



# TIGER DRAMA HANDBOOK 2017-2018

Lewis and Clark High School  
Information for Students and Parents

# 2017-2018 HANDBOOK INDEX

## DEPARTMENT INFORMATION

LCCHS Theatre Department Directory	2
2017-2018 Thespian Events	3
2017-2018 Tiger Drama Events and Deadlines	4
Department Mission/Keys to Success	5
2016-2017 Season Celebrations	6
Welcome and Theatre/Green Room Guidelines	7
Frequently Asked Questions (FAQ)	8-10
Electronic Resources for 2017-2018	11

## FOR STUDENTS

Course Descriptions	13
Tiger Drama Department Dress Code	14-15
<b>Front of House Crew Information</b>	<b>16</b>
House Manager Guidelines	17
Usher Guidelines	18
<b>Cast and Crew Information</b>	<b>19</b>
So, I've Been Cast . . . What Now?	20-22
Performance Procedures: All Cast and Crew	23-25
Bio Forms and Headshot Guidelines	26
Tiger Drama Student Director Guidelines	27
Tiger Drama Stage Manager Guidelines	28-30
<b>Extra-Curricular Educational Opportunities</b>	<b>31</b>
IE, State Thespian Festival, ITF	
INTAF (Inland Northwest Theatre Arts Festival)	
<b>LCCHS Thespian Troupe #6356</b>	<b>32</b>
Thespian and Tiger Drama Letter Info	33-34
International Thespian Festival (ITF) Info	35
<b>After LC</b>	<b>36</b>
Advice for Graduates and Beyond	37
Self Tape Auditions 101	38
Outside Training	39
Spokane Area Talent Representation	40
Resume Format and Example	41-42

## FOR ADULTS

My Student is Involved in a Production Info	44-45
STAGE	46
Box Office Instructions	47
Tiger Drama Playbill Program Ads	48



The Music Man- 2017



James and the Giant Peach- 2017



The Curious Savage- 2016



# THEATER DEPARTMENT DIRECTORY

www.tigerdrama.com



**GREG PSCHIRRER**

Director/Choreographer  
354-6907  
gregp@spokaneschools.org



**SUZANNE MAGUIRE**

Acting Coach/Director  
354-5687  
suzannem@spokaneschools.org



**LISA CARYL-VUKAS**

Costume Designer  
lcvdesigns@gmail.com



**THERESA MEYER**

Assistant Principal  
Program Design & Ads  
theresam@spokaneschools.org



**JEFF BOEN**

Choral Director  
354-7043  
jeffreybo@spokaneschools.org



**SCOTT MARTINEZ**

Photographer  
Sound Design  
scott@scottmartinezphotography.com



**MARI KELLOGG**

Orchestra Director  
354-7043  
marik@spokaneschools.org





AN EDUCATIONAL THEATRE ASSOCIATION AFFILIATE

WASHINGTON STATE THESPIANS

## 2017-2018 THESPIAN EVENTS:

- September 21, 2017      **INTAF Registration Lottery Entries Due**  
**Thespian Inductions Due**  
*Those students who have accrued enough points are eligible for induction in to our Thespian Troupe.*
- October 14, 2017      **Thespian College Auditions (Seattle, WA)**  
*Representatives from colleges across the US will be present to audition students for their programs. More information can be found at [washingonthespians.org](http://washingonthespians.org).*
- January 13, 2018      **IE Regional Festival**  
*LC will be hosting IE East again this year for the third year in a row.*
- March 22-24, 2018      **WA State Thespian Festival @ WWU**  
*Students who qualify at regional IEs in January are invited to the State Thespian Festival.*
- June 24 – July 1, 2018      **National Thespian Festival**  
*We will take a group of students to nationals for compete in NIES, college and scholarship auditions, and experience amazing workshops and productions.*

**New text message  
reminders and alerts!**  
See page 10 for details.

### INTAF October 20-21, 2017

*In addition to the amazing workshops, performances, and showcases offered each year at INTAF, this year professional adjudicators will be on-hand to adjudicate monologues, solos, duets, and duo scenes. This is a great testing ground for college audition or IE material.*



The Music Man - 2017

# TIGER DRAMA

## EVENTS AND DEADLINES

### 2017-2018



James and the Giant Peach - 2017

## EVENTS

August 26	Tiger Drama Picnic – Comstock Park
September 11-12	<b>Opening Night</b> Auditions
September 27	<b>Opening Night</b> - Dress Rehearsal
September 28	<b>Opening Night</b>
October 2-3	<b>CINDERELLA</b> Auditions
October 14	Unified Auditions in Seattle
October 20-21	<b>INTAF</b> at Mead High School
November 29	<b>CINDERELLA</b> Sitzprobe with Orchestra
December 4-6	<b>CINDERELLA</b> Dress Rehearsals
December 7-8&14-15	<b>CINDERELLA</b> Performances 7:00pm
December 9 & 16	<b>CINDERELLA</b> Performances 2:00pm
January 8-9	<b>Almost, Maine</b> Auditions
January 6	IE Adjudicator Training
January 13	IE East Festival at Lewis and Clark
February 26-28	<b>Almost, Maine</b> Dress Rehearsals
March 1-3	<b>Almost, Maine</b> Performances
March 22-24	State Thespian Festival @WWU
April 16-18	<b>THEORY OF RELATIVITY</b> Dress Rehearsals
April 19-20	<b>THEORY OF RELATIVITY</b> Performance
May 7-8	<b>Closing Night</b> Auditions
May 30	<b>Closing Night</b> Dress Rehearsal
May 31	<b>Closing Night</b>
June 24 - July 1	National Thespian Festival in Lincoln, NE

## DEADLINES

### FORMS and APPLICATIONS:

- September 8
  - Stage Manager/ Student Director Applications due
- September 21
  - New Thespian Applications due
  - INTAF Lottery Applications due
- December 21
  - IE Registration Forms due
- May 9
  - Thespian Board Applications due
  - New Thespian and Honor Point Applications due

### PRODUCTION PACKS DUE:

- September 14 **Season Shirts**
- October 19 **CINDERELLA**
- January 25 **Almost, Maine**
- March 15 **THEORY OF RELATIVITY**

### CRITIQUES DUE:

- October 24 (Advanced Classes)
- January 23
- March 27 (Advanced Classes)
- May 22

# TIGER DRAMA DEPARTMENT MISSION STATEMENT



Urinetown - 2010

The mission of the Lewis and Clark High School Tiger Drama Department is to provide opportunities and a nurturing environment for students to pursue the study, understanding, and achievement of skills in all areas of theatre and develop an appreciation of the art form during their high school years and beyond. Tiger Drama endeavors to provide students with a program that examines theatre as a creative and multidisciplinary art form. While performance is part of our program, the emphasis is on PROCESS and building an ensemble through a positive work ethic. We offer a program that affords students the opportunity to experience disciplined, challenging training as exemplified in conservatory theatre training programs normally found at the college level. The program emphasizes individual growth and personal discovery through an ensemble approach to acting while promoting positive relationships between the department and other theatre departments, schools, and the community. Students graduate not only as trained actors, but as critical thinkers, arts leaders, and advocates.

Our objective is to prepare each student to continue his/her career or educational goals in the theatre no matter where that takes them. By creating good work habits, study skills, and cooperative learning experiences, the student is better prepared to establish a career in any field. Students acquire poise, self-confidence, and skills in self-expression and public speaking that will be useful in any career or vocation. Theatre is particularly important for the development of the whole person - to produce aesthetically responsive citizens with life-long interest or involvement in the arts.



Seussical - 2009

## KEYS TO SUCCESS

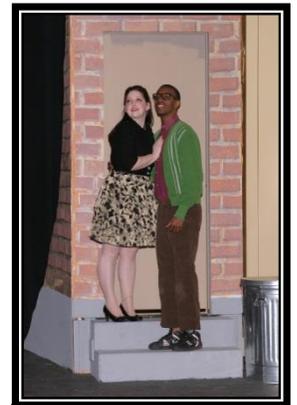
- Be on time and be prepared to work.
- Dress appropriately.
- Prioritize.
- Know your limitations and how/when to say “no.” Your first commitment is to being a student.
- Don’t be afraid to ask for help from other students and teachers.
- Do your best to eat healthy foods, drink plenty of WATER, and get plenty of rest.
- Zero tolerance for tobacco use, alcohol, and illegal substances or anything that violates our contract.
- Zero tolerance for public displays of affection backstage or in rehearsal.
- Treat others—teachers and staff, administrators, and other students—with respect and kindness.
- Our department is dedicated to being an ensemble. An ensemble is created only when every member plays and active role. YOU set the tone and the environment for everyone around you.



Legally Blonde - 2011



A Midsummer Night's Dream - 2006



Honk! - 2011

# 2016-2017 Season Celebrations

- Our student matinee of *JAMES and the GIANT PEACH* performed for over 700 local elementary students.
- Our **STAGE** parents & volunteers donated over 1600 HOURS in support of LCHS Tiger Drama.
- LC hosted IE Regional Thespian Festival for the fourth year.
- **Bailey Heppler** showcased as the winner in Scenic Design at the International Thespian Festival last summer.
- **Claire Woodard** has been elected as a 2017-2018 Washington State Thespian Officer and will represent Washington STO leadership at the International Thespian Festival this summer.
- Tiger Drama Thespian Troupe 6356 was awarded **Gold Honor Troupe Status** by the International Thespian Society for the third year in a row.
- We had multiple technical showcase winners at the State Thespian Festival in Ellensburg, WA: **Bailey Heppler, Eric Rorholm, and Claire Woodard** had their work technical designs.
- **Trevor Rau** and **Micaela Ackermann** showcased at State Thespian Festival with their Duo Scene from *After Ashley*.
- **Bailey Heppler** won a \$1000.00 Washington Thespian Scholarship to continue her Technical Theatre education.
- **Bailey Heppler** won the International Thespian Officers' Outstanding Achievement Scholarship from the Educational Theatre Association.
- 7 of the 18 LC valedictorians have worked in the pit, onstage, or behind the scenes in the past four years: **Ashley Amado, Zoe Brown, Anne Farley, Max Gillmer, Noah Huang, Katy Schermerhorn, and Lacey Schram.**
- **Greg Pschirrer** was honored at the 5<sup>th</sup> Avenue Awards as Outstanding Educator and *The Music Man* won Outstanding Costume Design.
- **Claire Woodard, Eric Rorholm, Trevor Rau, Alex Lewis, and Micaela Ackermann** all received double superior scores on their NIES presentations at the National Thespian Festival.

# WELCOME TO THE TIGER DRAMA FAMILY!

WE ARE EXCITED THAT YOU ARE INVOLVED WITH OUR FAMILY. A STRONG DEPARTMENT IS BUILT BY HAVING EACH MEMBER ENGAGED AND SUPPORTIVE OF ALL ACTIVITIES. WE WORK TOGETHER TO LEARN AND CELEBRATE ALL VICTORIES AND PERFORMANCES AND ESTABLISH AN ENSEMBLE THROUGH A POSITIVE WORK ETHIC AND CREATIVE ENVIRONMENT.



Seniors 2013



State Thespian 2012

## TIGER DRAMA AUDITORIUM GUIDELINES

- No food, drink or gum is allowed in any part of the theater.
- Bottled water only, please.
- Do not attempt to operate any of the theater equipment without authorization.
- Do not use the theater as a shortcut to other classes.
- Do not “borrow” anything until you have cleared it through Pschirrer or Maguire. This includes tables, chairs, etc.
- The theater is our performance space. It is up to each of us to protect it.
- Advanced students have a box in the Green Room for storage of *rehearsal clothing* and *shoes* only.

## GREEN ROOM/DRESSING ROOM GUIDELINES

### THE GREEN ROOM IS NOT ANY OF THE FOLLOWING:

- Your locker
- A clubhouse to hang out in
- A place to do homework or sleep
- A place to hide from other obligations or classes
- A place to eat, drink, or socialize – NO FOOD OR DRINK!

The boys and girls dressing rooms are not places to hang out or socialize. In addition, there is to be no mixing of genders in the dressing rooms at any time. Even if no one is changing, you are NOT to be in the dressing room of the opposite sex. This is to protect Mr. Pschirrer and Mrs. Maguire’s JOBS. Just because you do not care if other people are around, that is not necessarily true for the others that share the dressing rooms with you.



Zombie Prom - 2012

# FREQUENTLY ASKED QUESTIONS

## WHAT ARE THE REQUIREMENTS OF CAST AND CREW MEMBERS?

- All cast and crew and their parents must sign a performance contract and the GSL Co-Curricular Contract. 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 members will be allowed only two (2) excused absences from rehearsals before being replaced. (An excused absence is one that is prearranged, in writing, and unavoidable.) Please make necessary arrangements so appointments are not scheduled during rehearsal time.
- Cast members will be required to provide some costume pieces and their own footwear.
- Cast and crew members are *strongly encouraged* to purchase a Production Pack for the show they are involved with.
- If you are involved in a production traveling to State or qualify in an IE event and will be traveling to State, you will need to purchase a GSL Card.
- 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 WLAA Regulations.*

## WHAT ARE THE TYPICAL REHEARSAL TIMES?

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. Your director will provide more detailed information as needed.

## WHAT IF I CANNOT ATTEND SCHOOL OR REHEARSAL DUE TO ILLNESS OR EMERGENCY?

You must call, email, or text your instructor and/or director **prior to NOON** on the day you are to be absent from rehearsal. Just calling the attendance office is not enough. In a work situation, you would have to call in to your employer; we expect no less courtesy and respect. For now, school *is* your job.

## 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/extra-curricular activity. These standards are set by the administration and are completely detailed in the LCHS Student Handbook. At performance time, students must be passing 5 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 will result in a student being removed from a production, or prevented from participating in future productions and other school/department activities.

## WHAT HAPPENS IF I VIOLATE THE PERFORMANCE OR ASB CONTRACTS?

Any student who works on the cast or crew of a LCHS Tiger Drama Production must sign the LCHS Tiger Drama Performance Contract and a GSL Co-Curricular Contract. Any violation of either contract will result in immediate dismissal from the production. This includes the alcohol and tobacco policies and academic eligibility.



Honk! - 2011



Hairspray - 2011

## WHAT ARE THE BASICS OF CASTING/CREW SELECTION?

Our Production Team is committed to thoughtful casting/crew selection. This means we cast the person best suited to the many factors involved in the production. There are not enough roles/positions for everyone to have a part in every production. However, we are also committed to providing as many performance opportunities as possible through our multiple showcase nights, all school productions, class productions, and Regional and State Festivals.

## REMEMBER: NO ONE IS GUARANTEED A ROLE OR POSITION.

### HOW ARE SHOWS SELECTED?

Many factors are considered when choosing productions. Cast size, quality of material, rehearsal time requirements, set design requirements as well as educational and performance challenges are just a few of the factors. Occasionally, productions chosen may contain some material that may be objectionable or inappropriate for some audience members. Decisions to choose such productions are not made lightly. Our department attempts to provide high quality shows that are a stretch for high school students as they learn performance and technical elements of theater. We “rate” all of our productions using the same guidelines as the movie industry. We try to balance seasons with a little bit of everything but that can be challenging with the size of our department and the availability of scripts. If there is ever a concern about material, please feel free to contact us.

### WHAT DOES IT COST TO PARTICIPATE IN A TIGER DRAMA PRODUCTION?

- Each student cast in a main stage production is required to assist with some elements of their costume undergarments/socks/footwear. Boys may be asked to provide their own slacks, socks, and undergarments. Ladies must provide their own nylons and undergarments.
- Students must provide their own makeup. Sharing eyeliner and other products can cause serious infection.
- Cast and Crew members are strongly encouraged to purchase a Production Pack for the show they are involved in.
- If you are involved in a production traveling to State or qualify in an IE event and will be traveling to State, you will need to purchase a GSL Card.

### WHAT IS A PRODUCTION PACK?

The Production Pack price per production is \$25.00/\$30.00. The idea behind the Production Pack is 2 fold: to make the process easier on participating families (one payment) and to reduce paperwork (one payment covers four items).

The Production Pack for each show includes:

- Production T-shirt
- Laminated and autographed production poster
- DVD of the production
- Meal on tech day/photo call day

Payment for the Production Pack made to our parent group, STAGE. Please contact us if you have any financial concerns as scholarship money is available.



The Little Mermaid - 2012



National Thespian Tech Team - 2014



Drama Club - 2012-2013

## DRAMA CLUB/THESPIAN MEETINGS

Drama Club meets each Wednesday at lunch in room 129. We discuss upcoming auditions, productions at LC and in the community, as well as crew opportunities for those productions. This club is led by our Thespian Officers.

## NEW STUDENT AND ALUMNI PICNIC

Each August we hold an annual New Student and Alumni Picnic. This student and family event is for our incoming freshman, current students, and our alumni. Meet and mingle with the staff of our department, find out about upcoming shows, and reminisce with old friends!



Into the Woods - 2015

## WHAT IF MY PARENT/GUARDIAN WANTS TO HELP OUT?

We have a special parent group that helps oversee these needs called **STAGE** (Supporting Theatre Arts Growth and Education). Meetings are typically held the first Sunday evening of the month. For more information, please contact our Production Liaisons:

Brigid Rau (brigidrau@yahoo.com) or  
Kirsten Schierman (mikeandkirsten@comcast.net)

## ELECTRONIC RESOURCES

### WHAT WILL I FIND ON TIGERDRAMA.COM?

The Tiger Drama Department maintains the website [www.tigerdrama.com](http://www.tigerdrama.com) as a resource for students and families. The site includes information about the current season as well as an archive of previous shows. You can find details about upcoming auditions and photos from all of our previous seasons.

### FIND US ON FACEBOOK AND YOUTUBE

The Tiger Drama Department also maintains a Facebook page to keep students and families updated on current projects. You can find us by searching for and liking "Lchs Tiger Drama". Here you can find the latest photos and information about our productions. This is also a great place to share information with other Tiger Drama students. Our YouTube user name is "LCHStigerdrama". Here you will find clips from our previous productions and showcase nights. A selection of full shows can be found on the LCHS YouTube page, "Lewis Clark".



The Curious Savage - 2016

# ELECTRONIC RESOURCES FOR STUDENTS AND PARENTS

## TEXT UPDATES: REMIND

### WHAT IS IT?

Remind provides a safe way for teachers to text message students and stay in touch with parents for free. Teachers use Remind to send texts to students and parents phones and students and parents never have to share their personal cell number with teachers.



### WHAT MAKES IT SAFE?

Teachers never see their students' phone numbers. Students never see theirs. Remind is a one-way broadcast system. Teachers cannot send individual messages to students or parents, and students/parents cannot reply.

To receive important text reminders about projects, dates, performances, and rehearsals send the appropriate text message listed below to:

**509-293-4713 or 81010**

Stagecraft	@lcstcraft	Advanced Drama	@lcad
Drama I and II	@lcdrama	Musical Theatre	@lcmt
Cinderella	@lccinder	Almost, Maine	@lcalmost
STAGE (parent group)	@lcstage		

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

## ACCEPTD

Acceptd is a free online recruiting, submission, and audition platform that matches thousands of prospective students with performing arts programs, festivals, and universities worldwide.

This website helps students get into the school of their dreams by simplifying the application process and connecting them with the right performing arts program. Acceptd streamlines the decision process allowing both students and schools to review and track applications in one easy-to-use place. Acceptd is also the database used by Washington Thespians for Scholarship Auditions both at State and National Festivals. Check it out at [www.getacceptd.com](http://www.getacceptd.com).





In the Heights - 2013



Little Shop of Horrors - 2008



Revenge of the Space Pandas - 2010



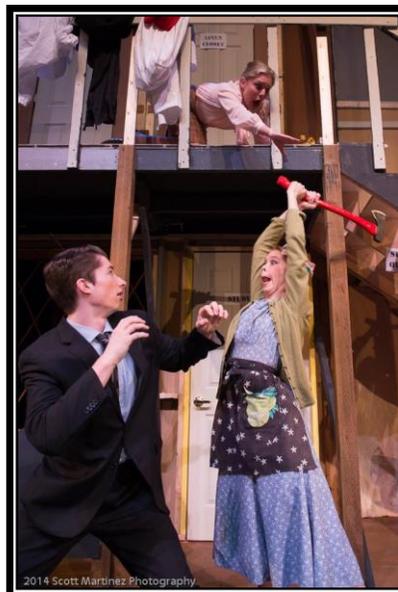
Into the Woods - 2015



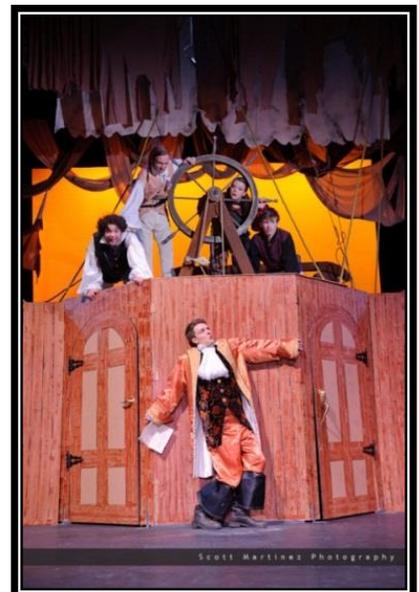
The Little Mermaid - 2013



The Crucible - 2012



Noises Off - 2014



12th Night - 2010

# FOR STUDENTS

# LCHS TIGER DRAMA COURSE DESCRIPTIONS



## STAGECRAFT

**Stagecraft** is a hands-on class in which participants actively explore and create elements for the many technical areas of theater including: lighting, sound, makeup, set design, costumes, publicity, and stage management.

**This class satisfies a CTE requirement.**

## DRAMA I AND II

**Drama I and II** are designed to develop acting skills and gain a general knowledge of the theater world. Emphasis is directed toward concentration, character development, and building an ensemble. This is a group project class in which all students take an active part. Memorizing lines and performing onstage in class projects is a requirement in this class.



*A Midsummer Night's Dream - 2006*

**ADVANCED DRAMA AND MUSICAL THEATRE PRE-REQUISITE: One year of DRAMA I and II with a passing grade of "C" or better or teacher permission.**

**Musical Theatre is by AUDITION/PERMISSION ONLY through an audition process completed the Spring of the year before enrollment.**



*The Crucible - 2012*

## ADVANCED DRAMA

**Advanced Drama** offers the advanced theatre student the opportunity to gain additional experience in dramatic arts through acting and an exploration of theatre within a historical and cultural context. The class provides an opportunity to develop competence in problem-solving, communication skills, self-confidence, and self-discipline contributing to life-long learning and career skills. Class work includes instruction in movement, dance, acting, vocal performance, and auditioning. Students will also learn the history of 20<sup>th</sup> Century theatre and current trends on Broadway.

## MUSICAL THEATRE

**Musical Theatre** is designed for the student already gifted with the basic abilities of acting, singing, and dancing in musical theatre performances, or the student that is seeking to improve one or more of these skills. The class will further enhance and utilize skills through intensive and specialized class work culminating each semester in a performance. Class work will include instruction in dance, acting, vocal performance, and auditioning. Students will also learn the history of musical theater and current trends on Broadway. MT usually produces a show from class rehearsals. This class is AUDITION/PERMISSION only.



*Seussical - 2014*

# TIGER DRAMA DRESS CODE GUIDELINES

While it is understood that fashion is an acceptable way of expressing one's individuality and personality, it is important to develop a feeling of inclusiveness, ensemble, and safety in all theatre classes and productions. ***Inappropriate dress (bare midriffs, strapless tops, sagging pants, exposed undergarments) pulls focus and creates distraction.*** Therefore, this **Departmental Dress Code** has been adopted and will be strictly enforced. Rehearsing and performing in the wrong kind of clothing or shoe can lead to serious injury. 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. All clothing and shoes should be clearly labeled with your name. The best and most inexpensive resource for character and tap shoes and dance sneakers is [www.dancefactoryoutlet.com](http://www.dancefactoryoutlet.com) or [www.discountdance.com](http://www.discountdance.com). Locally you can also purchase these goods at Empire Dance Shop: [www.empiredanceshop.com](http://www.empiredanceshop.com) 509-747-7808.

## 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.

## HAIR AND PIERCINGS

Students who are serious about their education and experiences in theatre generally keep their appearance neutral. As an actor assumes a role mentally, they also assume the character's physical appearance. Tattoos, body piercings and unusual hair color are discouraged for these reasons. 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.

## ADVANCED ACTING/MUSICAL THEATRE CLASSES AND REHEARSALS

- Clothing should not distract from the learning environment.
- Shirts are to be loose fitting and crew necked.
- Athletic shoes or jazz shoes are required.
- All clothing, including shoes, **MUST** be labeled clearly on the inside with your name.
- 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 or shoes with thick and/or hard soles: socks strongly recommended.



## TECHNICAL THEATRE CLASS/SHOP/BACKSTAGE (male and female)

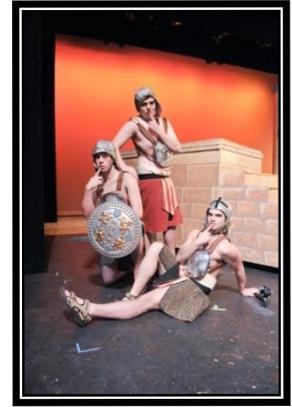
- Pants or paint clothing that are free of holes should be worn (shorts/dresses are not recommended).
- Comfortable, close-toed footwear **with socks** must be worn at all times.
- Long hair must be kept neat and tied back.
- No dangling or loose-fitting jewelry or clothing.
- **NO** flip-flops, sandals, "clunky" or open-toed shoes.



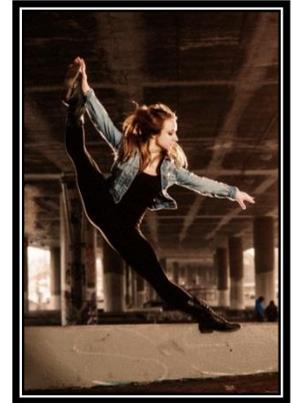
# TIGER DRAMA PERFORMANCE DRESS CODE GUIDELINES

## ACTORS

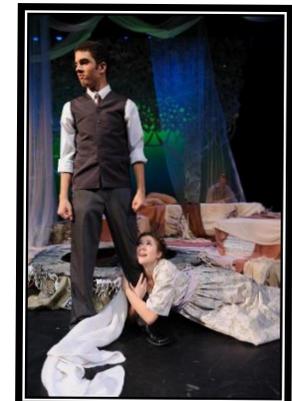
- Once cast in a production, **do not** alter your hair or physical appearance in any way without first discussing it with the director. This includes cutting, coloring, highlighting, or shaving your hair as well as any potential piercings.
- All performers must wear appropriate undergarments whenever wearing stage costumes.
- All performers will keep their bodies clean while wearing stage costumes.
- All performers will happily 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 not allowed in the dressing rooms of the opposite gender.
- 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 your modesty backstage. Just because you feel comfortable with what you are wearing, that does not make it necessarily appropriate or comfortable for those around you.



Epic Proportions - 2009



In the Heights - 2013



A Midsummer Night's Dream - 2014



Into the Woods - 2015

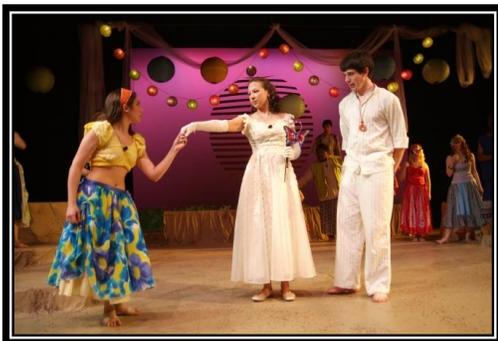
## TECHNICIANS/BACKSTAGE CREW (This applies to both male and female students.)

- 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 (This applies to both male and female students.)

- Professional looking **Black** and/or **White** clothing that is not revealing bare shoulders or stomachs
- Comfortable and conservative dress footwear
- Neat and tidy appearance: You are the first person the patron sees and represent our department.
- Please **NO T-SHIRTS OR JEANS!**

# FRONT OF HOUSE CREW INFORMATION



Once on this Island - 2007



The Little Mermaid - 2013



Urinetown - 2010



The Trumpet of the Swan - 2014



A Midsummer Night's Dream - 2014



Kelly the Destroyer vs. the Springfield Cobras - 2015



Into the Woods - 2015

# 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. See the Dress Code section of the Department Handbook for guidelines on page 18.

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.



Into the Woods - 2015

## PRE-SHOW

- Please be sure to review the Usher Dress Code in the Department Handbook on page 18.
- Arrive by 12:45 or 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. See Pschirrer if you have a situation you do not feel comfortable with.
- 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 with the date clearly written on the front.

## 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 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 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 board 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.**

# 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.

## PRE-SHOW

- Please be sure to review the Usher Dress Code in the Department Handbook on page 10.
- Please arrive at 1:00/6:00 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 1:30/6:30, 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

# CAST AND CREW INFORMATION



Scott Martinez Photography

Hairspray - 2011



Chicago - 2008



In the Heights - 2013



Thoroughly Modern Millie - 2013



Scott Martinez Photography

Zombie Prom - 2012

# SO, 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.



Legally Blonde - 2011

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

## BE PREPARED

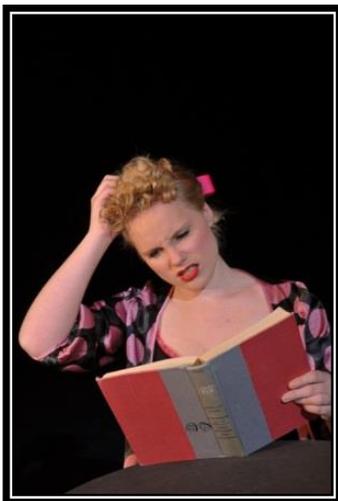
Develop the habit of arriving at a rehearsal early to take care of all personal business before rehearsal begins – phone calls, bathroom, food and drink, etc. Food and drink are not allowed in the theatre at any time. Any personal items are your responsibility and need to be stored properly. Always have your script, paper for notes, and a pencil in possession – not in your locker or at home. 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.**



## 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.



Guys and Dolls - 2009

## 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.



Guys and Dolls - 2009

## 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.



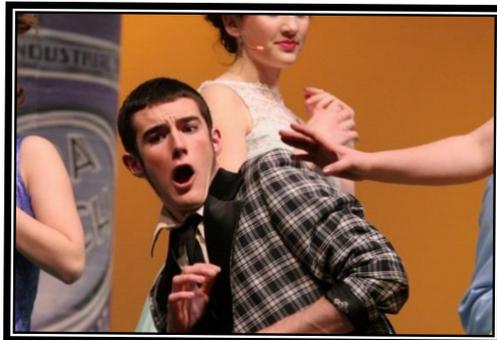
Urinetown - 2010



Once on this Island - 2007



Into the Woods - 2015



Hairspray - 2011



## AUDITIONING FOR OUTSIDE PRODUCTIONS

Most performing arts schools make students commit exclusively to their school. We allow participation in outside shows. However, many of our students are over achievers and tend to take on too many things. The priority of members of our department is to being a LC student. Falling behind in your classes because of an outside production is not acceptable.

If a student auditions for an outside production during the school year, he or she needs to remember that some Tiger Drama shows/performance are tied to the curriculum and therefore are required. If the student auditions for an outside production, he or she needs to tell that director of their conflicts at LCHS. If the director cannot accommodate the student missing scheduled LCHS commitments, student should NOT audition or accept any role. Bring your Tiger Drama calendar TO ALL OUTSIDE AUDITIONS to avoid potential conflict.

## PROFESSIONALISM IN THE COMMUNITY AND ONLINE (FACEBOOK AND OTHER FORMS OF SOCIAL MEDIA)

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. Remember, it is a privilege to be part of this program, but that it **doesn't make you or the department better than others**. Words, spoken or written, are powerful so choose them wisely. You are instrumental in the way that people view the LCHS Tiger Drama Program.

All students will conduct themselves in a strictly professional manner when we attend events off campus. When attending theatre events, students are expected to dress nicely to promote a positive image of the Tiger Drama program. Theatre etiquette must also be strictly observed in all theatre-going experiences. Turn off cell phones automatically when entering the theatre; do not chew gum or eat candy during the performance; remove hats and sunglasses; sit upright (never put feet on chairs and never jump over a row instead of walking around aisle); pay attention to the performance; and not talk or text during the performance.

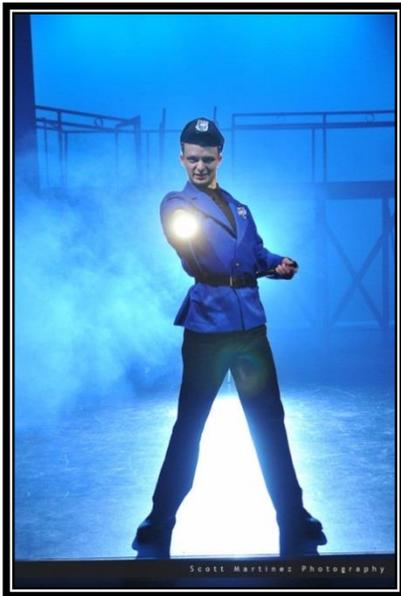
While in this program you have an amazing opportunity to make connections with professionals who work across the United States while in this program. Your respect of guest artists should be visible in your attitude, behavior, and focus in class. Be present and be engaged.

# PERFORMANCE PROCEDURES FOR ALL CAST AND CREW MEMBERS

Thank you for maintaining our tradition of producing top quality educational theatre. The way you act both in and out of this space represent this department here at school and in the community. These procedures are in place to ensure that our professional nature continues and provide a quality experience for cast, crew, and audience alike.

You must show up and sign in at your assigned call time regardless of how long it takes you to get ready.

At no point should ANY electronic equipment (cell phones, game systems, etc) be present during the show. These items distract you from your duties and will be confiscated at the director's discretion if they become an issue.



Urinetown - 2010

**SIGN IN/OUT** – Please be sure to sign in and out each night 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.

**WARM-UPS** – Warm-ups and notes will take place onstage each night at 6:00. You should be on time and ready to go, not getting into costume, in hair, or looking for a microphone.

**HOUSE** - House (the audience seating) opens at 6:30 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 so make sure that you are representing our department in a positive and respectful fashion.

**BATHROOMS**- On performance nights, you will need to use the bathrooms downstairs in the basement to avoid contact with any audience members.

**PRESHOW CIRCLE** – We will meet in room 129 each night at 6:45 to circle up and focus on the task at hand. Each night will be dedicated to a specific group for any comments/thank yous they may want to say.

OPENING	Freshman and Sophomores
FRIDAY	Juniors
CLOSING	Seniors



**AFTER THE SHOW** – You will wait for a release from the Stage Manager before you make your way around to the front hall to greet audience members. 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.



How to Succeed in Business Without Really Trying - 2016



The Music Man - 2017

## CAST MEMBERS

Move all costume and personal belongings to dressing rooms: (Men – Hagney’s room 125/Women – Petek’s room 123).

- Please start by 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.
- Warm-ups and notes begin onstage at 6:00pm. House will open at 6:30 so all props and costume pieces must be set. Meeting in Pschirrer’s room will begin at 6:45 each night unless otherwise notified.

## 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.

- 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 to the back hall and preset with all props.
- Costume racks need to be moved to the appropriate dressing rooms.



Zombie Prom - 2012

## NIGHTLY CLEAN UP PROCEDURES

### CAST MEMBERS

Empty out and clean your area of the ‘dressing rooms’ (Petek/Hagney etc.) 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

As we work our way through the show, you should be cleaning your stations. Makeup and Hair 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.

### BACKSTAGE

Please be cleaning as you go. Return props you are finished with to the prop table and remove costume pieces from the backstage area.



Seussical - 2009



Legally Blonde - 2012



Urinetown - 2010

# CLOSING NIGHT

## CLEAN UP PROCEDURES AND STRIKE

On closing night, **ALL CAST AND CREW** are required to assist with striking the set. This process typically lasts until about 11:00. Students are then released to the cast 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, you should be cleaning your stations. Makeup and Hair 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**.

### BACKSTAGE

Please be cleaning as you go. Return props you are finished with to the prop table and remove costume pieces from the backstage area. 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.

### CAST PARTY

After the closing performance and strike, we have a chaperoned cast 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



12<sup>th</sup> Night - 2010



Urinetown - 2010

# LCHS TIGER DRAMA PROGRAM BIO FORM

Your bio may be edited for space considerations. Please limit to 80-100 words or less.

Please write your bio in third person. Be brief and succinct.

## THINGS TO INCLUDE

- Previous shows at LC or other theatres
- Specific training (dance/vocal etc.)
- Awards/honors
- Future schooling plans
- If you want to thank specific people/dedicate your performance

## EXAMPLES

**Andreas Henrik Andersson** (Class of 2010) plays on the varsity soccer team and has sung with the LC choir for the past four years. He enjoys writing his own music and his many LC theatrical appearances include: *Miss Saigon*, *Chicago* (Mary Sunshine), *Guys and Dolls* (Nicely-Nicely) and *A Very Potter Musical* (Harry Potter). He thanks Mr. Pschirrer for continued support and guidance and dedicates this performance to his loving family.

**Serena Caryl** (Class of 2013) made her stage debut at the age of three and has since appeared in shows at Spokane Civic Theatre, Children's Theatre, Theater Arts for Children and Spokane Opera. This is her fourth show at LC, after appearing in *Hairspray*, *Legally Blonde*, and *Zombie Prom*. She is in her 13th year of ballet at Sandra Olgard's Studio of Dance.

**Danny Palomba** (Class of 2013) is excited to be in his tenth LC production. Previous LC appearances include *Honk!*, *Legally Blonde* and *The Little Mermaid*. He enjoys playing the piano and guitar, making videos in his spare time, and will attend Gonzaga University this fall. He dedicates his performance to his family & friends.

Submit online at [www.tigerdrama.com](http://www.tigerdrama.com).or email your bio to

[gregp@spokaneschools.org](mailto:gregp@spokaneschools.org)

## TIGER DRAMA HEADSHOTS GUIDELINES

Tiger Drama hires a professional photographer to take all of our headshots. You will be given the date and time of the photo session. 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.

## THINGS TO REMEMBER

- Wear bright, solid colors. Large/bold patterns appear busy and distract from the shot.
- Get your hair off of your face! Directors/agents want to see what you look like.
- Your 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 so you need to wear something that is not too low-cut/strappy or you will appear to be naked/just wearing a bra.



# TIGER DRAMA STUDENT DIRECTOR GUIDELINES



The duties of the Student Director are quite flexible and vary from production to production and director to director. Sometimes a director will expect the Student Director to perform duties normally assigned to the Stage Manager and vice versa. Communication and negotiation are important in clarifying the assignment of these duties. The Student Director will typically act as another set of eyes and ears and as a sounding board for the Director at auditions, rehearsals, and performances. When asked, the Student Director will offer constructive suggestions to the Director regarding all elements of the production from design to performances. It is important to keep in mind that the Director should be the only person communicating these suggestions with the production team including performers. The Student Director should restrict comments to the Director in order to avoid confusing or possibly contradictory messages. It is also important to realize that the Student Director position is one of trust and confidentiality--the Director may share thoughts or concerns that should not be common knowledge. The Student Director position is an opportunity for students to learn firsthand an individual director's process and the production process as a whole.

## GENERAL RESPONSIBILITIES

### PRE-PRODUCTION

- Reads and studies the play; discusses interpretation and production concept with the Director.
- May be asked to do pre-blocking assignments to learn the process.
- Attends all production conferences.

### REHEARSAL PERIOD

- Assists the Director as needed. Sits in on all rehearsals, taking notes and actively watching and listening. Communicates regularly with the Director regarding the progress of the production.
- Is in complete charge of rehearsals in absence of the Director. Director may also ask Student Director to run special rehearsals such as line-throughs, speed-throughs, etc.
- May be asked to coach certain actors for certain scenes.
- Although typically the SM's duty, the AD may be asked to walk through scenes for an absent actor.
- Some Directors may ask the Student Director to take blocking, line, and/or dialect notes. The Student Director should always be prepared for such duties.
- Insures that appropriate people and/or organizations are thanked in the program for their contributions to the production.
- May be asked to maintain electronic communication with cast/crew.

### DRESS REHEARSAL/PERFORMANCE PERIOD

- Makes notes of any details yet to be completed.
- Student Directors may be asked to take rehearsal notes during final run-through, Technical and Dress Rehearsals. These notes should be shared with the Director who may communicate them to the cast and/or crew.
- Student Directors may be asked to type up any rehearsal notes taken by the Director for distribution to the cast and/or crew.
- Student Directors may be asked to work backstage and assist with the running of the show during performances.



Thespians' Choice Directors - 2015

# TIGER DRAMA 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 Cue 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 and 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 any scenery, furniture, and set pieces are ready to be used as required.
- Check that all props are ready for use.
- Assemble cast; record attendance
- Give announcements and distribute information

## DURING THE 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.

## END OF REHEARSAL

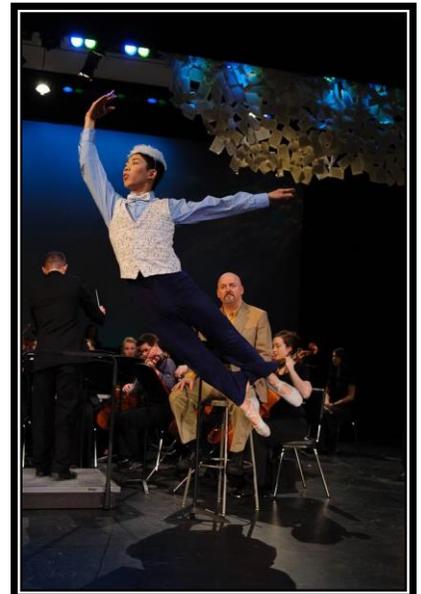
- Assist the director with notes.
- Give announcements and take questions.
- Remind cast about scheduled fittings and or changes to the schedule.
- Clear the stage and strike all rehearsal furniture and props. The rehearsal space must be left clean and neat.
- All doors must be locked and all lights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

## DRESS REHEARSAL/PERFORMANCE PERIOD

- 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.



A Midsummer Night's Dream - 2006



The Trumpet of the Swan - 2014



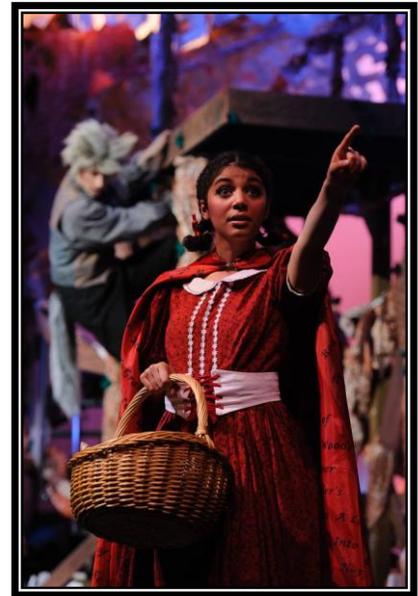
Zombie Prom - 2012



Into the Woods - 2015

- 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.



Into the Woods - 2015



Thespians' Choice - 2015

- 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 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 specific instructions.



The Wizard of Oz - 2016

- The duties and procedures of the Stage Manager will vary with the nature of the script, production, rehearsal, director, and designers. A good Stage Manager must be able to adapt to the needs of each production. When an ASM is available, use that person to assist with routine duties.



Noises Off - 2014



Legally Blonde - 2012

# EXTRA-CURRICULAR EDUCATIONAL OPPORTUNITIES

## IE (INDIVIDUAL EVENTS)

IE is the Washington State Thespian sponsored adjudication event that qualifies students for both State and National Thespian Festival. Each January students from Eastern Washington gather to have material adjudicated by industry professionals. Students who place in the top 20% are honored at the State Thespian Festival in March and students who place in the top 10% qualify for Nationals and showcase opportunities at state. The purpose of IE is to have your skills adjudicated and use the comments to grow as an artist. There is a \$35.00 fee to participate in the festival and you can enter in up to three of the following categories: monologues, solo musical, duo scene, duet musical, group scene, and group musical.



## STATE THESPIAN FESTIVAL

The Washington State Thespian Festival is held each March and alternates between Western Washington University and Central Washington University. This three day festival celebrated Thespian achievement with schools across the state. Students can view other school productions and works in progress as well as attend workshops and compete in technical events. Students who place in the top 20% or above in the categories at IE automatically qualify for state. All students who travel to the State Thespian Festival must purchase a LC GSL card in the Business Office.

## INTAF

INTAF is the Inland Northwest Theatre Arts Festival. This two day festival is held at the end of October each year at a local Spokane High School. Nearly 300 Washington and Idaho students gather for a weekend of workshops and performances led by industry professionals on a variety of theatrical subjects. The cost is \$40.00 and each school can only bring 30 representatives to the festival so signing up early is imperative! In addition to workshops, students have the opportunity to participate in showcases of scenes, monologues, stand-up comedy, and a musical number featuring students from each participating school.



Hairspray - 2011

## INTERNATIONAL THESPIAN FESTIVAL (ITF)

The International Thespian Festival (ITF) offers a full schedule of workshops presented by theatre professionals, individual performance events, a student playwriting program and opportunities for juniors to audition for colleges. Students of ALL levels have the opportunity to meet with university representatives from around the country. Seniors may also apply for Thespian scholarships. Students who qualified for Nationals at the Regional IE Festival in mid-January, have the opportunity to audition their IE piece (each student can only perform 1 IE piece performance or tech) to qualify for a spot in the National Conference IE Showcase.

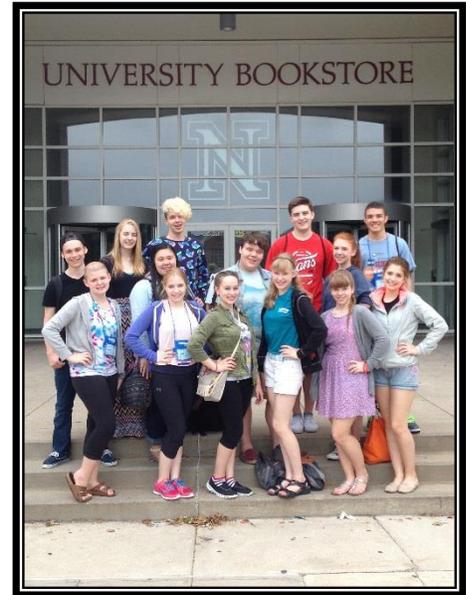


AN EDUCATIONAL THEATRE ASSOCIATION AFFILIATE

# WASHINGTON STATE THESPIANS

## LCHS THESPIAN TROUPE #6356

The International Thespian Society (ITS) is an organization dedicated to students who excel in Theatre arts. Since 1929, more than two million students have been honored for excellence in theatre arts by being invited to join the International Thespian Society. Thespians takes its name from the Greek poet, playwright, and chorus leader Thespis, who is considered to be the first actor. Before Thespis, who lived in the sixth century BC, Greek theatre was performed entirely by a chorus. Tradition has it that Thespis was the first performer to step away from the chorus and deliver lines to them, introducing the concept of dialogue. As a member of ITS, you join a group that includes not only accomplished actors but people who have distinguished themselves in business, science, law, medicine, and countless other careers.



National Thespian Festival - 2014



With Tony Award Winning Costumer  
William Ivey Long

To become a LCCHS Thespian, students must fill out a point sheet and turn it into the Thespian Officers. Students earn points by devoting time and participating in Theatre activities. Examples include: having a role in a production, taking workshops/classes, or being on a tech crew for a production. Students must earn points in more than one category and at least half of their points must come from LC. Students are inducted into our troupe in November and May and honored at the Closing Night Performance at the end of the season. Thespian officers are elected annually to represent our department in all shapes and forms. Information about Washington Thespians, our stage governing body, can be found at [www.washingtonstatethespians.com](http://www.washingtonstatethespians.com).

To be inducted into the Thespian Society, there is a one-time lifetime membership fee of \$28.00.



# INTERNATIONAL THESPIAN SOCIETY

HONORING STUDENT ACHIEVEMENT IN THEATRE

## The Official High School Thespian Point System

The International Thespian Society (ITS) is the honor society for middle and secondary school theatre students. Membership is granted for the performance of meritorious work in theatre arts that meets the Society's general guidelines. High school student induction eligibility requirements and procedures are detailed in the *Thespian Troupe Handbook*.

Students meet one important induction requirement by earning Thespian points. These are awarded based on the quality and quantity of work they perform in theatre and related disciplines. "Quality" may include the caliber of the work done and the educational value of the experience. The "Official High School Thespian Point System" provides recommended guidelines for awarding points. Troupes may adopt changes to the point system to meet the unique needs of the school's theatre arts program and its students. Approved changes must be codified in the troupe constitution and bylaws and shared with all theatre students.

Troupe directors must notify theatre arts program participants that records of their activities will be maintained and that Thespian membership may be conferred when qualifications have been met. The troupe director makes the final decision regarding the awarding of Thespian points. The troupe secretary or clerk is often responsible for maintaining point records, which should be available for student review. Point record sheets are available for downloading in the member services section of EdTA's website.

The recommended Thespian point awards listed on the next page provide the troupe director with a quick and easy way to award points for work performed in most theatre programs. Numbers indicate the recommended maximum point awards for the duties listed. Troupe directors may award up to 2 additional points for any task performed with exceptional merit, and should use their discretion in awarding points—from 0 to the maximum—according to the quality of effort and work accomplished.

The following are general guidelines for the awarding of Thespian points:

- Inductees must earn 10 points, **5 of which should be awarded for work done at the school where he or she will be inducted.**
- In general, 1 point represents approximately 10 hours of excellent work. Troupe directors should use this formula in awarding points for categories not specifically listed in the recommended Thespian point awards.
- A Thespian moving to another affiliated school is entitled to transfer his or her membership. Transferring Thespians bring a minimum of 10 points with them to the new school. See the *Thespian Troupe Handbook* for details.
- Induction points should be earned through participation in at least two full-length productions, or one full-length and two one-acts, or four one-acts.
- Induction points should be earned in at least two of the listed categories, for example, acting and production.
- Inducted Junior Thespians automatically begin their high school careers with half of the points needed for high school Thespian induction (normally 5 of the 10 induction points required).
- Students may earn up to 5 points toward induction through participation at the middle school level; in community, children's, or professional theatre; or in other activities in the performing arts. They may earn additional points after induction at the troupe director's discretion and upon knowledge or verification of participation.
- Thespian membership will be made available on an equitable basis to all students who qualify. No student will be elected into the Society. No student will be denied membership if he or she has accumulated the required 10 points and has fulfilled all membership requirements. Eligible students are invited to join the International Thespian Society. Induction invitation cards are available from the EdTA home office. Students should be informed of the cost of the one-time induction fee and date/site of the induction ceremony. No hazing of student candidates is permitted. Troupe directors induct students by submitting their names, contact information, and induction fees to the EdTA home office. Induction ceremonies are local celebrations of induction. Ceremonies ranging from the very informal to formal styles are described in the "Ceremonies" document available on the EdTA website. See the *Thespian Troupe Handbook* for details on the induction process.

Troupe directors can recognize exceptional Thespians after induction by awarding Thespian stars for each additional 10 points earned. Additional Thespian honor ranks are awarded at 60, 120, and 180 points. The "Thespian Honor Rank Summary" chart on the following page outlines the basic system. Detailed information is available in the *Thespian Troupe Handbook*.

NAME: \_\_\_\_\_

GRADUATION YEAR: \_\_\_\_\_

# THESPIAN POINT AND TIGER DRAMA LETTER SCALE

10 points must be earned from 2 or more categories listed below to become a THESPIAN.

At least 1/2 of your points must come from LCHS events.

20 points needed to receive your TIGER DRAMA LETTER. ALL points must be from LC events.

Category	Position/work done	One Act	Full Length	Category	Position/work done	One Act	Full Length	
<b>Acting</b>	Major role	4	8	<b>Directing</b>	Director	4	8	
	Supporting role	3	5		Assistant director	3	6	
	Ensemble	1	3		Vocal director	3	6	
	Understudy	1	2		Assistant vocal director	2	5	
<b>Production</b>	Stage manager	4	8	Orchestra or band director	3	6		
	Stage crew	2	4	Assistant orchestra or band director	2	5		
	Lighting technician	3	6	Choreographer	4	7		
	Lighting crew	2	3	Assistant choreographer	3	5		
	Set designer	4	5	<b>Writing</b>	Original play (produced)	5	8	
	Set construction crew	3	5		Orig. play (unproduced)	1	2	
	Costumer	3	6		Orig. TV script (prod.)	4	6	
	Costume crew	2	5		Orig. TV script (unprod.)	.5	1.5	
	Properties manager	3	5		<b>Miscellaneous</b>	Participation in theatre festival or contest	1/day	
	Properties crew	2	3	<b>Thespians Officers</b>			5	
	Sound technician	3	5					
	Sound crew	2	3					
	Video editor	1.5	2					
	Video crew	1.5	3					
Makeup manager	3	5						
Pianist	3	6						
Musicians	2	3						
<b>Business</b>	Publicity manager	3	5	<b>Audience</b>	Troupe directors may award .5 points for attending a production <i>and</i> writing a substantial critique or report demonstrating the educational value of the experience.			
	Publicity crew	2	3					
	House manager	2	4					
	Ushers	1	2					

**TOTAL POINTS TO BECOME A THESPIAN** \_\_\_\_\_ (10 OR MORE)

**TOTAL LC POINTS TO RECEIVE A TIGER DRAMA LETTER** \_\_\_\_\_ (20 OR MORE)

Thespians Honor Rank Summary		
Thespians points earned	Thespians rank	Honor may be signified by...
10	Thespians	Thespians induction with membership card and certificate.
20-50	1- to 4-star Thespians	Induction pin and 1 to 4 Thespians point stars are affixed to ITS honors ribbon. 1 to 4 paper stars are added to membership certificate.
60	Honor Thespians (5-star Thespians)	All Thespians point stars removed from ITS honors ribbon. Honor Thespians pin replaces point stars. Paper honor bar added to membership certificate.
70-110	6- to 10-star Thespians	One point star added to honors ribbon for <i>each</i> additional 10 points earned.
120	National Honor Thespians (11-star Thespians).	All point stars removed from ITS honors ribbon. National Honor Thespians pin replaces Honor Thespians pin.
130-170	12- to 16-star Thespians	One point star added to honors ribbon for <i>each</i> additional 10 points earned.
180	International Honor Thespians (17-star Thespians)	All Thespians point stars removed from ITS honors ribbon. International Honor Thespians pin replaces National Honor Thespians pin.

**THESPIAN POINT RECORD (annotated with your points) due to Pschirrer by September 21, 2017.**

**\$28.00 payment also due to Business Office.**

# INTERNATIONAL THESPIAN FESTIVAL (ITF)

The International Thespian Festival (ITF) offers a full schedule of workshops presented by theatre professionals, individual performance events, a student playwriting program and opportunities for juniors to audition for colleges. Students of ALL levels have the opportunity to meet with university representatives from around the country. Seniors may also apply for Thespian scholarships. Thespian Festival features more than fifty productions presented by schools from throughout North America and abroad. Additionally, students who qualified for Nationals at the Regional IE Festival in mid-January, have the opportunity to audition their IE piece (each student can only perform 1 IE piece performance or tech) to qualify for a spot in the National Conference IE Showcase.

## Auditions

Rising seniors have the opportunity to audition for admission and financial support in front of more than forty-five college theatre programs.

## Thespian Scholarship Auditions

Graduated seniors have the opportunity to audition for more than \$20,000 in scholarships offered by the Thespian Society.

## Festival Mainstage Performances

Each day contains multiple main stage full length and fully produced superior ranked productions from around the country.

## Chapter Select Showcase

Chapter Select Showcase is a venue open to forty-five minute one-acts that have been adjudicated at chapter conferences.

## National Individual Events Showcase (NIES)

The National Individual Events Showcase provides constructive feedback on prepared theatrical material and technical designs. Selected students who achieve a “superior” rating during the NIES audition process perform in front of the entire Festival delegation at the final showcase.

**Students who wish to attend Nationals will register in January.**



### Comments from LC Tiger Drama students about why a student should consider attending National Thespian Festival:

College auditions and the opportunity to sit down and talk to representatives from each college to see how you might fit with their departments.

Seeing high quality performances every day and not only being exposed to new shows, composers, songs, plays, and seeing first hand some unbelievable talented young people out there passionate about theatre.

Being on a large college campus helped me realize what size of a school I am looking for.

Exposure to massive amounts of new material every day.

The caliber of workshops is so much better than anything I have experienced locally.

Working with Broadway professionals to people from Disney to University faculty had been amazing.

It really helped me realize my direction in life.

No matter what your interest or specialty is, there is a workshop or performance for you to help you grow as an artist.

Making connections with professionals from outside the Spokane area and creating lifelong friendships.





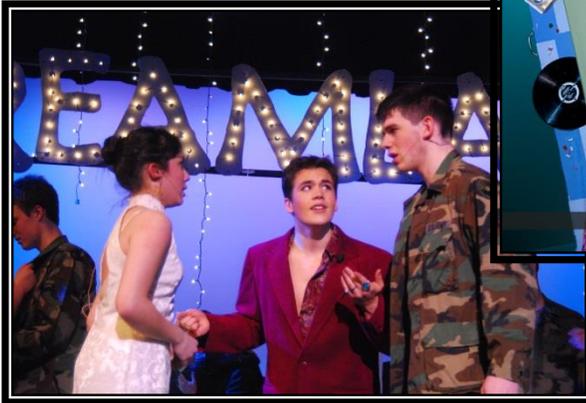
Thoroughly Modern Millie - 2013



Honk! - 2011



Hairspray - 2011



Miss Saigon - 2008



5th Ave Ceremony LCHS Reps - 2014

# AFTER LC



Everyday - 2014



State Thespian Festival - 2014

# ADVICE FOR GRADUATES AND BEYOND

Each year we send off our seniors to a myriad of different colleges, universities, conservatories, and other post graduate options that spread our students across the country and the world. The skills, lessons learned, and friendships made through the Tiger Drama Department are life-long. But no matter what career field you choose, here is some great advice from Anne Lillian Mitchell of MAM Talent:

## FOSTER RELATIONSHIPS

The Actors and Techies you meet during your college years will be the relationships in the Arts that help launch your networking connections. You never know if your college roommate may grow up to be a NYC Casting Director (mine is). Don't be so focused on the competition of your major or the stress of the academics that you don't take the time to **foster the relationships** that will aide you through your life. Part of your job in the next four years is to create your networking contacts.



## DON'T DOUBT THE PROCESS

You choose your school with your professors because you believed they were the best option to forward you in your career. In the next few months and years, you will have times when everything seems like a disaster. Their lessons or notes won't always make sense while you are immersed in the situation. Have you ever looked at a room in the process of being organized? It can become more of a mess than it was when you began. Training can be like this. In the midst of it all, it can seem like a jumbled mess. Trust your professors. Forego your ego. At 18 or 20, you don't know all of the answers yet. There is a plan for you. Be patient. Learn. Absorb what they are saying.



Chicago - 2008

## YOU DON'T HAVE TO LIKE EVERYONE ... YOU DO HAVE TO BE NICE

In theatre training you work with people in a much more immersive way than most other collegiate programs. You are with your classmates for long hours. You are together constantly. You won't become instant BFF's with everyone you meet. That's OK! You probably won't like every classmate or every instructor for that matter. You don't have to like them. You are there to learn from them. You **do** have to be polite. You should study them. There is something they can teach you. Acting is the study of what it is to be human. All humans. Not just the ones you like.

## TAKE NOTES AND KEEP THEM

We are all taught to take notes in high school, but your theatre notes are different. Don't take notes simply to pass the course. Right down anything that resonates with you. I still have binders with these notes. I still refer back to them. Some of these notes didn't truly become AH-HA moments for me til years later. Other notes have been priceless as I have directed those pieces myself or taught the same topic. Journal this time! Write your frustrations and record your teacher's feedback. You will never regret keeping these

## TAKE TIME TO BE A "NORMAL" COLLEGE STUDENT

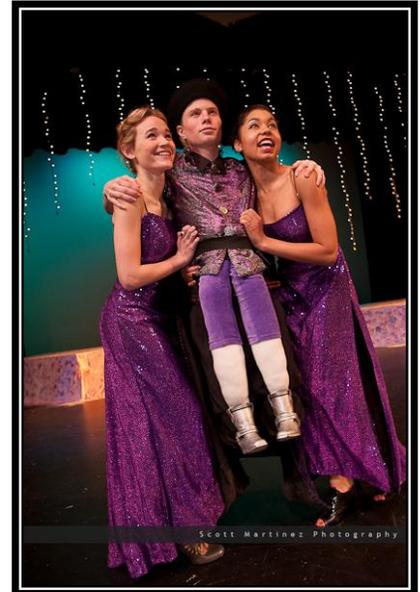
Most training requires classes 6 days a week followed by rehearsals. A life outside of the theatre often seems daunting. You have lines to memorize, you have papers to write, you are physically & emotionally exhausted. Don't forget to force yourself to be a normal college student when you can. Find time to develop a hobby outside of the studio. Part of what you need to learn to survive in this business is the capability of shutting it off and letting your mind rest.

# SELF-TAPE AUDITIONS 101

Tips from Anne Lillian Mitchell of MAM Talent

## THINGS TO REMEMBER WHEN CREATING YOUR SELF-TAPE AUDITION:

- Start with a full body slate, then frame just your head and shoulders for the scene
- The tighter the frame, the better: We need to see your eyes
- Use a neutral backdrop: A blank wall or a sheet will suffice
- Use an external mic: We want to hear you, not your reader
- Make sure to have good lighting that doesn't cast shadows on your face
- Props should be minimal, if any
- No costumes: Wear clothes to suggest the character, but skip the lab coat or police badge
- Your reader should be a good, but low-key actor: Avoid readers with distracting or overpowering voices, and those whose poor acting skills detract from your audition
- Please don't record and play back your own voice as your reader, or leave empty pauses when the other character is supposed to be speaking: Have a real person to play off of
- Never read into camera (unless it's for a spokesperson or news anchor type role)
- Have your reader stand as close to the side of camera as possible, so you're not in profile
- Anchor your eyes to the left and right of camera or just stay with your reader
- Forget fades in and out, complicated blocking, wardrobe changes, etc.: We want clients to focus on your acting ability, not your directorial skills
- Don't record on a handheld camera: Use a camera on a tripod or a steady webcam
- Always keep your delivery tight: Don't let it drag or "make it the movie about COP #2"
- Send only one take (your best!), unless requested (i.e. with and without an accent)
- Never send a file to download (unless it has been specifically requested): Upload your video to Vimeo (Password Protected) or YouTube UNLISTED
- When you send a URL, don't forget to send the password if needed
- Always send in the tape early! Often the early bird gets the worm!
- Send your tape to the email requested!



Revenge of the Space Pandas - 2010



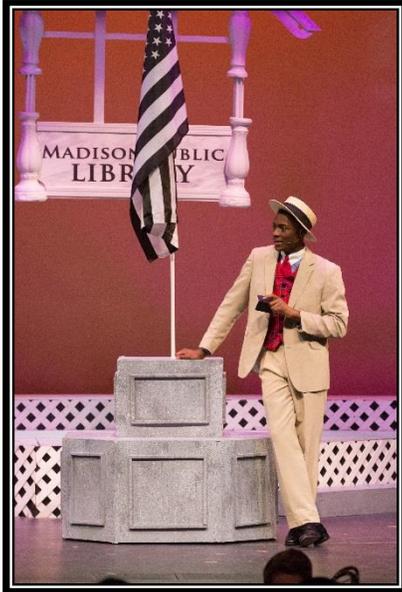
Urinetown - 2010



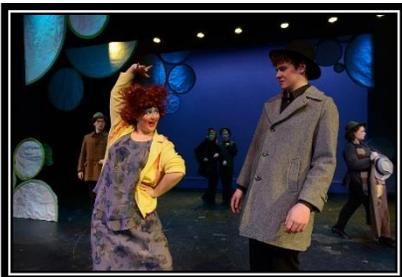
The Crucible - 2012



How to Succeed in Business Without Really Trying - 2016



The Music Man - 2017



James and the Giant Peach - 2017



The Curious Savage - 2016

# OUTSIDE TRAINING

If you are interested in furthering your training outside of the department, here is a list of professionals in our area who might be able to help you. This is by no means a complete list or an endorsement, but rather just a suggestion to help you on your journey of self-improvement.

## ACTING WORKSHOPS & COACHING

- **Wes Deitrick**  
Acting Coach  
wesdeitrick@earthlink.net
- **Dawn Taylor Reinhardt**  
actingcoachspokane.com
- **The Blue Door Theater**  
Improv workshops  
bluedoortheatre.com

## ACTING SCHOOLS AND CLASSES

- **Spokane Civic Theatre**  
spokanecivictheatre.com
- **Coeur d'Alene Summer Theatre**  
cdasummertheatre.com
- **Spokane Children's Theatre**  
spokanechildrenstheatre.org
- **Christian Youth Theatre**  
cytspokane.com

## VOICE INSTRUCTION

- **Clearwater Music: Dennis Craig**  
clearwatermusic.us
- **Marsha Schlangen**  
mschlangen@yahoo.com  
509-280-5319
- **Patti Blankenship-Mortier**  
mortsp@comcast.net

## DANCE INSTRUCTION

- **Artistry in Motion: Tamara Zink**  
artistry-motion.com
- **Sandra Olgard School of Dance**  
sandraolgarsstudioofdance.com
- **Ballet Arts Academy**  
balletartsacademy.com
- **The Academy of Dance**  
spokaneacademyofdance.com



How to Succeed in Business Without Really Trying - 2016



The Music Man - 2017



Miss Saigon - 2008

# Spokane Area Talent Representation



Zombie Prom - 2012

Be *very* careful and wary of companies that host talent searches or scouting meetings at hotels, etc. These companies will claim that they have clients on the Disney channel or modeling for Seventeen Magazine or a multitude of other impressive sounding credentials. Often they will love you and want to represent your talent but they 'just think you need a little more training'. You should NEVER pay out of pocket for representation. This is the sign of a scam. Companies will sometimes try and charge for classes or photos. Reputable agencies sign clients expecting to receive payment only after jobs are secured. Be sure to do your research into any potential representation company before signing any agreements.

In the Spokane area, we do have a few reputable agencies who offer talent management. One of the largest in the area is MAM Management – [www.WeAreMAM.com](http://www.WeAreMAM.com). Their submission policy is similar to many large groups. They only accept digital submissions at: [Book@WeAreMAM.com](mailto:Book@WeAreMAM.com)

## ACTORS

**For consideration as an Actor, please email**

- Professional Headshot
- Acting Resume or Bio
- Complete Contact Information

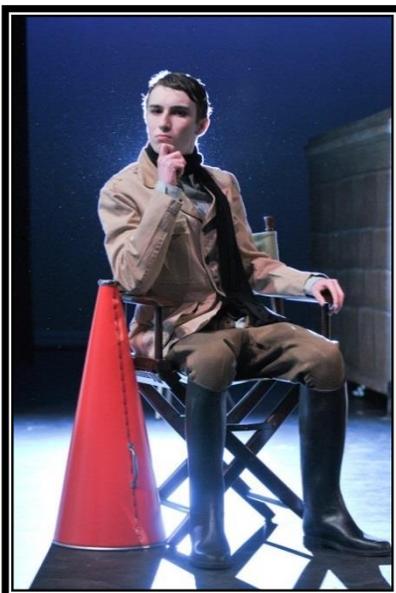
**For consideration as a Voice Over Artist, please submit**

- Voice Over Demo
- Resume of Voice Over Experience
- Complete Contact Information

## EXTRAS

**Non-Speaking Talent- No Experience Needed.**

- Submit Photo (Snapshot is Ok)
- Complete Contact Information

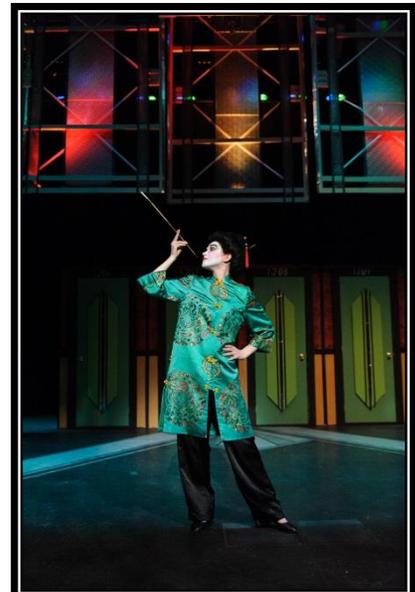


Epic Proportions - 2009

If you have any questions about an agency or organization, please see Pschirrer or Maguire.

2017-2018 Tiger Drama Handbook

40



Thoroughly Modern Millie - 2013

# RESUME FORMAT

Resumes give the first impression and should be as professional as possible for your age and experience. Resumes can be used for LCHS as well as community productions and college auditions so they should be neat, clean, and error free. Resumes are always typed and no longer than one page. Make sure to keep a hard and an electronic copy. The following resume format is preferred for use at LCHS:

## Personal Data

Full Name, physical description (include hair color, eye color, height, weight), and voice category (soprano, alto, bass, tenor, baritone). You also need to list contact information including a professional email address.

## Performance Experience

List your MOST IMPORTANT/IMPRESSIVE ROLES FIRST. List show title, character portrayed, where performed, and director.

## Education (or Training)

Include schools attended and dates, even teachers' names. List from present to past chronologically.

## Master Classes/Special Acting Training

A list of any sessions or workshops with visiting artists.

## Awards/Honors

This section demonstrates that you are an achiever who sets goals and sees them through to completion. List any awards/honors in arts, academic, sports, civic, church, etc.

## Special Talents

For an actor-- singing, dancing, musical experience, and movement (gymnastics/sports) are most important. Dialects, fluencies and special skills should be here. Sometimes unique and interesting skills can start a dialogue in an audition. Be honest—if you say you can ride a horse and are auditioning for a commercial in which you have to ride a horse, better be able to follow up with what you have listed here.

## Tips

- Have multiple people proofread your resume.
- Do not use any fancy fonts, clip art, or cute borders. The point is to be professional and concise.
- Use a high quality resume paper, not just what you find in the printers at school.
- Double check to make sure you have no spelling errors.
- Make sure every margin lines up and the overall appearance is neat and tidy.
- If possible, include a headshot near the top of your resume.
- Emphasize your education and training to add strength to your resume.
- Create an email address specifically for your acting and collegiate work. It should be professional (not qtpiehotstuff@crazy.com)

For those students seriously considering a career in the arts, you may want to consider building a website dedicated to you and your work. This includes photos, videos, a resume, and other information.

# JANE SMITH

521 West 4<sup>th</sup>  
Spokane, WA 99203  
(509) 354-6907  
JaneTSmith@gmail.com

Hair: Brown  
Eyes: Blue  
Height: 5'8"  
Voice: Soprano



## Performance Experience:

*(play/productions)*

Legally Blonde  
The Crucible  
The Diary of Anne Frank  
Seussical: the Musical

*(role)*

Elle Woods  
John Proctor  
Margot Frank  
Horton

*(where/who)* **DON'T ADD THIS LINE FOR REAL**

Lewis and Clark High School/Greg Pschirrer  
Lewis and Clark High School/Suzanne Maguire  
Spokane Civic Theatre/Jean Hardie  
Spokane Children's Theatre/ Robert Farley

## Film Experience:

MacGruff the Crime Dog Julie/principal VO

Dream Works/Melissa Waliss

## Education/Training:

*(what)*

Musical Theatre Program  
Beginning/Intermediate Tap  
Private Voice Lessons

*(who)*

Greg Pschirrer  
Angela Pierson  
Ben Bentler

*(where)* **DON'T ADD THIS LINE FOR REAL**

Lewis and Clark High School, 2015-2018  
Dance Emporium, 2016-present  
2009-present

## Master Classes/Workshops:

Stage Combat Brian Shea  
Analyzing Shakespeare Tim Grant  
Laban Movement Technique Suzanne Maguire

Master Class, State Thespian Festival 2016  
Master Class, INTAF 2015  
Workshop, INTAF 2016

## Community Service:

Intern Assistant Director Spokane Civic Theatre Summer 2016  
Usher Spokane Children's Theatre Multiple productions

## Awards/Honors:

*(what)*

Thespian Officer Secretary  
National Thespian Qualifier Solo Musical Theatre  
Honor Roll Lewis and Clark  
Scott Brajich Scholarship

*(where)*

*(date)* **DON'T ADD THIS LINE FOR REAL**

2010-2011  
WA Thespian IE Competition 2015-2018  
2015-2017  
2017

## Special Talents:

yoga, gymnastic ability (somersault, cartwheels, front walkovers, splits), double jointed in thumbs and hips, photography, flute player, videography and editing, certified aerial artist, drivers license

References available upon request.



The Wizard of Oz - 2016



How to Succeed in Business Without Really Trying - 2016



Thespians' Choice - 2015



How to Succeed in Business Without Really Trying - 2016



# FOR ADULTS

# MY STUDENT IS INVOLVED IN A 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 more information please see page 9.

**Production Packs:** For ease of time and paperwork, we have created a \$25.00/\$30.00 production pack for each show. The pack includes: a production t-shirt, DVD of the performance, cast and crew signed show poster, and a meal on tech/photo day. This is an *optional* expense, but most students/families find it to be affordable and convenient. We encourage ALL students to consider this option. Scholarships are available from our parent group, STAGE.

**Ad Sales:** Because the Tiger Drama Department receives no outside financial support from the school or district. We must raise all of the funds for our production ourselves. One of the ways we help raise money for costumes/dry cleaning/show expenses is by selling ads in our programs. Ads can be placed for local businesses or organizations or specifically for students involved in the production. Ads range from \$30.00 to \$200.00. For more information, see page 48.

### 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. Dress rehearsals typically run from 5:00-10:00 the week before the show opens. Your director will provide more detailed information as needed.

### WHAT IF MY STUDENT CANNOT ATTEND SCHOOL OR REHEARSAL DUE TO ILLNESS OR EMERGENCY?

You must call, email, or text your instructor and/or director **prior to NOON** on the day you are to be absent from rehearsal. Just calling the attendance office is not enough. In a work situation, you would have to call in to your employer; we expect no less courtesy and respect. For now, school *is* your job.



Noises Off - 2014



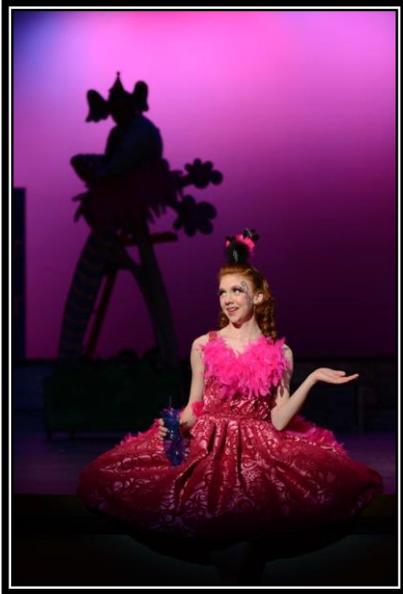
Thoroughly Modern Millie - 2013



Seussical - 2014



National Thespian Festival - 2014



Seussical - 2014

## WHAT ARE THE REQUIREMENTS OF CAST AND CREW MEMBERS?

- All cast and crew and their parents must sign a performance contract and the GSL Co-Curricular Contract. 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 members will be allowed only two (2) excused absences from rehearsals before being replaced. (An excused absence is one that is prearranged, in writing, and unavoidable.) Please make necessary arrangements so appointments are not scheduled during rehearsal time.
- 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/extra-curricular activity. These standards are set by the administration and are completely detailed in the LCHS Student Handbook. At performance time, 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 will result in a student being removed from a production, or prevented from participating in future productions and other school/department activities.

## WHAT HAPPENS IF MY STUDENT VIOLATES THE PERFORMANCE OR ASB CONTRACTS?

Any student who works on the cast or crew of a LCHS Tiger Drama Production must sign the LCHS Tiger Drama Performance Contract and a GSL Co-Curricular Contract. Any violation of either contract will result in immediate dismissal from the production. This includes the alcohol and tobacco policies and academic eligibility.

## CAN I PULL MY CHILD FROM THE SHOW?

We ask that parents avoid restricting their child’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 as soon as possible to arrange a replacement.



Thoroughly Modern Millie - 2013

## HOW CAN I BECOME MORE INVOLVED?

Anyone who wants to be involved in our rehearsal and production process should attend our monthly STAGE meetings or contact our production liaisons:

Brigid Rau ([brigidrau@yahoo.com](mailto:brigidrau@yahoo.com)) or Kirsten Schierman ([mikeandkirsten@comcast.net](mailto:mikeandkirsten@comcast.net))



# STAGE

**Supporting Theatre Arts Growth & Education**

Our parent group exists to help raise funds and supply volunteer support for LC Tiger Drama. STAGE is a 501 C-3 organization that typically meets the first Sunday evening of each month. For more information, please contact our production liaisons:

**Brighid Rau**  
brighidrau@yahoo.com  
**Kirsten Schierman**  
mikeandkirsten@comcast.net

**2017-2018**

## STAGE Executive Board:

President	Cathy Goins
Vice President	Mary Douthitt
Treasurer	Karyn Woodard
Secretary	Selma Rhodes
Production Liaisons	Brighid Rau Kirsten Schierman
Communications	Cathy Goins

If you are interested in helping in any way, we'd love to have you involved! Attendance at meetings is not mandatory to participate in the organization but everyone is welcome.

STAGE hopes to pursue various and innovative means of generating funds for and supporting the Tiger Drama Department. Special events for families, securing corporate sponsorships, applying for grants, and researching potential trips are just a few of the possible activities for STAGE.

**2017-2018**

## STAGE

**Meeting Schedule:**

<b>Sept 11</b>	<b>Oct 9</b>
<b>Nov 13</b>	<b>Jan 8</b>
<b>Feb 12</b>	<b>Mar 12</b>
<b>April 9</b>	<b>May 14</b>

**All meetings 6:30  
LCHS room 129**



# LC Box Office INSTRUCTIONS

## WHEN YOU ARRIVE:

- Find Mr. Pschirrer to unlock the Business Office.
- Locate the cash box on the counter near the ticket window.
- Verify the startup money that has been listed on your reconciliation form which should also be in the cashbox. If it is different for any reason, make a note of it.
- Record the starting number of the tickets you will be selling on the reconciliation sheet in the cash box (tickets for that evening and future performances).
- On occasion, there will be more money in the box than the form claims. In that event, compare their ticket number sheet with the beginning number because sometimes they sell an additional ticket or two after closing out their day and setting up the cash box. If that is the case simply use their starting number rather than the actual beginning ticket number (if it verifies with the extra money).

## SELLING TICKETS:

- Tickets are \$8.00 for students/seniors and \$10.00 for adults.
- You can sell tickets for that evening or any future performances. Double check the date printed on the tickets (each night is a different color) to insure you are selling tickets to the correct performance.
- Please remain in the box office to sell tickets for at least 20 minutes after the show has started.

Sometimes there can be issues when a patron demands to switch a ticket or says they were sold the wrong ones or should have had comp tickets left for them etc. Our policy is to never argue and simply make it right and take care of them then make a note of it if it will affect the money. For example: someone says they should have comp tickets so you go ahead and give them tickets your cash will be short by that amount of money. Simply make a note of the name and the fact that you gave them tickets. If you switch out tickets for a customer just notate it and include the tickets they traded with your paperwork for the evening.

**Debit/credit cards** can be taken at the STAGE table. See your STAGE rep for more details.  
All **checks** should be made out to LC.

## BALANCE YOUR SALES:

When you are done selling, it is time to count the money and balance it to the ticket sales. Please organize the bills so they are all facing the same way and bundle the 1's in stacks of \$25 (put a rubber band or paper clip on each stack). 5's are bundled in stacks of \$100, 10's in stacks of \$500 and 20's in stacks of \$1000. Any amounts less than those totals just remain loose. The Business Office knows the configurations so the counting goes faster if they can tally bundles and add in the loose bills. Record the dollar, coin, and check amounts on the ticket sales report along with the ending ticket number (which is the one left on the stack not the last one sold). The Total Ticket Proceeds on the left side of the form should match the Total Ticket Proceeds amount on the right side of the form. If it doesn't, make a note of the amount over or short on the bottom left side of the form. Sometimes we receive small donations (like: keep the change). If that is the case it will make your proceeds over so simply make a note of it next to the Over/Short line. Sign and date the form.

Now bundle all the bills and checks into one stack (hold out the \$100 start up money) with the checks on the bottom of the stack then the 20's, 10's, 5's and 1's. Wrap the form around the stack and place it in the cash box (any coin will still be in the tray) then put the start up money on top of the stack. Close the box and place it in the cupboard under the cash register.

# TIGER DRAMA PLAYBILL PROGRAM ADS

Nearly 3,000 audience members see our Tiger Drama Playbills annually. This is the perfect opportunity for your business to target the LC and arts demographic. Some families purchase ads to include pictures and/or congratulatory notes.

**ADS AND PAYMENT ARE DUE:**

*Cinderella*

Tuesday November 28

*Almost, Maine*

Tuesday February 20

*The Theory of Relativity*

Tuesday April 10

If you wish to place an ad in our program, please email the ad/images to:  
[theresam@spokaneschools.org](mailto:theresam@spokaneschools.org)



**CONGRATS  
CLAIRE  
WOODARD**

Break a leg to Claire and the cast and crew of Music Man! We are so proud of you all!  
Dad & Mom

Congratulations Noah Miller on all your accomplishments. We are very proud of you!  
Dad & Ash



*Victoria,*  
We are so excited to see and hear you perform in the Music Man!  
Love, Mom, Dad, & Joe

**We are Global Credit Union  
We believe in this place**

**We support small business, local artists and musicians**

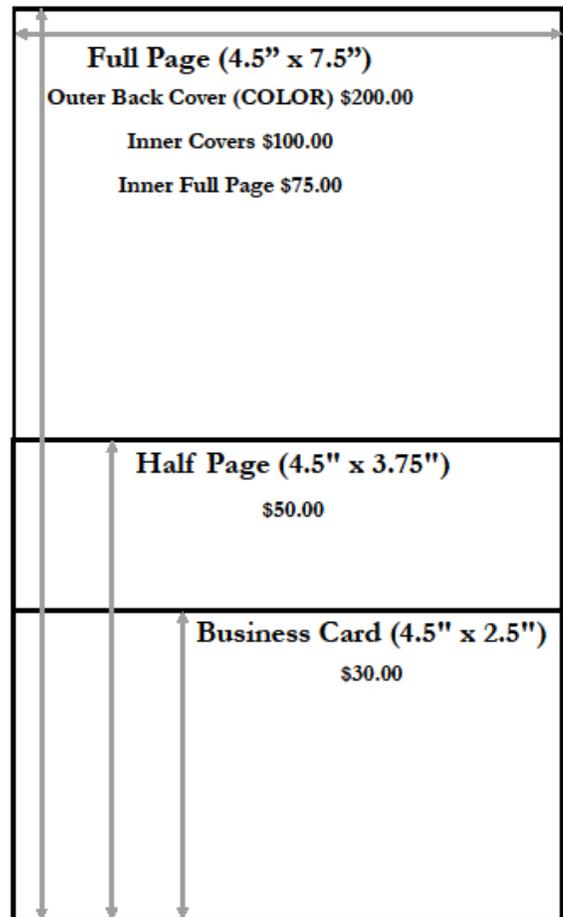
**We celebrate our military roots**

**We have you covered from checking to home loans**

**We are here to grow dreams, members and community**

**globalcu.org**

Federally insured by NCUA, OAC



**Send payment to:**  
 Lewis and Clark High School  
 attn. Greg Pschirrer  
 521 W. 4<sup>th</sup>  
 Spokane, WA 99204