



“Inspiring Passion: Whitefish Bay Theater”

INFORMATION, OPPORTUNITIES, AND JOB DESCRIPTIONS

Whitefish Bay High School

1200 Easy Fairmount Avenue

Whitefish Bay, WI

Theater Website: WFBHSTHEATER.COM



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WELCOME!

The theater program at Whitefish Bay High School is open to *all* students, and offers a variety of opportunities to grow in the theatrical arts. In order to help “inspire” your “passion,” it is important that students understand what opportunities are available and the expectations of those opportunities.

Whitefish Bay Theater offers many opportunities in acting, stage crew, assistant directing, costuming, stage management, lighting, sound, etc. As members of Whitefish Bay’s theater family, we need to understand that we are *all* dependent on each other. There are many jobs in theater (some more glamorous than others) and all are *vital*ly important to the success of the show. In our program, we value each person, each contribution, and we work to build each other up as individuals, as students, and as theatrical artists.

It is our goal to produce the best productions possible. To do this, everyone should try to get involved in some way. From time to time, you may not receive the exact part you wanted or technical specialty you thought you would—stay involved. You will find that it is more fun to be part of the show in some way than to just wait for the next show or watch from the audience. **STAY INVOLVED—HAVE FUN WITH THEATER.**

This booklet lists many of the theatrical jobs and opportunities available at Whitefish Bay High School. Find something you’re interested in and pursue it. Be willing to try something new. Have you always acted? Try coming to stage crew. Have you always done stage crew? Consider auditioning. We want you to be well rounded theatrical artists. *Take a risk, try something new—you won’t regret it.*

It is the hope of the Whitefish Bay High School Theater Program that many students become and remain active with our Drama Club, Theater Classes, productions, and Thespian Society, and that they find their involvement in theater to be rewarding, challenging, enriching, and fun.

Remember our motto: “Inspiring Passion—Whitefish Bay Theater”

Whitefish Bay Theater Advisors:

Program Director: Ms. Kind-Keppel (amber.kind-keppel@wfbschools.com)

Ms. Kind-Keppel has been teaching English and directing productions at Whitefish Bay High School for over a decade. She double-majored in English and Theater and has a master’s degree in English Literature with an emphasis in Shakespearean studies (exploring Shakespeare both as an English student and as a Theater student). She is honored to run Whitefish Bay’s theater program, and she can’t wait to work with each of you!

Technical Director: Mr. Miller (kenn.miller@wfbschools.com)

Mr. Miller ran Nicolet High School’s theater program for over thirty years. He has directed over 90 full-length plays and musicals and has designed over 100 sets! At Whitefish Bay High School, he will design scenery for all *productions*, act as our technical director for all productions, and coordinate stage crew. Mr. Miller maintains an “open-door” policy with students and enjoys being with them.

ADULT LEADERS:

We are lucky to have several adult free-lance theater artists working with our program. Some of these artists are parents, some are teachers, and others are from around the Milwaukee area. Although there are many more parents that help us produce each show, the individuals who run certain aspects of our program are:

Chris Armstrong (Scenic Artist & Crew Head): Mrs. Armstrong is both a parent and scenic artist. For many years, Chris has contributed to the success of our theater program through her work with our stage crew students, through her work with our parent organization, and through her painting as a scenic artist.

John R. Dolphin (Lighting Designer): Mr. Dolphin is an award-winning lighting and scenic designer. Although Mr. Dolphin has a jam-packed schedule lighting theater productions all over the state of Wisconsin, he makes time to use his talent to design lighting for Whitefish Bay High School.

Ceri Hartnett (Props Master and Guest Director): Mrs. Hartnett is both a parent, props master, and a guest director this year. For quite some time, she has contributed to the success of our theater program through her props work and through her work with our parent organization.

Brent Johnston (Vocal Director): Mr. Johnston is our high school choir teacher and the vocal director for the winter musical. As a former Whitefish Bay student and now teacher, we are thrilled to learn from his expertise!

Scott Longden (Website and Assistant Producer): Mr. Longden is Ms. Kind-Keppel’s husband. He has contributed to the success of this program through his work in creating a professional theater website (WFBHSTHEATER.COM), through his work in publicity and sound design, and through his willingness to help with anything he can to make each production a success.

Tina Wozniak (Choreographer): Ms. Wozniak is now a high school vice principal, but was a full time dance teacher and choreographer. Although she is one of the most sought after choreographers in the Milwaukee area, she has made time to choreograph Whitefish Bay’s winter musical for the past four years.

Theater Opportunities:

1. FOUR Productions:
 - a. The Children’s Play: October 19th and 20th
 - b. The Fall Play: November 8th, 9th, 15th, and 16th
 - c. The Winter Musical: February 21st, 22nd, 23rd, 28th, 29th, and (possibly) March 1st
 - d. The Spring Play: May 15th, 16th, and 17th
2. Variety Show: TBA
3. Drama Club: see next page
4. Thespian Society: see next page
5. Theater Classes: see next page

Drama Club:

Drama Club is an extracurricular component of Whitefish Bay Theater. *Anyone* who is interested in the theatrical arts is encouraged to become a member.

Purpose: (1) to *enrich* an individual’s passion for theater through a variety of opportunities and (2) to build a theater family for those who share a passion for the theatrical arts

Commitment: (1) meetings take place once a week—every Thursday at lunch (12:24-12:44) in room 259 (Ms. Kind-Keppel’s room) and (2) students will be able to take advantage of the opportunities the club provides if they so choose. Such opportunities include seeing local productions (both other schools and professional), receiving specialized training, field trips, etc.

Leadership Opportunity—Drama Board!

- President, Vice President, & Secretary
- Social Media Chair & Crew Representative
- Class Representatives: freshmen, sophomore, junior, and senior

How do I run for a position?

- Come to our first Drama Club meeting of the year, **September 12th, at 12:24**
 - Ms. Kind-Keppel’s room (259)

International Thespian Society:

Every theater student’s goal should be membership in the International Thespian Society—a world-wide honors organization for high school theater arts. Membership in “Thespians” is based on service to the Whitefish Bay Theater program. A minimum of 100 hours (10 points) is necessary for membership. Your hours are noted in the Thespian points book. Points are awarded to actors and crew following the production of each play. Following membership, each additional 100 hours is rewarded with a star. Members reaching 600 hours are awarded a bar, 1,200 hours a National bar, and 1,800 hours an International bar.

Theater Classes:

- I. **Acting I:** this class is an introduction to acting. This is a wonderful class to take for those interested in (1) building a foundation of strong and effective acting skills, (2) working collaboratively with others, and (3) having a great deal of fun while developing these important skills.
- II. **Advanced Acting:** this class is for our more advanced acting students. Here, students will continue to improve their technical skills by delving into how to use a variety of accents effectively as well as how to perform Shakespeare. Students will also extend their work in building rich, complex, and believable characters by experimenting with a variety of acting methods. You can take this class more than once since each semester is different from the one before it.
- III. **Theater Production & Design:** this class is a perfect fit for anyone interested in art & design, technical theater, or business’s role within the theatrical arts. Here, students will take on the many different design roles within a production (publicity, set design, lighting design, sound design, costume design, make-up and hair design, etc.).

Our Foundations: Basic Information & Expectations

STUDENT TO STUDENT RELATIONSHIPS:

It is expected that every effort will be made to maintain harmony within our theater program. The best programs are the ones where each person is valued and their contributions are celebrated. This is key for every person involved in theater. Actors and Stage Crew are equal partners in the production of a show and one cannot excel without the dedication and input of the other. Our job as members of Whitefish Bay Theater is to build one another up—never to tear each other down. Students who are overt in their lack of appreciation for others will be asked to discontinue their participation in theater.

INFORMATIONAL BULLETIN BOARD:

Whitefish Bay Theater has an informational bulletin board located at the start of the English wing. It is a good idea for all theater students to check the board regularly. Any new information for the day will be posted before period one.

The bulletin board will have information concerning:

1. Whitefish Bay’s program: activities concerning Drama Club, Thespian Society, and our productions will be on the board.
2. Other shows in the Milwaukee area: when other high schools send us flyers on their productions, they will be posted there.
3. Future training opportunities: information about college/university theater programs, summer workshops, and what is happening on Broadway will also be posted there.

ATTENDANCE

Attendance is key to the success of each show. Nothing can make up for a lack of “being there.” Students cast in productions are expected to attend all rehearsals in which their character is needed. Make sure you fill out your audition forms carefully so that Ms. Kind-Keppel can make a rehearsal schedule that honors the production and your other outside commitments. Stage crew members are expected to attend as many crew sessions as possible. Students are expected to be prompt and stay until rehearsal or crew is over. If you are being picked up, please inform your parents/ride of the end time of our activities so you can be picked up promptly.

IMPORTANT

- If a student misses more than TWO class periods the day of a performance, they CANNOT PARTICIPATE in that evening’s performance!!!
- This is a NEW policy, and all students involved in a production must abide by this policy.
- Any questions? Please email the Activities Director, Jeff Worzella: jeff.worzella@wfbschools.com

FOOD AND BEVERAGES

Food and beverages are not allowed in the theater without the permission of Ms. Kind-Keppel and Mr. Miller. Food and beverages (with the exception of water during tech week and performances) are never allowed on stage. Food and beverages are never allowed on the set.

CREW AND ACTOR VISABILITY DURING A PRODUCTION

No actors or crew members should be in the “house” of the theater after the doors open to the audience. Peeking through the curtain or the back stage door is totally unacceptable.

DRUG AND ALCOHOL POLICY

The Whitefish Bay Theater Department takes the use of drugs and alcohol by students very seriously.

Theater participants **shall not**:

1. Possess, use, buy or sell unauthorized drugs, including street drugs, non-prescribed prescription, or performance enhancing substances.
2. Possess, smoke, or use tobacco of any kind. This includes electronic cigarettes and similar products.
3. Possess, supply, or drink alcoholic beverages.
4. Act in a manner on or off the school grounds that reflects discredit on the student or the school.

The violation of these rules may result in their removal from a production. If a student takes part in any of the above behaviors repeatedly, they may also be temporarily or permanently prohibited from future involvement with the program.

SMOKING AS PART OF THE PERFORMANCE PHILOSOPHY

The Theater Department takes the issue of smoking on stage seriously. It is the school policy that to have a student actor portray smoking in a production to help establish a character is at the discretion of the theater director.

Whenever possible smoking is eliminated from performances. Smoking is used only if it is critical to the characterization or plot. If it is decided to use smoking in a production all cigarettes will be “Cocoa bean” (no nicotine—no smell) or herbal (a non-tobacco, non-nicotine product) and will be extinguished as soon as possible. Student actors who need to smoke in character will only do so in a controlled environment (on stage in the presence of the director). No student will be expected to inhale. Students have the option of not auditioning for or accepting a role that will include simulated smoking.

ACTOR

If you are interested in acting with Whitefish Bay’s Theater Program there is a lot to take into consideration. While acting appears to be fun (and it is) it also is a disciplined art form and a successful actor understands this. The only way to be cast in a show is to audition. While auditioning does not guarantee a role, it is always a good experience to be part of the audition process.

Growth as an actor in high school happens in many ways, but here are four main ways:

1. Working on audition scenes and being part of the audition process
2. Taking acting classes and being involved in opportunities that stretch your acting abilities
3. By maturing and having more life experiences and/or viewing life experiences
4. By being cast and working through the production process.

An actor should always take a chance. To “try” and “be seen” is always a good idea. We won’t know of your interest unless we see you at auditions. Also, participating in a play is a wonderful way to grow as an actor and better prepare yourself for the winter musical. Actors who can fully embody characters (one of the main focuses of acting in a play) are always at an advantage when musical auditions arrive.

Actors also need to understand that they are but one of the parts of the program. While they might not get cast (and even if they are cast) they need to feel as though they are part of the whole program and think about how they can be helpful to the entire production of a show. One good way to do this is to attend stage crew sessions and help build the scenery. Many actors believe they are unskilled at such an activity—but hardly anyone joins crew with set building skills. Everyone can measure; hold boards in place, put in screws with a screw-gun, and paint. Like anything, the more you do it the better you become. No one expects you to be amazing—just try to be helpful. Actors should experience this side of the production process to gain an appreciation for how technical theater helps the actors look good while performing and how theater is not just about actors. Take a risk. Try something new—you won’t regret it 😊

Other ways to be involved that can be done in addition to stage crew are make-up crew, costume crew, and ushering. Descriptions of these jobs are found later in this booklet.

WHAT ACTORS SHOULD KNOW ABOUT AUDITIONS

1. Auditions are open to *all* Whitefish Bay students. Play auditions are held for two days (to help fit students’ schedules). Call-backs are sometimes used in the casting of a play. Auditions for the musical run for a week and include a day (or two) of vocal auditions, a day (or two) of dance/acting auditions, and a day for call-backs.
2. Scripts and audition information is usually available one week prior to auditions. It can be checked out from Ms. Kind-Keppel.
3. Students should read the entire script (perhaps more than once) and decide what character(s) they are best suited to play. Try to be honest with yourself about what characters you fit. Generally, plan to audition for two or three characters—this will give the director(s) adequate opportunity to see your ability. You will only be allowed to audition for a character one time.
4. Casting is based on talent and ability to be believable as the character. What grade you are in school does not matter. There will be competition for roles.
5. Prepare to audition. Audition scenes are listed as part of the audition information. Whitefish Bay’s auditions are often done in the “prepared reading” style. You have plenty of preparation time to work up your audition scenes with friends who are also auditioning. Don’t wait until audition day to find partners (although this is still a possible way to audition). However, it makes a lot of sense to prepare thoroughly.
6. Display a sense of character. Everyone can read with energy. It is your time to play the character and convince the director that you can be believable as that character. This is truly important—a play is made up of characters. Take a risk—you won’t regret it ☺
7. Dress for the occasion. Do not come to auditions dressed like a sloppy teenager (it is unlikely that the play is about sloppy teenagers). While you don’t need to “costume” yourself, you should wear something that helps you get into character. If you don’t want to wear those clothes to school all day, you can always change before auditions. Don’t forget that shoes are important to the look—avoid wearing something that will distract (like flip-flops).
8. Remember that what makes you right for one character might make you wrong for another. The best actors are “moldable”—they can transfer from one believable character to the next easily.
9. Being cast in one show does not guarantee that you will be right for the next show. Never audition as the character you played in another play—that show is over.
10. Come to auditions confident in what you have prepared. Don’t watch others audition for the character and start to “second-guess” yourself—it’s best to go with your “gut instinct.” If you have your scene ready, you should take a little time to review it with your partner(s) then do the audition. You can do this ☺

MUSICAL AUDITIONS

1. Musicals require that you not only act but also sing and dance. The audition process is spread out over a week. Everyone auditioning for a musical must do a dance audition and a vocal (singing) audition.
2. In order to best prepare you for this work, the musical will hold a workshop. Although the workshop is not required, it is highly encouraged. There, you will receive all audition forms/necessary materials, and you will learn (1) the vocal music, (2) the audition dance, and (3) audition and acting tips.
3. **DANCE AUDITIONS: YOU DO NOT NEED ANY DANCE TRAINING.** Obviously, trained dancers have a “leg up” with this part of the audition, but the simple truth is that many auditioning for the musical have no dance training.
 - a. Remember, at the workshop, everyone auditioning will be taught a dance routine as a large group. Then, at auditions, people will perform the routine in groups of four. Music will play and you will perform the routine.
 - b. **SOME DANCE AUDITION HINTS:**
 - i. Wear comfortable clothes that you can move in. Do not wear clothes that don’t stay in place (pants that don’t stay up, top straps that slip off your shoulder, etc.).
 - ii. Wear shoes that you can move in. Some possibilities: Men: dress shoes or tennis shoes, Women: character shoes, tennis shoes. Remember, you are there to dance—don’t handicap yourself with boots or flip flops. You may not audition barefoot or in socks.
 - iii. Try to learn the dance well so you don’t need to look at your feet or someone else’s.
 - iv. **SMILE**—especially when auditioning for a high energy show. You want it to look like you’re having fun. There is a phrase in theater: “sell it!” You should try to look like dancing is the best time ever.
 - v. Don’t talk yourself out of auditioning. Don’t quit before you get started. You are not the only new and inexperienced person there.
4. **VOCAL AUDITIONS:** This is a key part of your audition.
 - a. Remember, you will learn your song options at the workshop. Take advantage of your time working with Mr. Johnston.
 - b. Usually, the audition tracks will be uploaded to our program website: WFBHSTHEATER.COM. Take advantage of these materials. It is wise to practice with the accompaniment you will use during auditions.
 - c. The day of auditions, you need to sign up for a vocal audition. Come prepared to sing the song for your character (as listed in the audition information)
 - d. **SOME VOCAL AUDITION HINTS:**
 - i. Select a song/character that is in your range. There is no sense trying to sing a song that has notes you can’t hit.
 - ii. Find a friend to work with—help each other.
 - iii. Ask someone who has been in one of our musicals for advice. If you’re a freshman or new to the program ask a senior (perhaps a Drama Club officer) to tell you what auditioning is like—they may even help you. Seniors will not see you as a threat—they will tell you the truth.
 - iv. Enter the audition room (the choir room) with confidence.
 - v. Do not make excuses. We’re sorry if you have a cold, but luckily we’ve heard many students audition with a cold. Just do the best you can. Don’t tell us you didn’t have much time to prepare—that tells us you don’t think the audition is very important.
 - vi. Be as well prepared as you can. It might not be perfect, but we can see your potential.
 - vii. Perform the song as the character. Singing in a musical is like interpreting lines of dialogue set to music. It’s not all about nice notes (although hitting them certainly helps). It’s the character who sings the song. Act the song.
 - viii. Don’t talk yourself out of auditioning. If you don’t sing regularly it will be a bit stressful to audition, but give it a try—new talent has to come from somewhere.

IF YOU ARE CAST IN A SHOW

1. No matter what part (lead, support, or minor) you play in a show it needs to be acted to the best of your ability. All roles in a show are important—when you’re on, you’re on, and the audience needs to believe you as the character.
2. As an actor you need to do a variety of things:
 - a. Trust the play. Plays chosen for production at Whitefish Bay are good quality shows. To end with a good production, you need to start with a good play—that is part of the philosophy of the Whitefish Bay Theater Department.
 - b. Trust the director. Ms. Kind-Keppel has years of experience. This should be viewed as an asset to your performance. We know how to help you grow and flourish.
 - c. Think about your character outside of rehearsal and bring ideas to rehearsal to try.
 - d. Bring a positive and friendly attitude to rehearsal. This is KEY.
 - e. Try to leave what is happening in your life at the door—there is probably nothing you can do about those challenges at rehearsal anyway.
 - f. Leave your ego at the door—theater is a collaborative art and it takes everyone working together to get it right.
 - g. If possible, plan to attend stage crew sessions. While your time may be limited due to rehearsals, it is expected that actors will make an effort to show up to help with set construction if at all possible.
 - h. Follow the rehearsal rules:
 - i. Always be prompt. Arrive a few minutes early so you are ready to start on time. Call time does not mean that’s when you walk in the door—that is when rehearsal begins.
 - ii. Do not interrupt the director or choreographer while they are working or watching. Wait for a suitable break.
 - iii. Do not cross in front of the director while there is action on the stage.
 - iv. Do not distract actors while they are rehearsing. Concentration is necessary for a successful rehearsal.
 - v. Keep quiet while rehearsal is in progress.
 - vi. Be attentive to directions and give maximum effort to follow through.
 - vii. When given notes after a run-through, write them down so you can refer to them prior to the next run of that scene.
 - viii. Concentrate while on stage.
 - ix. Be in place and ready for all entrances.
 - x. Memorize lines, music, dance, and blocking as and when expected.
 - xi. Do not give other actors advice on how to play their character. If you have suggestions or concerns, see the director privately.
 - i. Additional Rules for Tech Week and Performances:
 - i. Sign in on arrival.
 - ii. Cooperate fully with crew leaders—they are there to help you have a better and smoother performance. This is KEY. Respect for all roles within a production is expected and demanded.
 - iii. Learn and perfect your tech obligations (entering with props, assisting with set changes, picking up and returning wireless microphones, etc.)
 - iv. Do not waste time. Get in to costume and make-up as soon as possible.
 - v. Return all props and costumes to proper locations following each rehearsal or performance.
 - vi. Report all costume or prop problems to the appropriate student leader or adult.

- vii. Special patience is needed during tech rehearsals. Crew has just several days to perfect their part of the show (you’ve had weeks). Taking time to solve all technical issues with the show is why it’s called tech week. It is typical for tech rehearsals to be “stop and go” in style. The first tech rehearsal is usually the most tedious—but as the week moves along the show comes together. Musicals are usually more difficult than plays.
- viii. Assume a personal responsibility for all costumes and props. It is your responsibility to neatly hang up your costumes—your character needs to wear them for the next performance and not look all wrinkled or crushed. If something tears or breaks report it to the crew leader, stage manager or Mrs. Whitney. We will make every effort to replace or fix it in time for the next rehearsal/performance. If anything is damaged through your carelessness, you may be charged for its repair.
- ix. Keep quiet backstage and in the house.

DIRECTOR’S ASSISTANT (D.A.)

A Director’s Assistant works primarily with the acting end of a production. A D.A. is chosen by the director as part of the casting process and the choice is posted with the Cast List. There is a place to indicate your interest in the position on the Audition Information Sheet. Director’s Assistants are usually juniors or seniors who have acting experience.

A. Director’s Assistant is responsible for the following:

1. Become thoroughly acquainted with the play.
2. Attend and stay through all rehearsals.
3. Take and keep track of attendance
4. Check that all stage directions are kept accurate as changes are made.
5. Assume duties of a prompter at rehearsals when necessary.
6. Be prepared to read each role for absent actors. Readings should be done in the actor’s style.
7. Set the stage prior to the start of rehearsal (arrange furniture and set out props).
8. Take notes for the actors as dictated by the director.
9. Along with the Stage Manager and props coordinator, find rehearsal props.
10. Assist the director in any way necessary as dictated by the particular demands of the production.
11. During technical week and the run of the show, the Assistant Director is the director’s lifeline to how the production is progressing backstage. They should act as a stand-in director backstage, helping (a) the show run smoothly, (b) encourage cast and crew to treat each other with kindness and respect, (c) help technical crew where necessary, and (d) keep director updated regarding anything important and relevant that is occurring backstage.

STAGE MANAGER (S.M.)

A Stage Manager (S.M.) is a very important position. Next to the director and technical director, they are the person most in charge of the success of a show. It is most likely that a Stage Manager will be a junior or senior.

A Stage Manager will:

1. Become thoroughly acquainted with the play.
2. “Call the show” during tech rehearsals and performances (“call the show” includes calling all warning cues and cues for lighting, sound, curtain, and other necessary changes).
3. Prepare a “prompt book.” This is a script with all cues and necessary technical information.
4. If necessary, help layout the floor plan on stage for rehearsal.
5. Guide the crew to spike placement of furniture and other scenic elements and to spike entry point lines if necessary—usually with a drop and wing set and almost always with a musical.
6. Along with the properties crew leader and the Director’s Assistant find rehearsal props. These props need to be gathered prior to memorization rehearsals.
7. With the properties crew leader and the D.A., check placement of props on and off stage for each scene/act.
8. If necessary, note all blocking in the prompt script.
9. Consult with Technical Director (Mr. Miller) regarding Running Crew Roles. Also assign smaller roles (i.e. to sweep and wet mop the stage preceding each technical rehearsal and performance. Post a schedule backstage).
10. After consultation with the director/technical director make a “safety first” speech to the cast and crew warning them of potential dangers during tech week and performances (flying scenery, positioning of wagons, costume changes done in private areas, etc.) Make sure all running crew know the locations of fire extinguishers and how they operate.
11. The Technical Director usually works out scene shifts and assigns all scene shift duties. The Stage Manager may need to time these scene shifts. It is common practice to call a running crew rehearsal for the musical. It is also possible that you will call a rehearsal that is for tech personnel only in order to run through all tech cues. This is referred to a “dry tech.”
12. Maintain quiet on headsets. Headsets are for communicating instructions to the crew, not for gossip and comments on the acting. Keep all actors off headsets—there is no reason for them to be on headset.
13. Make an attendance chart with sign in areas for cast and crew. List names of all cast and crew in alphabetical order. Be sure there are enough sign-in spaces for all technical rehearsals and performances. Post this chart backstage.
14. During tech week check with all other crew leaders to make sure all necessary preparations are complete before telling the director that everything is ready for rehearsal to begin. You should devise a method for all crew leaders to check in with you when their part of the production is ready.
15. During performances, have all crew leaders check in with you that their part of the production is ready (everything should be ready forty minutes prior to curtain). You should then inform the director that everything is ready and let the House Manager know that the doors can be open.
16. The “work lights” are your responsibility. Once the pre-show light look is set, turn them off. Turn them on again following the final curtain.
17. With the running crew set up and test all headsets prior to the first tech rehearsal. Headsets should be checked prior to each tech rehearsal and performance. Nothing is more frustrating/frightening than not being able to communicate with your crew.

18. You are the last student to leave the theater after each tech rehearsal and performance. Check that all lights are off, and along with running crew, that everything is in order for the next rehearsal or performance. Double check that any props or other items that need to be locked up for safety each night are in their place.
19. Time dress rehearsals.
20. Following the final performance, lead the crew in washing the stage floor, taking down all rental drops, folding them, and preparing them for shipment. Have the sound technician put away floor mics and wireless mics. It is possible that the Technical Director will call a different time for these projects.
21. Attend all “strike” sessions and assist Technical Director with assigning jobs to crew and overseeing their work.

RUNNING CREW

Running crew for a show is selected from stage crew by Mr. Miller and the Stage Manager. Generally running crew is made up of crew members who have been the most dedicated during the construction of the scenery. They might also be selected based on particular skills or a history of being part of running crew.

Running crew will:

1. Make it known to Mr. Miller and the stage manager that they are interested in being part of running crew (working the show). There is usually a time during the set construction process that a sign up list to indicate you interest is posted backstage. You should check the tech and performance schedule to make sure you will be available for all the times necessary. Check this schedule with your parents before you commit to being part of running crew. Mr. Miller and the stage manager will select a crew from the list of interested and available stage crew members.
2. Once assigned to running crew, make every effort to attend a run-through rehearsal in order to familiarize yourself with the production.
3. Running crew members must attend all tech rehearsals and performances. The success of any production is dependent on ALL members of the production staff doing their assignments.
4. When you arrive at the theater for tech rehearsals and performances you must sign in backstage.
5. Expect to be assigned the sweeping and/or mopping of the stage floor for at least one tech rehearsal or performance. The stage manager will post a schedule backstage.
6. You will be assigned specific duties by the stage manager. Be sure you are in place to perform these duties when necessary.
7. Keep quiet backstage.
8. Headsets are a means of communication between the stage manager and the running crew. They are not meant for gossip or commenting on the show. No actors should be allowed to use your headset.
9. Set changes should be made quickly and quietly. Remember, it’s not a race. Safety of other crew and cast is of foremost importance. Moving scenery so it is not damaged is also a priority.
10. Expect to be assigned some pre-show and post-show duties.
11. Assist the stage manager with getting things ready for tech rehearsals and putting things away after the final performance.
12. Attend all “strike” sessions.

STAGE CREW

Every member of the Whitefish Bay Theater program is a member of stage crew. It is expected that everyone who can will pitch in to help build the scenery for our productions. However, there are some students who will want to do stage crew work exclusively. Much of the success of any high school theater program has to do with the technical support. The best acting in the world can't save a show that is being performed on a mediocre set and has less than exceptional technical support. Stage crew leaders start by being members of stage crew and work their way into specialty positions. While consistent attendance is desirable and expected, it is understood that school comes first and crew members may need to miss to complete homework or school projects. Careful planning will allow avid stage crew members to attend frequently.

Stage crew members should:

1. Attend as many stage crew sessions as possible. If there is an over-abundance of crew members you may be assigned to attend on particular days.
2. Plan to be picked up promptly after crew.
3. Wear clothes that are sensible for crew activities—old clothes that you don't care about will be best. Also wear sensible shoes that cover your complete foot. Do not wear sandals, flip-flops, or any other “open” shoe.
4. Plan to become part of running crew and “work the show.” See the Running Crew section of this manual.
5. Make every effort to understand the design ideas of the show under construction.
6. Do each task to the best of your ability. If you have questions, ask Mr. Miller or a veteran crew member—do not attempt a project or part of a project that you are not familiar with.
7. Get proper training on all tools before you use them.
8. Plan to work while at crew. While there is a social element of crew, the idea is to make progress building scenery for our shows. Crew members who spend too much time socializing will be asked to sign out and go home. Repeaters may be asked to discontinue their participation in crew.
9. Cooperate with other crew members. Crew members who do not cooperate or endanger the safety of others will be asked to discontinue their participation in crew.
10. When constructing, try to make economical use of lumber and supplies.
11. When you complete a project or need to leave, be sure to clean up the work site and return all tools to their proper location.
12. When painting, be sure to use a drop cloth and properly clean your brush when finished.
13. Assist with end of session clean up procedures.
14. Attend all scenery “strike” sessions.
15. Saturday crew sessions run through lunch. We traditionally send a crew member or two to pick up lunch from a local fast food restaurant. Bring money so you can order lunch or pack your own bag lunch.
16. If you are interested in working on a particular technical need for our productions, make this known to Mr. Miller. He can help you get started. Remember, everyone builds scenery—**WE DON'T HAVE CREW MEMBERS WHO ARE EXCLUSIVELY LIGHTING OR SOUND OR ANYTHING ELSE.** You will need to prove your dedication to crew before being assigned to specialty work.

LIGHTING TECHNICIAN/LIGHT BOARD OPERATOR

The lighting technician/light board operator works closely with the lighting designer. They are also a member of stage crew. Because lighting a show is often done at a later time during production, it is expected that the lighting technician will also assist with set construction. **NO ONE ONLY DOES LIGHTING.** It is possible that during early crew sessions the lighting technician will inventory and prepare lighting equipment. During show runs, they will be cued by the Stage Manager.

The lighting technician should become familiar with operating the light board. They can practice with this during crew sessions. Being able to build cues and program the light board are skills the lighting technician must be adept at. Once the lighting designer comes in with the light plot and is ready to set lights, the lighting technician will assist them in any way possible. It is likely that there will be a lighting crew who are working their way up to becoming lighting technicians.

The lighting technician will:

1. Become thoroughly acquainted with the play.
2. In conference with the lighting designer and Mr. Miller prepare a work schedule.
3. Prepare any paperwork needed by the lighting designer (inventories, etc.).
4. Attend a run-through rehearsal (perhaps with the lighting designer) in order to get a visual understanding of the production.
5. Hang, aim, and focus lights.
6. Prepare gels and gel instruments.
7. Help program the light board during tech week and performances.
8. During tech week and performances report to the theater at pre-arranged call times. Sign in backstage.
9. Upon arrival perform an instrument check. If any instruments are out, repair the problem immediately.
10. Set the pre-show light look 35 minutes prior to curtain. Inform the stage manager that you have set the look.
11. Run the light board. Make any changes called for by the lighting designer or the director.
12. Check that the light board and lighting booth lights are turned off after tech rehearsals and performances.
13. Following the final performance:
 - a. Take down any rental lights and equipment unless an alternate date for this has been set by Mr. Miller.
 - b. Attend all “strike” sessions.
 - c. Take down and store whatever instruments, cable, and supplies are deemed necessary by the lighting designer or Mr. Miller.
 - d. Clean and reorganize the lighting booth and other lighting equipment storage areas.

LIGHTING ASSISTANTS

All student lighting technicians begin as lighting assistants. This gives them time to prove their dedication and become acquainted with the various instruments and equipment.

Lighting Assistants will:

1. Become thoroughly acquainted with the play.
2. Assist the lighting designer and lighting technician in any way possible. Some possible jobs include: move and hang lighting instruments, cut and prepare gels, assist with moving the lift.
3. Be taught how to aim and focus various lighting instruments. It is assumed you will pay close attention to the lighting process in order to learn lighting skills and techniques.

4. Run follow spots for the musical.
5. Be an active member of stage crew when lighting set up is not in process. **NO ONE IS JUST A LIGHTING PERSON.**
6. Familiarize yourself with the Lighting Technician’s duties.
7. If you are working the show, arrive at the theater at pre-determined call times and sign in backstage.
8. Attend all “strike” sessions and assist the lighting technician with all lighting clean-up. Assist in taking down scenery.

SOUND TECHNICIAN

The sound technician is responsible for all sound effects, microphones, and speakers used in a production. They will become familiar with the operation of the sound board, computer, and other sound equipment. They are responsible for all set up, recording, maintenance, and strike. The lighting technician is also a member of stage crew. Because sound set up does not usually happen until later in the production process, they will help with the construction of scenery. **NO ONE IS JUST A SOUND PERSON.** During tech week and performances, the sound technician is cued by the Stage Manager.

The Sound Technician will help **Mr. Radke** as he:

1. Become thoroughly acquainted with the play.
2. Consults with the director on the types of sound needed:
 - a. Recorded effects
 - b. Live sounds (telephone, doorbell)
 - c. Recorded music
 - d. Microphones
 - e. Speaker Placement
3. Makes a list of all necessary sound needs and plan how to obtain them.
4. Find out when you should attend a rehearsal to familiarize yourself with the production.
5. Be sure you know how to set up and run all sound equipment.
6. Preset floor mics prior to the first tech rehearsal.
7. A special activity with the musical is to be available during the week before tech to work with the wireless microphones at all rehearsals that week. This will give you a good idea of what settings will be for each song.
8. During Tech Week and Performances:
 - a. Arrive at the theater at predetermined call times and sign in backstage
 - b. Upon arrival check that all sound equipment is in proper working order.
 - c. Help the Stage Manager and running crew set up head-set equipment.
 - d. Set up and test a monitor speaker in the green room.
 - e. If wireless microphones are used, prep them after each rehearsal and upon arrival for performances.
 - f. Assist actors in wearing wireless microphones so they are positioned the same way for all rehearsals and performances.
 - g. Plan a schedule with the actors for performing a wireless microphone check on stage prior to performance. This needs to be concluded 40 minutes prior to curtain.
 - h. Set and maintain microphone levels during tech rehearsals and performances.
 - i. Following each tech rehearsal or performance, store sound equipment as necessary. Turn off all equipment and sound booth lights.
 - j. Let actors know that it is their responsibility to personally return their wireless microphones to you following each tech rehearsal and performance. You may want to be available backstage or in the tunnel after each rehearsal and performance to collect the wireless microphones. Make a chart with

spaces for each rehearsal and performance to check off each microphone as it is turned in. This will save you from having to look through them all the time to see if you have them all.

- k. Report any equipment breakage/problems to Mr. Radke and Mr. Miller.
9. Following the final performance:
 - a. Take down and store floor microphones.
 - b. Remove all batteries from wireless mics and store them in the locked cabinet in the sound booth.
 - c. Store all other sound equipment used in the production.
 - d. Attend all “strike” sessions. Take care of all sound needs first then help take down scenery.
 - e. Clean and reorganize the sound booth.

COSTUME CREW

Members of the costume crew will assist our costumer with various costuming tasks. Crew members are not expected to design or make costumes.

Costume crew duties include:

1. Become thoroughly acquainted with the play.
2. Attend stage crew set construction sessions if possible.
3. Assist the costume designer on “measurement day.” This is usually on one of the early rehearsals.
4. If requested, help find rehearsal costumes in our stock.
5. Assist the costume designer during various costume fitting days.
6. Be available on the Saturday prior to first tech to help the costumer load in the costumes and arrange the dressing rooms.
7. During tech rehearsals and performances:
 - a. Report to the theater at predetermined call times and sign in backstage
 - b. Work as a “dresser” assisting actors with costume changes.
 - c. Be able to make minor repairs on costumes. This could include such things as replacing buttons, mending small seam splits or tears or spot cleaning. Large repairs like replacing a zipper are not necessarily the responsibility of the costume crew.
 - d. Spot clean or launder any costume that is soiled as part of the action of the play.
 - e. Develop a system whereby actors check in with you after each tech rehearsal and performance to report any costume problems.
 - f. Check the changing rooms to see that all costumes are hung up neatly. While this is really the actors’ responsibility, it is nice to have someone double check. Actors who do not take care of their costumes should be reminded that proper costumes care is expected of all actors. Repeat offenders should be reported to Mrs. Whitney.
 - g. Following the final performance, be available to assist actors with gathering and hanging their costumes so they can be checked by the costume designer.
 - h. Be available to assist the costume designer with sorting and preparing costumes to be returned (if borrowed or rented). Assist with laundry and dry cleaning sorting.
 - i. Assist with the laundering of costumes.
 - j. Help the costume designer “load-out” costume supplies.
 - k. Attend all “strike” sessions. During this time you will help the costumes designer launder costumes, and clean and reorganize the costume room. If time allows, you will also assist with taking down the scenery.
 - l. Assist the costume designer with any unique needs of the production.

PROPERTIES (PROP) COORDINATOR

Props are extremely important to the look of a production. Since actors must learn to work with props early in the rehearsal process, it is important to have props or “rehearsal props” available approximately two weeks into rehearsal. The prop coordinator and any prop assistants work with Mrs. Hartnett closely. They should become familiar with our prop stock and be willing to make and find props. All props must be available for the first technical rehearsal.

Prop Coordinator duties are:

1. Become thoroughly acquainted with the play.
2. The Props Master (Mrs. Hartnett) will receive a props list from Ms. Kind-Keppel. They will discuss the expectations for each prop. It might be wise for the Prop Coordinator to attend that meeting.
3. Attend stage crew sessions. You can use this time to work with the Props Master to gather and make props. You should also plan to help build the scenery if possible.
4. Plan to attend a rehearsal (probably a later one prior to tech week) to watch how the props are used during the production. Take notes with Props Master.
5. Along with the Stage Manager and/or the Director’s Assistant make a list of prop placements (on stage, stage left, stage right, at entrances, etc.).
6. Prior to first tech rehearsal, set up, cover, and label prop tables. Place props on the tables.
7. During tech week and performances arrive at the theater at pre-determined call times and sign in backstage.
8. Upon arrival, check that all props are in place and ready to be used. Some props may need daily preparation.
9. Check for breakage, damage, or loss of any props after each tech rehearsal and performance. Be sure repairs are made and props are found or replaced prior to the next rehearsal or performance.
10. All soiled props should be cleaned prior to the next rehearsal or performance. Washing the dishes and other clean-up work is usually done at the backstage sink.
11. During rehearsals and performances you should work quietly backstage.
12. Following the final performance clean soiled props and throw away any props that may spoil. Throw away items should be placed in the outside dumpster.
13. Attend all “strike” sessions. At this time you should neatly store all reusable props and take down and store all prop tables.
14. All borrowed props should be returned as soon as possible.
15. Clean and organize the prop room.
16. If time allows, assist with taking down the scenery.

MAKE UP COORDINATOR(S)

The make-up crew is responsible for the look of the face and hair of the characters in a show. They will work with the costume designer and director on the overall look for each character.

The Make-up Coordinator will:

1. Become thoroughly acquainted with the play.
2. Discuss make up looks with the costume designer and director.
3. Take inventory of make-up supplies and let Mr. Miller or Ms. Kind-Keppel know of any supply needs.
4. Plan and conduct make up workshops for new make-up crew and perhaps actors.
5. Assemble a make-up crew for each production.
6. If necessary, assign make up crew members to specific actors/characters.
7. Make a cleanup schedule for each make up rehearsal and performance—assigning crew members to make sure all supplies are cleaned up and put away and make up room trash barrels are emptied in the outside dumpster. Post a copy of this schedule backstage.
8. Attend stage crew sessions and help build the scenery if possible.
9. Find someone on your crew who will be responsible for hair and wigs (if applicable).
10. During tech rehearsals and performances arrive at the theater at pre-determined call times. Your call time should be earlier than the actors, so you are ready when they arrive. Sign in backstage.
11. Anticipate any needed supplies and inform Mr. Miller or Ms. Kind-Keppel.
12. Oversee the work of your crew.
13. Watch the first tech rehearsal and take notes on make-up needs and changes. Your crew will sit with you—you should comment to them concerning changes to be made on their work.
14. Adjust make up application as necessary and reevaluate the changes made while the actor is on stage in show lighting.
15. Once the play has begun, keep your crews away from backstage (unless there is a make-up change during the show). They can watch the play from the audience.
16. Be available to do make up touch-ups during intermission(s).
17. Arrange for make-up removal supplies to be available to actors following make up rehearsals and performances.
18. Following the final performance, make sure all make up supplies are clean and stored properly.
19. Attend all “strike” sessions and clean make up room and inventory supplies. If time allows, help take down the scenery.

MAKE UP CREW

Make up coordinators begin by being part of make-up crew. This is their time to learn what is necessary to be a make-up artist and hopefully grow into being a make-up coordinator.

Make up crew duties include:

1. Attend all pre-tech week meetings as called by the make-up coordinator.
2. Attend stage crew sessions and help build the scenery if possible.
3. During tech week and performances arrive at the theater at pre-determined call times. This will be prior to the arrival of the actors so you are set up and ready for them. Sign in backstage.
4. Assist the make-up coordinator in any way possible. Know that you will be assigned exact duties for the production.
5. Make up actors/characters assigned to you.

6. Watch the first technical rehearsal and possibly other rehearsals to observe if and how your make up application(s) should be changed. Sit with the make-up coordinator and listen to comments on your work.
7. Perform your clean up duties when assigned.
8. Attend all “strike” sessions. At this time you should help the make-up coordinator clean the make-up room and inventory the make-up supplies. If time allows you should help take down scenery.

USHERS

While ushering may seem like a small job, it is important to the success of a show that it is done properly. Ushers are a major part of the theater department’s public relations with the community. Ideally, ushers are students involved with the theater program who are not part of the production’s cast or crew. Many times ushers will be students new to the program, but also will be other veteran theater participants. Ushers do not buy tickets to see the play for the performances at which they usher.

Ushers will:

1. Sign up to usher for multiple performances if possible. Everyone involved with the theater program should see the shows at least once. It is a good idea for beginning actors to watch the show several times. Ushering is an inexpensive way to do this.
2. Arrive at the lobby on time to usher. It does no good to arrive late. Ushers need to know their responsibilities and be ready to greet the audience.
3. Dress for ushering—you want to make sure you are dressed professionally for the occasion. Your clothing is another way to communicate to the public the high quality of our program. Dress to impress 😊
4. The House Manager will meet you in the lobby and conduct a meeting so you know your responsibilities for the performance.
5. You should plan to be polite and helpful to our audience.
6. Ushers sit in the last rows of each side section for the musical and behind the audience for plays. Store your coat, purse, etc. in the last side section rows.

Big Picture?

Whitefish Bay Theater provides many opportunities to help you grow and flourish as an actor, a technical theater artist, and/or as someone who just has a passion for the theatrical arts.

Get Involved.

Take a Risk.

You won’t regret it 😊

“Inspiring Passion: Whitefish Bay Theater”