

Susquehannock High School



THEATRE

THEATRE ARTS DEPARTMENT

COMPANY HANDBOOK

"All the world's a stage..." Shakespeare

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CONGRATULATIONS!!

This handbook is presented to students who are involved in a Theatre production and want to become an effective part of the Susquehannock Theatre Department. Students participating in Theatre are expected to learn and appreciate the craft. All theatre programs observe a number of traditions and policies. Become acquainted with these practices as quickly as possible.

Please carefully read the following pages, they will help you become familiar with our program and answer most of your questions. 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 Southern York County School District, a district with a reputation for excellence. You will be expected to be responsible for the decisions you make. Whether or not 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 commitments, teamwork and unity.

Through the rehearsal and performance process, you will build a foundation of knowledge and experience that will prepare you both mentally and physically for the world's most exciting profession. Shakespeare states that "all the world's a stage," and the world of theatre arts will help develop life skills necessary for everyday life situations and your future whichever field you choose.

CASTING

Roles are assigned after auditions and the company for the show will be posted on the theatre's website. Please understand that the Director does not capriciously cast any show. You may not receive the role you want and the Director is fully aware of your disappointment. But you must understand that it is rare for a beginning actor or actress to know just what kind of role he or she is best suited to play. The Director has many decisions to make and much is taken into account when casting a company. **Trust your Director to assign you a part that will enable you to make your best contribution to the show.** If you are not cast in the role you want, do not hate the person who is. Remember, you are still performing. Avoid the self-defeating practice of counting your lines. It is what you do with the role that is important. Actors who decide to second-guess the directing decision may approach the director at the appropriate time and seek acting and auditioning guidance. However, gossip and foul tempers are not welcome, and cast that actor in a poor light, which may affect future casting decisions. **All casting is tentative. You may be reassigned if the Director deems it necessary for the production.**

REHEARSAL AND PERFORMANCE SCHEDULE

A rehearsal or a performance is NEVER missed if at all possible. No thriving theatre will tolerate non commitment to this tradition and it lacks professionalism. Please let the Director know of any re-occurring schedule conflicts so that they may be scheduled around as much as possible (for example if you have guitar lessons every Tuesday). Certainly, serious illness can incapacitate a member of the company, and in such a case you are expected to contact the Director as soon as possible so alternate arrangements can be made PRIOR to the rehearsal or performance. Will's number is 717 881-3538 and Heather's number is 717-881-6649 or email will@susquehannocktheatre.com

A rehearsal schedule will be provided for each company member. The schedule is always available at www.susquehannocktheatre.com under the Cast/Crew Info section.

Please keep in mind that the rehearsal and performance schedule is structured with the school's extra-curricular events in mind, but some conflicts cannot be avoided. Also, a company member is not excused from a rehearsal because "something came up." All company members are making sacrifices and the success of the production depends on your commitment. If prior contact is not made and additional conflicts / absences arise, each absence will be considered unexcused. You may also be re-assigned or removed from the production.

PROMPTNESS

Please be considerate of scheduled times and do not arrive unreasonably early or late but do develop the habit of arriving before a rehearsal is scheduled to begin. Do not fail to be on time and delay a rehearsal. During the run of a production, you will be expected to arrive at your call time, regardless of how long it takes you to get ready. Please make arrangements in advance for a ride home at the scheduled time. It's not fair for a staff member to have to wait for everyone to be picked up.

ALCOHOL AND ILLEGAL DRUGS

It is illegal for anyone in the company or an adult chaperone to consume / possess alcohol and/or illicit drugs at anytime – on or off campus at any school-sanctioned trip. Should you be suspected of or found to be under the influence you will be dismissed from the company and banned from participating in any future production(s). This includes tobacco for all individuals less than 18 years of age. You will be reported to school authorities and possibly law enforcement officials. Please also remember that Susquehannock is a smoke-free campus.

ELIGIBILITY

As per Susquehannock High School extracurricular rules, for students to participate in extracurricular activities, they cannot be failing two or more subjects. A student who is failing two or more subjects may attend practices, but cannot participate in the shows. What this means for the play or musical is that if a cast/crew/pit member is failing two or more classes as of the Friday prior to the show, they can not participate in the shows the following weekend. Weekly, The Director receives a list of everyone who is potentially non-eligible, and he privately lets those cast/crew/pit members know that they are on the list. If cast/crew/pit members are continually on the list, and make no attempts to get off the list, they may be replaced in the cast prior to the aforementioned Friday deadline for the benefit of the production. Please also note to be eligible to be in the production, you must receive credit for a full day of school on the Friday of the production weekend. Also, please note that on any school day if you do not attend school, you may not attend practice that evening. The Director receives the daily attendance sheet, and will send cast members home if they were absent that day. At the beginning of rehearsals, you received a copy of the Eligibility contract that Susquehannock High School requires. This is above and beyond what the theatre department expects.

 Southern York County School District
3280 Fissels Church Road, Glen Rock, PA 17327

Mr. Kevin Molin, Principal - Susquehannock High School Dr. Len Reppert, Principal - Southern Middle School

AGREEMENT FOR PARTICIPATION IN EXTRACURRICULAR ACTIVITIES FORM

The extracurricular activities of the Southern York County School District are viewed as a valuable supplement to the academic program. In order to ensure the successful operation of the extracurricular programs, it is necessary to formulate objectives and regulations for all who participate. Students and parents should be aware that participation in these activities is a privilege, not a right.

- It is our hope that by participating in extracurricular activities a student will develop positive relations with others that foster sportsmanship, fairness and cooperation.
- It is our desire that students develop responsibility that will encourage the development of leadership skills, respect for self and others.
- It is the duty of the supervisors to direct and monitor students in the positive representation of Southern York County School District. In accordance, students are required to represent Southern York County School District in a manner that is positive, productive and responsible.

Participation requires that certain regulations be established and followed. The standards are as follows:

1. Students must be enrolled in the Southern York County School District and be approved by their principal to be eligible for participation in an extracurricular activity.
2. Students must meet the minimum academic requirements for participation in the extracurricular activities. **GRADES ARE MONITORED ON A WEEKLY BASIS.** The minimum academic standards require the following: (a) A secondary (7th-12th Grade) student must, at a minimum, be passing at least all but one subject on a weekly basis in order to be eligible for extracurricular activities. Failure to do so will result in a one week participation suspension. (b) A secondary (7th-12th grade) student must, at a minimum, be passing all but one subject at the end of each marking period. Failure to meet this minimum academic requirement will result in a 15 school day participation suspension beginning the day report cards are issued. (1st, 2nd, 3rd marking period only). Following the 15 school days, the student may be eligible to participate in extracurricular activities if he/she is, at a minimum, passing all but one subject on a weekly basis. (c) A secondary (7th-12th grade) student must pass all subjects/credits for the year. Failure to meet this minimum academic requirement will result in a 15 school day participation suspension beginning the first day of the next school year. If the student is successful in making up the credits in summer school, he/she may be eligible to participate in extracurricular activities for the first marking period of the next school year. (d) A course that has been dropped/failed anytime during the school year will be considered a failing grade for the purpose of academic eligibility. This will affect eligibility status for the current school year as well as the first marking period of the next school year. (e) The eligibility period is from Sunday through Saturday. The only exception would be for theatrical performances where the eligibility period would run from Monday through Sunday.

3. Academic ineligibility means the student is unable to participate in any event, competition or performance which is considered to be an extracurricular activity. The decision as to whether the student may participate in practice sessions will be at the discretion of the coach/advisor of the extracurricular activity. If a student is ineligible for three weeks during the activity, he/she may be dismissed from that activity.
4. Students are ineligible to participate in an extracurricular activity on any day if they meet any of the following criteria: (a) illegally absent from school; (b) tardy; (c) excused for more than 1/2 day due to illness (must be in class by 11:25 a.m.); (d) suspension from class or school.
5. Students with an outstanding obligation are not eligible to participate in extra-curricular activities until the obligation is met.
6. Attendance at practices or meetings is mandatory unless the student receives prior permission from the advisor/coach to be late or absent.
7. The possession and/or use of tobacco, drugs, drug paraphernalia, and alcohol is forbidden. Knowingly and/or willingly remaining in association with the illegal possession and/or illegal use of tobacco, drugs, drug paraphernalia, prescription medications, inhalants (other than physician prescribed inhalers), and/or alcohol is forbidden. Violations will result in the suspension from all extracurricular activities for sixty (60) school days. This policy applies to students every day of the calendar year for behaviors in school and not in school.
8. Flagrant violations of regulations as set forth in the Southern Middle School and Susquehannock High School Disciplinary Codes or civic laws may result in suspension from all extracurricular activities for sixty (60) school days.
9. A student involved in any extracurricular activity who is suspended 5 or more days for any season will be dismissed from all current activities for the duration of those activities.

We are aware that participation in extracurricular activities may carry risks of injury. Injuries may range from minor to very severe, including death. Understanding the potential risk factors, we accept the responsibility of participation.

We have read and understand the information in this contract. We understand the Advisor/Coach has the authority to determine appropriate disciplinary action for infractions not outlined in this contract. If we feel any disciplinary action has not been fairly administered under the terms of this contract, an appeal may be taken to the administration.

Our signatures below indicate we have read and agree to the conditions as set forth in this contract.

Student's signature: _____ Date: _____

Printed Student Name: _____

Parent's/Guardian's signature: _____ Date: _____

Board adopted: February 4, 1999

Board revision: May 17, 2007

Effective 2015-2016 School Year

DON'T MAKE AN ENEMY

KEEP THE DRAMA ON THE STAGE... Despite this popular belief, “Drama Kings and Queens” have no place in this profession. Always strive to be friendly, helpful and fun to be around. Identify with the ensemble rather than joining a clique. Be tolerant of the different habits of others since you, no doubt, have some strange ones yourself. All company members, including cast, crew, and pit, are equal and should be treated with respect. Having been cast in prior productions does not make you infallible.

Unless your opinion is asked for, remember it is the director’s responsibility to direct, correct, and re-direct the members of the ensemble. Please do not become, or listen to, “self-appointed directors.”

BE PREPARED

Develop the habit of arriving at a rehearsal before it is scheduled to begin and take care of all personal business before rehearsal begins – phone calls, bathroom, food and drink, etc. Food and drink are not allowed on stage during rehearsal especially back stage. 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, which include appropriate shoes. Sandals, flip-flops or slippers are not appropriate rehearsal attire. When production shoes have been assigned those are the only shoes that will be worn in rehearsal and performance.

BRING A PENCIL

Use a pencil in rehearsal, not ink pens. And the pencil must have an eraser! (Directors are known to change their minds.)

MEMORIZATION OF LINES, BLOCKING AND CHOREOGRAPHY

Writing down all of your blocking and choreography in your script in pencil is recommended. Once a scene is blocked, you will be expected to have memorized 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 memorized the dance by the next time that scene is rehearsed. 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.

KNOWING YOUR CUES

Entrance cues are a part of the scene being rehearsed. Note them carefully in your script. A warning cue is some obvious moment prior to your expected entrance that prepares you to make that entrance. Everyone resents the actor who has to be called to make an entrance. During run-throughs, if at all possible, always wait a moment after exiting a scene to see if that scene will be repeated.

LEAVING A REHEARSAL WITHOUT PERMISSION

Leaving a rehearsal before you are dismissed is never permitted. Dismissal is not granted until all props and costumes are returned to their proper place and the dressing rooms, stage, cafeteria, and/or classroom are in order. The Director is the only person who can give permission to leave. If you must leave for any reason, speak to the Director first. Never ask someone to tell the Director you are leaving. Do not assume that the Director heard you when you yelled across the room – this is never a valid excuse.

ADDITIONAL COSTS

Cast members will need to provide their own makeup and shoes as outlined by the costumer or choreographer. Stage make-up kits can be purchased for about \$25. You also may be asked to provide some basic clothing for costuming (i.e. black dress pants, white undershirt, etc). Specific makeup, costume, and shoe needs will be sent via email once they are decided. Students will also have the option of purchasing a cast t-shirt for \$12.

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. During some rehearsals 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. Carefully write down any new direction. During the rehearsal process and during the notes, **do not justify your actions unless specifically asked to do so**. If you have a problem with a note, see the Director after rehearsal in private.

Contribute to the rehearsal and performance process with intelligence, imagination and skill. The more imaginative you are, the more imaginative the direction will be. Study your script continually for new dimensions, which may be introduced. Rehearsals are the time to explore new ideas. **Don't try something new during the run of a show**. New ideas are added only after discussion with the director and appropriate rehearsal time. Keep firmly in mind that we rehearse what will take place at the performance.

HANDS OFF THE PROPS

All properties belong exclusively to the character 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.

HAIR

When you are cast in a production as an actor, your hair becomes a part of your "costume." Especially when doing period plays, hairstyles play a very important factor in the overall look of the show. Therefore, an actor should not cut, color, perm, frost, highlight, shave, etc. his or her hair without first discussing it with the director.

VOICE AND DICTION

The way you speak, pronounce and articulate words, your vocabulary, and the practiced control you have over your vocal abilities will greatly determine the extent of your success as an actor. Practice good diction consistently and never permit yourself to indulge in accidental, poor speech habits unless the script calls for it. Use the training you receive in vocal work off stage as well.

SET STRIKE

Set strike takes place on after the last performance immediately following the Sunday matinee. This is a mandatory cast activity. This is the only time that the set can be torn down, as it must be down before school on Monday. Due to non-attendance in the past, any cast member that does not attend teardown without prior approval from the Director will not be allowed to audition for any productions until after the end of the next school year.

IMMEDIATE DISMISSAL FROM THE CAST

There are two situations that will warrant a cast or crew member's immediate dismissal from the cast/crew.

1. No one is allowed on the catwalk without the express approval of either the director or the technical director. Anyone found on the cat walk without this permission will be immediately dismissed from the cast or crew.
2. The auditorium and set are off limits during the school day. No one is to be in the auditorium rehearsing or building during the day without the expressed permission of the director, the tech director AND the office. Anyone found in the auditorium during the day without permission will be dismissed from the cast.

THEATRE TERMS

Ad Libbing: acting without having planned what to do or say. Often done to cover up for something having gone wrong or for forgotten lines. Ad libbing is common in some forms of theatre such as pantomime. Also spelled adlibbing or ad-libbing.

Against type: playing a different sort of character than expected. See Typecasting.

Antagonist: a character that hinders the protagonist from achieving his or her goals.

Apron: the stage area in front of the proscenium arch.

Aside: a dramatic technique in which a line is said by one character to him or herself or to the audience. The line is unheard by the other characters onstage.

Beat: the smallest division of action in a play. The length of time necessary for a character to play an "Objective" (also called "Intention" or "Goal") from beginning to end. Also a very short pause.

Blocking: an actor's movement around a set, or the notations regarding movement in an actor's script. Also for one actor to get between another actor and the audience (see Mask).

Boards: a slang term for the stage.

Break a leg: a saying for [actors](#) before they go out on stage, meaning "good luck".

Call Time: the time at which each individual actor is expected to be at the theater. Call times vary based on the amount of time required to make-up the actor and may be staggered among smaller roles to allow for sharing of dressing room space, and/or make up artists.

Cast: the actors in a [play](#), also know as the ensemble.

Casting: the process of choosing the actors for a [play](#).

Catwalk: a narrow, elevated walkway, as on the sides of a bridge or in the flies above a theater stage

Character Actor: an actor who specializes in playing secondary roles. Character parts are not the romantic lead, but the additional funny, scary, or otherwise exaggerated roles.

Cheating: the practice of turning one's body towards the audience even while keeping the head facing one's scene partner. Cheating is usually necessary for the audience to really see the actors and view the scene.

Cold reading: a reading from a script or other text without any prior rehearsal, usually in the context of an audition or workshop.

Corpse: laughing when on stage, as the actor, not the character, would. The term comes from the fact that the character "dies" when the actor laughs. Corpsing is often misunderstood to mean freezing or drying up on stage.

Covering: making up dialogue and or blocking due to a mistake or accident onstage without breaking character.

Crossing: moving from one point on the stage to another, especially to a diametrically opposed point.

Curtain call or **walkdown:** when the actors come to the front of the stage to bow at the end of a performance.

Deck: the stage area

Dialogue: a reciprocal conversation between two or more persons; the speaking lines of a script.

Director: the person who leads a show. The director has the final say on all aspects of the production.

Downstage: the front of the stage; in the direction of the audience.

Dramatist: the author of a play.

Dramaturg: a theatrical scholar. During production a dramaturg is responsible for historical accuracy, and conforming to the vision of the absent, or deceased, playwright.

Dress rehearsal (or dress): a practice of the play with all actors wearing full costumes. Generally, dress rehearsals also include full make-up and music (when applicable).

Dry tech: is when the crew practices each scene change without actors onstage. This is done to ensure each scene change can be completed swiftly and quietly. This is a cue-to-cue for only staging.

Exeunt: a stage direction calling for more than one person to exit.

Exeunt omnes: a stage direction meaning all the cast exit.

Exit: a stage direction which specifies which person goes off stage.

Fourth wall: an imaginary surface at the edge of the stage through which the audience watches a performance. If a character speaks directly to the audience or walks on/off the stage, this is known as breaking the fourth wall.

Freezing: when an actor forgets their lines (either through stage-fright, under-rehearsal or plain absent-mindedness) and remains rooted to the spot in panic, unable to move or speak.

Front of House: refers to services including parking, concessions, ushering, and playbill distributing.

Full house or **Packed house:** when all of the seats are filled; when the entire audience section is filled to capacity.

Ghost: a singer used as a [singing](#) voice for another [actor](#). (See also, [ghost-writer](#).)

Ghost Light: a light left on the stage overnight and/or when the stage is not in use for safety. It also has superstitious meaning for the run of the play.

The Half or **Final Call** : the time before a performance by which all actors must be present in the theatre – commonly half an hour before curtain up.

Ham: a bad actor; usually one who overacts or hogs the spotlight. Can be used endearingly to describe rambunctious, but good actors.

House: the [theatre](#), the people in the theatre, the [audience](#).

Intention: a single, temporary desire or goal that arises in a character within a scene. (Also called "Objective" and "Goal".)

Intermission, Interval: a break between acts (usually first and second, but some plays have three or more acts).

Improvisation: when an actor who is "in character" makes up action or dialog without prior scripting. (see Ad Libbing and [Improvisational theatre](#).)

Indicating: unrealistic acting. At its worst it is often associated with acting of the past in which realism was not ubiquitously prized and stereotyped gestures were used to "indicate" emotions rather than actually showing them.

Leading Lady: the actress playing the largest role in the cast performed by a female.

Leading Man: The actor playing the largest role in the cast performed by a male.

Masking: drapery or flats used to frame the stage, and stop the audience from seeing the backstage areas. Also used when one actor intentionally blocks another actor or prop from the audience, thereby "masking" it from their view.

Method acting: an acting style in which the ideal of a "true" (or "real") moment or impulse is valued most highly; the actors try to feel the emotions of the character so that the actors' choices and the characters' would be as one--- i.e. inevitable. Pioneered by [Konstantin Stanislavski](#), currently taught most formally at [The Actor's Studio](#) in Manhattan. Of note, the American Method acting of the popular imagination was based on an early, incomplete experiment of Stanislavski's. Many if not most modern teachers have moved away from the original (Stanislavskian) "method" as it is truly difficult to teach well, has been altered by many secondary and tertiary disciples in the '60s and '70s to suit personal agendas, and can produce seemingly uninteresting results in younger actors. [Marlon Brando](#) and [Dustin Hoffman](#) are perhaps the best examples of masterful methodists who use and discard various parts of many schools of thought to achieve success.

Monologue: an extended set of lines spoken by one person either directly addressing the audience (as in a [soliloquy](#)) or another character (a [speech](#)).

Motivation: a character's individual desires or goals which propel them into action ;the driving force of an inciting event that starts a story's progression.

Objective: a single, temporary desire or goal that arises in a character within a scene. (Also called "Intention".)

Obstacle: a force opposing a character's "Objective" (or "Intention") which gives rise to dramatic tension and conflict.

Orchestra pit: where the musicians play, usually directly in front of the stage, often sunken below the seating sections.

Part: a character; the portion of the script intended for one character.

Preferred reading: the interpretation of the script that is stressed by the author or the text itself.

Promenade: a performance of a play in which the actors and audience occupy the same space, with no distinction between acting area and audience area. The audience is given the freedom to explore the space together with the performance, and there is generally an element of audience interaction in the play.

Prompt: to give an actor his/her next line when he/she has forgotten it. Also the person whose job it is to do this (also called the prompter). It used to mean the side of the stage where the prompter sat. The other side of the stage was called 'Opposite Prompt' or OP.

Prop, Property: an object used in the play, from the [Middle English](#) *proppe*, meaning a support, not originally related to property as in ownership; does not include [scenery](#) or [costumes](#).

Proscenium, Proscenium arch: the boundary between the stage and the audience in a conventional theatre; it appears to form an arch over the stage from the audience's point of view. In some cases, it does create an arch over the stage.

Protagonist: the main character; the hero or heroine.

Pseudomonologue: when only one half of a dialogue is portrayed, especially either just the questions or the answers, wherein the performer is not directly addressing the audience.

Raked stage: a stage at an incline, usually with the rear side being higher (hence upstage.)

Read through: a reading of the entire play or act without blocking.

Rehearsal: practice of the play.

Run or run through: a practice of an entire play or act.

Script: the text of the dialogue and stage directions of a play; to write a play.

Sense memory: in [Method acting](#), when an actor attempts to recall memories of the physical sensations surrounding prior emotions in order to utilize [emotional memory](#).

Social actor: actors who portray themselves in a performance, usually previously known to the audience.

Sold out: when the number of tickets sold for a performance is equal to or greater than the number of available seats.

Soliloquy: a monologue spoken by a character to him or herself or the audience to reveal his or her thoughts.

Speed Through: to speak one's lines very fast, either individually or as a cast; thought to assist in committing lines and cues to memory.

SRO: Standing Room Only.

Stage direction: any instruction for the actors in the [script](#) of a play, or [setting](#), or character description.

Stage left: the side of the stage on the left when facing the audience.

Stage right: the side of the stage on the right when facing the audience.

Standing ovation: when the audience stands and claps at the end of a performance, a higher form of praise than normal applause.

Standing room only: admittance to a performance after all of the seats are filled which requires people to stand to watch.

Strike: to remove a set piece or from the stage ("Strike that chair.") To "strike the show" is to disassemble the entirety of the set, return all equipment to storage and leave the venue as it was before the show was set up. May be used as a noun to refer to the event at which the show is struck.

Stock character: an archtypical or stereotyped character, usually originating in Roman comedy. Stock characters continue to be used, however, in one form or another and examples include the lover, crafty servant, the miser, the clown, etc.

Super, Supernumerary: [extra](#), walk-on part, most often speaks no words.

Supporting cast: actors who are not playing major parts.

[Tabs:](#) curtains separating the stage from the audience.

Tech or [Techie](#): a general slang term for a member of the technical crew of a show.

Tech or **Technical rehearsal:** a rehearsal primarily for the purpose of practicing the technical elements of a play, such as lights and sound.

[Theater:](#) building where acting takes place

[Theatre:](#) the world of this type of acting, or the world of acting in general; the art itself.

[Theatre in the round:](#) any theatre where the audience is seated on every side of the stage.

[Thrust:](#) a stage that extends out into the audience, so that the audience is seated on three sides of it.

[Typecast:](#) when an actor becomes associated with only one type of role or character, often based on [physical appearance](#).

[Understudy:](#) an actor familiar with another actor's role so that he or she can substitute in an emergency.

Upstage: towards the back of the stage; the half of the stage that is farthest from the audience; to outshine another's performance, especially when the other has a larger part or is more well-known. (The third meaning derives from the simplest means of "upstaging" another actor: to walk "upstage" of an actor, thereby forcing the other actor to turn his or her back to the audience while the "upstage" actor can stand full front, facing the audience. For the origin of the former two meanings, see [raked stage](#))

Wardrobe: costumes, or the people responsible for them.

Wardrobe Mistress/Master: the person in charge of the costume department.

Wings: the "backstage" or parts of a stage off to the left and right not seen by the audience.

Susquehannock High School Theatre Contract

1. I will follow the rules and regulations outlined in this document.
2. I will attend all rehearsals for which I am called, unless excused by the director.
3. If I am unable to attend a rehearsal, I will personally notify the director by e-mail, phone, or note PRIOR to the beginning of the rehearsal.
4. I understand that excessive absence from rehearsals (excused or unexcused) will jeopardize my continued participation in this production
5. I will arrive to each rehearsal on time and stay for the entire rehearsal. In the event that I must arrive late or leave early, I will personally notify the director by e-mail, phone, or note PRIOR to the beginning of the rehearsal.
6. I will not miss any rehearsals during the last two weeks of the production, November 9th thru November 19th.
7. I will remember that holding a role as a member of the cast or crew is considered a leadership position. I will, therefore, abide by school policies as stated in the student handbook.
8. I will responsibly manage my time commitments, including my school work, so that I can participate in the production.
9. I will be prepared for each rehearsal with a pencil, my script, and a positive attitude.
10. I understand that it is imperative for members of the ensemble to work well together; therefore, I will be respectful of others in the cast and crew and will immediately alert the director to any problems that may disrupt the ensemble.
11. During rehearsal I will conduct myself in a professional and respectful manner. I understand that if my behavior is disruptive, I may be asked to leave, and that this will count as an absence from rehearsal.
12. I will turn off / silence my cell phone during rehearsal. I will refrain from using my cell phone when I am on stage or actively involved in a scene.
13. I understand that the Stage Manager/Assistant Stage Manager can and will confiscate my cell phone for the duration of rehearsal if it becomes a distraction to me or to others.
14. I will accept the leadership of the Stage Management team and abide by their directions without argument or attitude.
15. I will have my lines and blocking completely memorized and be able to go confidently off book on or before the date indicted on the production calendar.
16. I understand and accept that rehearsals during Tech Week may run later than scheduled and will arrange my rides accordingly and notify my parents.
17. I will care for and return all costumes, props, and other materials assigned to me; I will treat the theater, the set, and all technical equipment with great care and respect. I agree to replace, rebuild, or pay for any costume, prop, or set piece damaged or destroyed by my misuse or mishandling.
18. I will work the set strike on Sunday, November 22 and will stay until the cast is dismissed.
19. I will daily check my e-mail and the cast calendar on the theatre's website.

I have read, understand, and freely sign this contract knowing that not fulfilling any part of it may result in my being replaced in the cast or in being dropped from the Theatre production.

Name: _____

Student Signature: _____

Parent/Guardian Signature: _____

Date: _____