MEMBERS

After signing in, immediately begin your designated crew task to get everything ready for the house to open at 6:30/1:30.

- Arrange the set pieces for the opening of the show. This includes moving pieces that are not used to the back hall.
- The prop table needs to be moved from 113 to the back hall and preset with all props.
- Costume racks need to be moved to the hallway and begin steaming and presetting quick changes.

NIGHTLY CLEAN UP PROCEDURES

AFTER THE SHOW

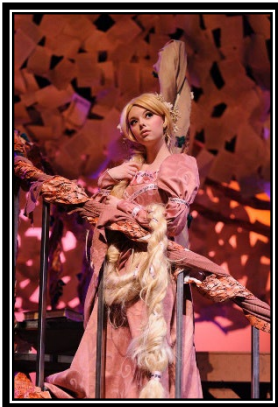
You will wait for a release from the designated Stage Manager before you make your way around to the front hall to greet audience members. Remove your microphone and place them properly back in the mic pouches before greeting the public. Meet and greet quickly so that you can return to finish cleaning up your space so we can leave for the night. Be sure to sign out each night when you leave.



Zombie Prom - 2012



Legally Blonde - 2012



Into the Woods - 2015



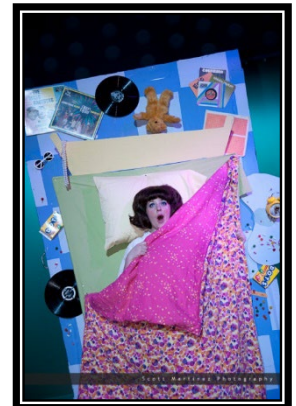
12th Night - 2010



Seussical - 2009



Urinetown - 2010



Hairspray - 2011



Into the Woods - 2015

CAST MEMBERS

Empty out and clean your area of the 'dressing rooms' and move all boxes with your personal belongings back to the shelves in the Green Room. You can even have your first act costumes returned at intermission. At no point should we find your costume draped on a chair or on the floor.

CREW MEMBERS

MAKEUP AND HAIR

If possible, tools and accessories should be all cleaned up and put away BEFORE INTERMISSION. Then, through the second act Hair and Makeup can focus on cleaning up Pschirrer's room so it can be done BEFORE THE SHOW ends.

PROPS

As the show goes, props should be collected and returned to the prop table. At the end of the show, all props are moved back to room 113.

BACKSTAGE/FLIES

Crew should help move set pieces back into the theatre and reset for the show the following day. Sweep/clean as needed.

SOUND

Sound charges/replaces batteries and performs maintenance on mics to have them ready for the next rehearsal/performance.

LIGHTS

Once the audience has left, turn off the board and turn on the house system so that crews can begin their clean up process.

CLOSING NIGHT

CLEAN UP PROCEDURES & STRIKE

On closing night, **ALL CAST AND CREW** are required to assist with striking the set. Students are then released to the company party.

CAST MEMBERS

Empty out and clean your area of the 'dressing rooms' and move all personal belongings to the *audience* before you begin your strike assignment. All costumes that do not belong to you personally should be taken to the costume crew in the hallway. This is your **FIRST PRIORITY**. You can even return your first act costumes at intermission.

CREW MEMBERS

As we work our way through the show, we can begin striking hair and makeup, props, and other set materials that are no longer needed and put them back in their original spots. The makeup cabinet can be cleaned and organized, props should be put back into storage, and costumes should be sorted for laundry. Depending on the show, some set pieces can even be broken down at intermission in the back hallway.

STRIKE

On closing night, all cast and crew are responsible to help strike. Begin by clearing your personal belongings to the house. Deliver all costumes to the costume crew in the hallway. Then, find Pschirrer to be assigned a job. We need to move quickly, efficiently, and safely. Once you have finished your assigned task, find Pschirrer and he will give you another one. If you do not know how to use a particular tool or know where something is, please ask Pschirrer or one of the Stagecraft students.

COMPANY PARTY

After the closing performance and strike, we have a chaperoned party for **ALL** members of the cast, crew, and orchestra. No outside members/guests are allowed. You are expected to treat the party space with respect and clean up after yourselves. Be gracious. You are still under contract at these parties so all contract guidelines are in place.



Zombie Prom - 2012



You're A Good Man, Charlie Brown - 2007



12th Night - 2010



Urinetown - 2010

HOUSE MANAGER GUIDELINES

The House Manager is in charge of supervising the ushers and is the main contact in case of an emergency or disruptive audience members. All House Managers and ushers must dress professionally for the performances.

For most shows we need six ushers, plus the house manager, every night of the performance. Two ushers stand at main floor sets of doors both house left and house right and two are placed up in the balcony. Remember, you are the first contact our audience has with the department and first impressions are critical. Everything you say and do should represent our department in a respectful manner.

BEFORE THE SHOW

- Please be sure to review the Usher Clothing Guidelines
- Arrive by 12:45/5:45 to assemble your crew of ushers. At one hour before the show, call any of the ushers who have not arrived and make sure you have enough people to cover each of the doors. Assign ushers to their positions and review all duties.
- Be in contact with the Stage Manager to make sure we can open house on time (half hour before show is the goal). Do not allow audience members to enter until you get the go-ahead regardless of what time it is. We do NOT allow audience members to save seats prior to the house opening. The only exception is if we have any handicap patrons or STAGE parents working that evening. See Pschirrer/Maguire if you have a situation you do not feel comfortable addressing.
- Once the house opens, circulate among the doors to make sure the ushers have everything they need. Assist with finding programs, taking tickets, and answering patron questions.
- Be in contact with the lighting tech in the booth to let them know when all of the patrons are seated and the show is ready to start.
- Collect and hold onto all tickets stubs for the evening and place them in one envelope.

DURING THE SHOW

- Remain in the lobby for at least 10 minutes once the show has begun to help seat late patrons.
- Please sit near the back of the theatre to prevent doors from slamming if anyone needs to leave during the performance.
- If at any time you see someone disobeying the rules (talking, using their cell phone, taking flash photography, etc.) the ushers have the right to approach the patron and ask them to stop. If the audience member disobeys again, find an adult to ask them to leave.
- Most of our productions have one fifteen-minute intermission. At the beginning of intermission, please return to your stations to help audience members find the bathrooms or answer any other questions they may have.
- At the end of intermission help escort audience members back into the theatre and then close the doors.

AFTER THE SHOW

- Assist in cleaning the theatre and lobby areas. Please collect any programs left on the floor or chairs. If they are in good shape, please recycle them for the next show. Throw away and garbage you may find so the theatre is presentable for the next performance.
- Return the headshot TV and other lobby items inside the main theatre doors.

Thank you for volunteering! Your help makes the show run smoothly and ensures the high quality of our productions.

TIGER DRAMA USHER GUIDELINES

Thank you for volunteering your time to assist with our production! Your help makes the show run smoothly and ensures the high quality of our productions. Remember, you are the first contact our audience has with the department and first impressions are critical. Everything you say and do should represent our department in a respectful manner.

BEFORE THE SHOW

- Please be sure to review the Usher Clothing Guidelines.
- Arrive at 6:00/1:00 to assist setting up the lobby for ticket purchases and audience members.
- Make sure the lobby is clean and the lobby displays have been setup (tv cart etc.)
- The house will open at 6:30/1:30, when the director gives the “go-ahead.”
- **Do not let audience members in before the director officially “opens the house”.**
 - There should be two ushers at each door; one to hand out programs, one to take tickets.
 - Additional programs are located in boxes inside each door. There is an extremely limited amount of programs, so please, only one per audience member.
 - When taking tickets, make sure to take one from every audience member, and tear off the numbered side.
 - No food or drink allowed in the theatre.
- Please close all auditorium doors after the recorded pre-show announcement. The house manager should stay out in the lobby for a few more minutes to assist those coming in late.

DURING THE SHOW

- Ushers need sit near the back of the theatre to assist late arriving patrons and prevent doors from slamming if anyone needs to leave during the performance.
- If at any time you see someone disobeying the rules (talking, using their cell phone, taking flash photography, etc.) the ushers have the right to go up to the person and ask them to stop. If the audience member disobeys again, find an adult who will ask them to leave.
- Most of our productions have one fifteen-minute intermission. At that time, please return to your stations to help audience members find the bathrooms or answer any other questions they may have.
- At the end of intermission (when the stage manager flickers the house lights) the ushers need to make sure all audience members are inside the theatre and close the auditorium doors.

AFTER THE SHOW

- Prop open all doors to the theatre for the audience to exit through.
- Collect any programs left on the floor or chairs; if they are in good shape, please recycle them for the next show. Throw away and garbage you may find so the theatre is presentable for the next performance.
- Return the headshot tv cart and other lobby items inside the main theatre doors.

Thank you for volunteering your time to assist with our production! Your help makes the show run smoothly and ensures the high quality of our productions.



Zombie Prom - 2012

STAGE MANAGER GUIDELINES

The Stage Manager is a key position in any successful theater production. The position has a unique function because it serves the dual function of assistant to the director and production staff during the rehearsal period and then becomes the person in charge of the production during the actual performance.

GENERAL RESPONSIBILITIES

PRE-PRODUCTION

- Reads and studies the play; discusses duties and responsibilities with the Director.
- Attends all production and casting meetings
- Assists the Director at auditions:
 - Distributes and collects Audition Forms
 - Emphasizes to auditioners the need to list all conflicts
 - Keeps track of the order of auditioners
 - Keeps audition flowing smoothly
- Assists the Scenic Designer in taping out the ground plan on floor of stage and/or rehearsal hall as needed.



REHEARSAL PERIOD

- The SM will maintain the Production Call Board, posting notices for cast and crews. This includes rehearsal schedule/reminders/changes. The call board must be kept neat so that information is not lost in a clutter of useless postings.
- The SM will create a Company Roster at the first read-thru that will contain accurate information as to assignment, address, and phone number of each company member. This list will be distributed to cast and crew and is what the SM will use to contact people if they are late.
- A primary duty of the SM is the creation of the **Prompt Script**. The SM will prepare a prompt script that will eventually contain all blocking notations, plus cues for lights, sound, shift, orchestra, and whatever is necessary for the production. This “bible” must be created with care so that anyone would be able to assume the position of SM and call a successful performance.
- The SM will maintain a **Production Book** that will contain all information necessary for the production: Company Roster, production and rehearsal calendars, prop list, and any other information pertaining to the production. This production book must be brought to every rehearsal and production meeting.
- The SM should generate a **Prop Run Sheet** and diagrams for Run Crew members. These should indicate where every prop is preset on stage and/or where every prop is moved on or off stage during the run of the show and how the scenery will move/fly/transition.

BEFORE REHEARSAL

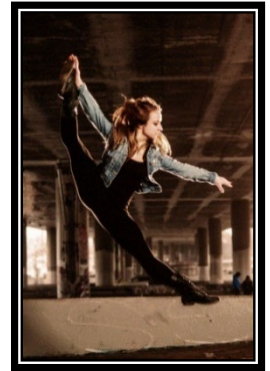
- Arrive 10 minutes early (or earlier as needed).
- Turn ON appropriate lights.
- Check that the floor is clear by sweeping/looking for screws etc.
- Check that any recorded music or a piano is ready for use.
- Check that scenery, furniture, and set pieces are ready for use.
- Check that all rehearsal props are ready for use.
- Gather cast and record attendance
- Give announcements and distribute information

DURING REHEARSAL

- Walks through scenes for any absent actor or assigns a delegate to do so.
- Places and spikes all scenic elements including furniture, rugs, etc. and obtains/maintains any rehearsal props called for by the Director. Rehearsal props are substitutes for the actual props but are necessary for blocking or rehearsal purposes.
- Prompts the actors precisely and corrects mistakes to the extent that the Director wishes. It is important for the Stage Manager to keep up with the script during rehearsals and is ready to prompt an actor immediately upon receiving a "Line" request. Takes Line Notes of dropped lines, jumped lines, etc. and distributes to the cast.
- Taking down blocking OR prompting actors/taking line notes may be delegated to the Assistant Stage Manager at the Stage Manager's discretion. The Stage Manager prepares for Cue to Cue Rehearsal in order to facilitate the efficient and smooth running of the rehearsal.
- When rehearsals move into technical rehearsals, the SM will run the rehearsals. The SM will schedule paper techs prior to the first tech rehearsal. The SM will maintain the show throughout the run of the show, as rehearsed.

AFTER REHEARSAL

- Assist the director with notes.
- Give announcements and take questions.
- Remind cast about scheduled fittings and or changes to the schedule.
- Clear the stage and strike all rehearsal furniture/props. The rehearsal space must be left clean and neat.
- All doors must be locked and all lights must be turned OFF.



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DRESS REHEARSAL/PERFORMANCES

- During Dry Tech, Cue to Cue and Tech/Run Rehearsals, the SM may stop rehearsal if necessary. The SM merely says "stop." The cast and run crews should hold quietly in place while the SM and the production team address the reason for stopping. The SM is responsible for choosing an appropriate restarting point in the script and restarting the rehearsal. The SM will inform the cast and crew where the rehearsal will restart (a line or cue) on the SM's command. The SM restarts the rehearsal by simply saying "Go please."
- The SM should confirm that all props are properly preset. Performers are responsible for checking their own individual props prior to each performance but the SM is ultimately responsible that all props and furniture are correctly preset.
- The SM has the ultimate responsibility that the stage is set correctly and that all elements and members of the production team are ready for the performance. This typically requires a walkthrough of the entire stage and backstage area prior to the house opening. The SM should generate a checklist to ensure all jobs are done nightly
- The SM gives the following calls to cast and crew: one hour; half hour; house open (after House Manager notifies SM); fifteen minutes/meeting in Pschirrer's room; and places (at two minutes). The SM cannot give the "places" call until given the go-ahead by the director.
- During intermission, the SM informs the Director or House Manager to signal the patrons back into the theatre for the next act five minute prior to the end of the intermission. The SM follows the calling procedure from the top of the show including the following calls: ten minutes; five minutes; places (at two minutes). The SM cannot give the "places" call until given the go-ahead by the Director.
- After the show, the designated Stage Manager gives the go ahead for actors to leave the back hall area and greet the audience. This should not happen until the playoff music is finished and microphones have all been removed and/or the Director has given the ok.