



Job Descriptions:

Revised April 2008

Drama Club President: Plan agenda of Drama Club meeting with directors; conduct Drama Club meetings; plan agenda of Officers' meetings with directors; conduct Officers' meetings; organize Drama Club Welcome Week/Freshman Orientation Day activities; organize membership drive during first weeks of school; spearhead Drama Club activities; attend/participate in all Drama Club activities; plans Drama Camp with the directors; plan and host Thespian Induction; sign Thespian certificates; confirm nomination of slate of officers for following year and for drama awards; serve as a spokesperson for Drama Club in the community; advocate for theatre in our school.

Drama Club Vice-President: Fill in for President if few instances when he/she is unavailable; assist the President in his/her duties; attend all Drama Club meetings; attend all Officers' meetings; assist President in Drama Club activities; attend/participate in all Drama Club activities; maintain college files; publicize the annual Theatre scholarship; advocate for theatre in our school.

Drama Club Secretary: Maintain point sheets for each Drama Club and Tech Crew member; complete Thespian induction forms; complete and distribute Thespian Induction Cards; complete Thespian certificates; create program for Thespian Induction; compile list of Thespians for Yearbook; compile list of graduating Thespians; compile list of graduating Honor Thespians for main office; compile list of STAR Thespians; compile list of stars and bars to be presented at annual Induction; write thank you notes on behalf of Drama Club; compile list of members for main office; compile data base of all members for club and booster use; attend/participate in all Drama Club activities; advocate for theatre in our school.

Drama Club Public Relations Officer: Publicize Drama Club membership drive at the beginning of the year within our school; publicize Drama Club activities within our membership via a quarterly newsletter; distribute newsletter; publicize Drama Club events (plays, musical, Drama Camp, etc) within the school and the community; create excitement about our theatre program and put butts in seats; attend/participate in all Drama Club activities; advocate for theatre in our school.

Drama Club House Manager: Secure ushers for all Drama Club events; secure box office personnel for all Drama Club events; instruct ushers for all Drama Club events; organize personnel for the sale of tickets to Drama Club events during the school day; attend/participate in all Drama Club activities; advocate for theatre in our school.

Costume and Make-up Mistress: Maintain costume stock for Drama Club; sign in and out costumes; maintain "good order" in dressing rooms; alert directors of problems regarding the costume stock; assist with costuming for Drama Club events as needed;

inventory and maintain make-up supplies for Drama Club; alert directors when supplies need replenished; assist with make-up for Drama Club events attend/participate in all Drama Club activities; advocate for theatre in our school.

Historian: Maintain Drama Club scrapbooks; assist in arranging videotaping of Drama Club events; maintain Theatre Showcase; document Drama Club events/activities through photography, videography, clippings, etc.; attend/participate in all Drama Club activities; advocate for theatre in our school.

Giggle Factory Student Leader: Plan Giggle Factory activities; organize Giggle Factory Welcome Week/Freshman Orientation Day activities; organize membership drive during first weeks of school; spearhead Giggle Factory activities; attend/participate in all Giggle Factory activities; plans Giggle Factory Camp with the directors; serve as a spokesperson for Giggle Factory in the community; advocate for theatre in our school.

Tech Crew President: Plan Tool Olympics and other club activities; organizes peer tutoring network for club members; writes president's column for newsletter about upcoming activities; conducts Tech Crew meetings with the technical director; serves as the primary liason between Drama Club officers and Tech Crew; assist tech director in planning of Tech Camp for new techies; assist tech director in organizing Stage Managers' School; spearheads Tech events/activities; plans tech portion of Drama Camp; attend/participate in Tech Crew activities; advocate theatre in our school.

Tech Crew Vice President: Assist President; maintain tool room; complete periodic inventory of supplies to make "shopping list"; write vice-president's column for newsletter about crew lists and upcoming shows; plan membership drive; plan activity for recruiting during Welcome Week/Freshman Orientation; attend/participate in Tech Crew activities; maintain properties rooms; sign in and out properties; alert directors of problems regarding prop room; assist with propping Drama Club events; advocate for theatre in our school.

Tech Crew Secretary: Assist president and vice-president; maintain CallBoard by rm. 57; writes secretary's column for newsletter about neat theatre stuff coming up in Columbus; edits, publishes and distributes Tech newsletter; types up academic eligibility sheets for each show to circulate to teachers; attend/participate in Tech Crew activities; helps Drama Club Secretary with recording of points for Tech Crew members; advocate for theatre in our school.



THE INTERNATIONAL THESPIAN SOCIETY

Honoring excellence in school theatre

State Leadership Workshop Self-Evaluation Test

Fill in the appropriate numerical response following each trait. 5 is outstanding, 4 is above average, 3 is average, 2 is mediocre, and 1 is poor.

1. Do I maintain a well-groomed appearance? _____
2. Is my posture poised and alert? _____
3. Do I use a pleasant tone of voice? _____
4. Is my disposition cheerful? _____
5. Do I make friends easily? _____
6. Do I exert positive leadership? _____
7. Am I generally thoughtful of others' feelings? _____
8. Is my enthusiasm sincere and contagious? _____
9. Do I persevere until I achieve success? _____
10. Am I sincere in my interest of other people? _____
11. Do I get along well with others? _____
12. Do I react constructively to criticism? _____
13. Do I remember names and faces? _____
14. Am I punctual on all occasions? _____
15. Do I have evidence of a spirit of cooperation? _____
16. Am I free from prejudice? _____
17. Do I know how and why people react in most situations? _____
18. Do I refuse to allow what other people say hurt me? _____
19. Do I enjoy being part of a group? _____
20. Can I criticize/ suggest without being offensive? _____
21. Do I usually like people for what they are
(without waiting to see if they like me first)? _____
22. Can I adapt myself to all situations? _____
23. Do I delegate effectively? _____
24. Do I time manage effectively? _____
25. Do I praise others for a job well done? _____
26. Do I maintain contact with other leaders from my area? _____
27. Do I seek advice from other when I have a problem? _____
28. Do I support and cooperate with other clubs and organizations? _____
29. Do I set reasonable goals? _____
30. Do I share the spotlight? _____

TOTAL: _____

If you have answered honestly and your score is:

90 or below	<i>shows need for improvement</i>
90- 124	<i>average</i>
125- 134	<i>above average</i>
135 or above	<i>your personality rating and leadership ability is superior</i>

WINNING QUALITIES FOR LEADERS

by Georgie Boge

Georgie Boge is a 1985 NHS scholarship recipient and a Century III Leaders state alternate.

Leadership is an inherent trait that must be developed to be effective.

Former President Gerald Ford said it best when asked what it takes to make it to the top. He replied, "First of all, you have to establish goals. Then you have to organize your life to achieve those goals. And then work hard."

An effective leader must possess and implement the following qualities: faith in himself or herself, commitment, visibility, listening skills, knowledge about his or her topic, readiness, patience, talent, ambition, and organization.

- * **Have faith in yourself.** Recognize your talents, but also acknowledge your limitations. Always be the best that you can be.

- * **Make a commitment.** You can't be student council president, class president, yearbook editor, tennis team captain, and pep club president and still be efficient. Select one or two organizations to "let your voice be heard" and set out to focus the majority of your energies into those groups. Of course you can actively participate in other clubs or activities, but you can be a true leader in only one or two. Don't spread yourself too thin.

- * **Set new goals each day.** Plan not only for tomorrow but for next week, next month, and next year. You can't govern and plan activities for an organization without having your own life in order. Set goals that are realistic and work diligently toward reaching them. Give your constituents something to

look forward to—a dance in November, a Christmas party in December, and so. Adequate planning in your club often eliminates personal conflicts with members as well as financial disasters.

- * **Be visible.** Like a politician, it pays to know as many people as possible. Become familiar with your teachers and let them see your leadership potential. Become involved in student activities as well as church and other community organizations. To be an effective leader, you must exhibit your talents to all. But don't wallow in self-adulation. Respect must be earned, not bought.

- * **Be a good listener.** Ask for the views of your members and be objective. If there's opposition in your group, work for a compromise.

- * **Be well-informed.** Delegate committees to research various aspects of a project and have them report their findings to you. Keep in mind that a leader can't make a fair decision without researching both sides of an issue.

- * **Be patient.** Concede that things aren't always going to adhere to an exact schedule or run smoothly. Wait to hear all sides of a story before you make a decision.

- * **Admit to your shortcomings.**

- * **Be committed.** Go that extra mile to get the job done. If you're committed, your co-workers will be too.

- * **Be organized.** Keep a record of everything including a list of each group member with his telephone number and address. Retain a file for each project your group is planning, working on, or has completed. Keep accurate financial records and

group minutes. In addition, keep a state of community organizations you can count on for donations. By maintaining up-to-date files, information concerning your group will be readily accessible to you, your principal, or anyone else requesting it.

- * **Delegate group work.** Don't have the "I can do everything" attitude. A true leader makes a point to involve everyone. Make your organization a family where each member has a duty, yet all form a functioning coalition.

My shining moment of leadership came during my senior year. I had always been involved in leadership activities, but my family moved to Wisconsin just as I was about to begin my senior year.

Two weeks into the term, class elections were held. All of the seniors had gathered to vote. After spending only two weeks at the school, I saw changes that new class leadership could accomplish.

While nominations were being voiced, I stood up and issued forth my ideas, experiences, and hopes of what I could do for the school. I was subsequently nominated for and won the position of senior class vice president. I believed in myself and overcame the obstacle of not knowing anyone well.

Faith in yourself is the key to effective leadership. Stand up for what you believe in and make your voice heard. Only then are you free to lead.



Know YOUR Priorities!

A leader knows the importance of establishing priorities. It is impossible to say "yes" to every opportunity available because time and energy are limiting factors. You need to begin thinking about priorities as they relate to what you want most out of life.

Consider the activities below, then categorize each activity by using the following rating system:

A = a burning desire for this activity

B = very important to me

C = somewhat important to me

D = absolutely no interest to me

- | | |
|--|--|
| _____ Be an officer in my organization | _____ Serve others |
| _____ Join a new organization | _____ Have more money for fun |
| _____ Win an award | _____ Lead others |
| _____ Have a good appearance | _____ Be a good team member |
| _____ Read a good book | _____ Earn good grades |
| _____ Get a job | _____ Work in a community project |
| _____ Work regular hours | _____ Work in a political campaign |
| _____ Earn a lot of money | _____ Complete what i start |
| _____ Make a new friend | _____ Participate in sports |
| _____ Reestablish an old friendship | _____ Be active in organizations |
| _____ Become closer to my parents | _____ Learn to ski (or other activity) |
| _____ Become closer to my siblings | _____ Graduate |
| _____ Receive recognition for myself | _____ Attend a conference |
| _____ Lose weight | _____ Get a new car |
| _____ Gain weight | _____ Have good health |

GOAL SETTING

Goal setting is a way to get things done, to change one's self, to become the person I truly want to be. It works like this:

1. You list all the things you want to do, to be, to have, to gain and a "dream list."
2. You prioritized this "dream list" and put the most important goals at the top.
3. You select the most important goals you want to reach.
4. You list all the alternate ways of reaching your goals.
5. You choose the best path to get there.
6. You act to achieve your goals and follow through to your other goals.
7. You experience the satisfaction of completing personal objectives.
8. This enforces the process and encourages you to set another and "higher" goal.
9. You complete the process again-achieving one goal, then moving on to an even higher success.

GUIDELINES FOR SETTING GOALS

Your guidelines should be:

Conceivable; Capable of being put into words from thoughts.

Believable; Acceptable and appropriate for me.

Achievable; Can be accomplished with my personal skills

Controllable; Does not depend upon a specific response from another person in order to achieve it.

Measurable; I can observe it, I can count it, I can weigh it.

Desirable; Something I really want to do.

Stated With No

Alternatives; Not optional, achieved one step at a time.

Growth

Facilitating; It doesn't hurt anyone and it helps me.

PERSONAL COMPETENCIES REQUIRED OF OFFICERS

YOU NEED TO KNOW HOW TO:

1. Assume the role and the responsibilities of an officer
2. Perform the duties of your office
3. Develop leadership skills
4. Be accountable for personal actions
5. Display "will of the majority" and "best for the organization"
6. Improve self-concept
7. Motivate members
8. Conduct a self-evaluation
9. Display personal leadership abilities
10. Communicate verbally in a one-to-one situation and in a group discussion
11. Remember the names of persons met
12. Dress appropriately and be groomed in an acceptable manner
13. Make introductions properly
14. Meet people
15. Host a guest - be a guest
16. Prepare for traveling
17. Display proper social graces
18. Show respect for national symbols and customs
19. Conduct small group discussions
20. Correspond with others
21. Carry on a telephone conversation
22. Prepare and deliver a talk
23. Present a gift or award
24. Receive a gift or award
25. Use proper parliamentary procedure
26. Publicize your organization



How to tell if you are . . .

ORGANIZED?

- I can quickly find all my notes, handouts, and other class materials.
- I have plenty of containers, files, and labels for everything.
- I always have all the pens, pencils, papers, or other supplies I need for class when I need them.
- All my pens, pencils, and erasers work well
(I throw out the duds!)
- The place where I do my homework allows me to concentrate easily.
- I finish big projects before starting new ones; nothing is "on the back burner."

ONE WHO TAKES THE INITIATIVE?

- I speak up in class when other students don't.
- Whenever I get confused in class I ask questions without feeling embarrassed.
- I talk with my teachers after class or outside the classroom.
- I talk with my academic advisor more than my school requires me to.
- I know what I want to do when I graduate from school.
- I learn from teachers and classmates even if I don't like them.
- I seek out new people and new experiences.
- I seek leadership positions in school organizations and clubs.

PLANNING ACTIVITIES

Simple program planning works best. To keep the process simple, there are usually only three kinds of information which are needed when planning an activity. We begin with an agreement of deciding to do it -- and we agree why we are doing it -- then.

1. What needs to be done?
2. Who is going to do it?
3. When must it be completed?

The answers to these questions are critical for successful planning. Two sample planning forms are here to use in planning (on the following pages). They are: 1) Activity Planning Worksheet and 2) Planning Schedule.

Activity Planning Worksheet:

This form is an information-gathering worksheet. It is used to list all of the possible tasks, resources, and items that must be considered in the planning and preparation of a program or activity.

If you are planning a Homecoming Dance, you must list all of the things that need to be accomplished to insure the completion of a successful dance. The sample Activity Planning Worksheet (on the next page) indicates some of the information which should be gathered.

Efforts must be made to gather as much information as possible to provide the information base for assignments to be made.

Planning Schedule:

This form is used to assign students and set completion dates for all jobs. Tasks will never be completed unless someone is assigned to each one. The assigned student needs to know the date a job is to be finished.

A PLANNING GUIDE FOR US: Responsibilities -- "Who's in Charge?"

1. Let's clear it:

School calendar, room requests,
custodial services

4. Let's work:

Ticket takers, judges, transportation, pick goods up,
set it up, sell it, count it

2. Let's publicize it:

Poster, newsletter, announcements,
special promotions

5. Let's clean-up:

Pick up, take down, erase, throw away, make clean

3. Let's get the equipment:

Chairs, tables, flags, P.A. system, lights,
podium, cash box, tickets, props

6. Let's give awards:

Thank you notes, prizes, special recognition awards

PLANNING SCHEDULE

Date of Form:

Activity: _____

Date of Activity:

[illegible]

TIME MANAGEMENT TECHNIQUES AND ORGANIZATIONS

1. Write it down; make paper remember so you can forget.
2. Never dwell on failure, as you can do nothing about it, and it uses up valuable time.
3. Get satisfaction from every minute of the day; all time is critical.
4. Never feel guilty about those things that you did not do or accomplish.
5. Revise your goals periodically to eliminate and add new ones.
6. Get rid of your television set.
7. Seek new techniques each day that can be used to gain time.
8. Get up early each day and get a headstart on the day before others begin.
9. Have a light lunch so you don't get sleepy in the afternoon.
10. Evaluate all habits and eliminate those you don't need.
11. If you have to wait, use the time to relax, plan or do something that you would have had to use other time for. Always have something in your possession to read.
12. Eliminate non-productive activities as soon as you realize them.
13. Use your time allotted for work wisely.
14. Review goal statements daily and identify those activities necessary to accomplish each and do them.
15. Plan in the evening so you can get a good start on the next day. Remember...I have lost years-one minute at a time.
16. Keep your long term goals in mind even when doing the most insignificant tasks. Never lose site of your goals.
17. Put up signs in your room or wherever you spend time, reminding you of your goals. Carry your goals with you and review periodically.
18. Prioritize your activity list each day and do your best to complete them.
19. Reserve "open time" for targets of opportunity, last minute decisions, etc.
20. Allow yourself diversity in your schedule so you will not get tired of your list of activities and reduce your efficiency or effectiveness.
21. Reward yourself for using your time wisely or accomplishing a goal.
22. Work smarter, not harder.
23. Do first things first.
24. Delegate as much as possible to others.
25. Never handle a piece of paper more than once.



"Everyone gets the same amount of time per day.
Successful people view time in terms of possibilities
rather than limitations."

-- Peter A. Hancock



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State Leadership Workshop Goal Setting

What are your goals? personally? for the troupe? What are you doing to obtain your goals? today? tomorrow? next week, month, or year? First, list your goals. Now go back and prioritize them.

PERSONAL GOALS

TROUPE GOALS

PICK ONE GOAL: _____

What am I doing TODAY to accomplish my goal?

1. _____
2. _____
3. _____

What will I do TOMORROW to accomplish my goal?

1. _____
2. _____
3. _____

What will I do NEXT WEEK to accomplish my goal?

1. _____
2. _____
3. _____

What will I do THIS MONTH to accomplish my goal?

1. _____
2. _____
3. _____

What will I do NEXT YEAR to accomplish my goal?

1. _____
2. _____
3. _____

RECOMMENDATIONS FOR THE SELF-MANAGEMENT OF STRESS

1. Look around and see if there really is something you can do about the stressful situation instead of worrying about it.
2. Don't overwhelm yourself by fretting about your entire workload. Take each thing as it comes, and tell yourself you can handle it.
3. Fight the fallacious assumption that you have to be perfect. Give yourself messages as to how well you can cope rather than how horrible everything is going to be.
4. Change the way you react to troublesome things, but not too much at one time. Pick out a few--"the straws that break the camel's back" -and deal with those.
5. Reduce the number of events going on in your life and you'll reduce the circuit overload.
6. Change the way you see things. Learn to recognize stress for what it is. Increase your body's feedback and make stress self-regulating.
7. The bottom line of stress management is "I upset myself." Develop a thick skin.
8. Avoid extreme reactions.
Why hate when a little dislike will do?
Why generate anxiety when you can be nervous?
Why rage when anger will do the job?
Why be depressed when you can just be sad?
9. Set realistic goals for yourself. Learn how to do nothing.
10. Don't sweat the small stuff. Remember it's all small stuff.
11. If you can't fight what's bothering you and you can't flee from it, then just flow with it.
12. Work off stress with physical activity, whether it's jogging, tennis, gardening, or whatever.
13. Get enough sleep. Lack of rest just aggravates your stress problems.
14. Balance work and recreation.
15. Do something for others to help get your mind off yourself.
16. Remove yourself from the stressful situation if only for a few moments daily. Give yourself a break, more than likely you deserve it.
17. Avoid self medication. Alcohol and drugs can mask stress symptoms, but they don't help with the problems.
18. Make a point of learning how to best relax yourself.



EFFECTIVELY USING THE TOOL OF DELEGATION

Since you must get your work done through others, you will find that your effectiveness as a leader will increase if you understand and base your action on the following facts about delegation:

1. The best way to increase your effective authority is to delegate. To hoard it is to lose it.
2. Once you assign responsibility, be sure that you delegate the necessary authority with it. Trust people until they become trustworthy.
3. Always work through channels. If you give a member or committee responsibility and authority, don't destroy your right to hold them accountable by unnecessarily interfering with the work.
4. Delegate only if you have confidence that the member is capable of intelligently handling the power.
5. Assigning responsibility does not lessen your responsibility. It merely gives you a capacity to handle greater responsibilities.
6. Clearly define the responsibilities assigned to each member and make this information known to others who work with them.
7. Once you have delegated, follow up to make sure the job is being accomplished.
8. If possible, delegate in such a way that members receive instruction from only one person and are held accountable only to that person.
9. Never assign duties to a member solely because these duties are distasteful or unpleasant to you.
10. When you delegate authority over others to someone, be sure to back up these people when their authority is called into question.
11. Be quick to straighten out any complaints about an appointee overstepping assigned authority.
12. Let appointees know specifically what decisions they have authority to make. Have decisions made on the lowest possible organizational level.

The delegation of authority is the means whereby you extend your influence and become capable of assuming greater and greater responsibility. Delegation is the foundation organization. It is one means of self-multiplication.



CONFLICT RESOLUTION

Conflict is inevitable and even valuable in human experience. The question is not to avoid conflict but to deal with it constructively. By understanding the following principles we can learn to recognize:

1. When a person needs help.
2. What we do that is harmful.
3. What we do that is helpful.

I. Our "success" as people is dependent upon our ability to resolve conflict.

A. Conflict means: to be at variance; two or more opposing viewpoints; to clash.

1. Conflict of perspective
2. Conflict of values

B. There are two kinds of conflicts:

1. Internal -- person against self
2. External -- person against person

C. Resolution of conflict produces growth.

1. Conflict is not bad and to be avoided, but rather good and to be resolved.
2. The success of all of us is dependent upon our ability to handle internal and external conflict.

II. We often resolve conflict in three ways that do us great harm.

- A. Fighting (symptoms: physically fighting, gossiping, arguing, blaming, excusing, defending, bragging, lecturing, etc.)
- B. Running (symptoms: physically running, crying, pitying, attacking oneself, becoming silent, etc.)
- C. Ignoring (symptoms: "intellectualizing," remaining apathetic, acting unaffected).

III. These methods of resolving conflict do us great long term damage:

- A. We develop a lifestyle built around one of them.
- B. We concede control of our lives.
 1. We fail to solve the real problem.
 2. We fail to control our feelings.
 3. We fail to grow.

IV. Leaders, with helpful intentions, often perpetuate poor conflict resolution.

- A. Fighting evokes obedience (so we give in); resentment (so we ignore); pity (so we fight).
- B. Running evokes guilt (so we play up-to); resentment (so we ignore); pity (so we moralize).
- C. Ignoring evokes envy (so we pull back); anger (so we attack).

V. There is a constructive means of dealing with conflict: "leveling."

A. The key to leveling is developing an awareness of one's honest feelings.

- 1. One must recognize feelings: the hurt, the fear, the anger, the threat, the inferiority . . .
- 2. One must admit feelings (verbally and physically): "I feel hurt," "I feel angry," "I feel threatened," "I feel unappreciated."
- 3. One must accept feelings as a part of self. "I feel hurt and yet I cherish myself." "I feel unloved and yet I like myself."
- 4. One must concede the feelings of others.
- 5. We must concentrate on problem solving behavior.

B. That awareness grows into two personal concepts which are essential in order to resolve conflict constructively.

- 1. I am responsible for what I am and for what I become. "I can defend (run, cry, ignore) but what will it accomplish?" "I have to take control and solve the problem if it is to be solved."
- 2. I am valuable. "I can defend (run, cry, ignore) but it won't change what I am." "I love myself despite these conflicts."

VI. Leaders can set the "leveling" climate so that others can resolve conflict constructively.

A. Recognize the methods being used by a person to resolve his or her conflict (fighting, running or ignoring).

B. Change the method to that of "leveling."

- 1. By communicating: You are responsible. You're worthwhile.
- 2. By communicating: You are valuable. (I trust you even if you make mistakes.)

SAMPLE FUND-RAISING IDEAS

used book sale
spaghetti dinner
pot luck dinner
ethnic dinner
sell flowers
stuffed animals
bowl a-thon
rock a-thon
drama thon
talk a-thon
sing-a-thon
car raffle
sundae sale
teacher auction
pocket calendar sale
family portraits
surfing contest
lightbulb sale
treasure hunt
dance
balloons
monograms
faculty talent show
limo and dinner raffle
country band
bonus activity books
coupon book
bingo
newspaper drive
kids game day
fortune cookies
donut sale
bumper stickers
book sale
dunk tank
customized stickers
souvenir cups
community work day
egg toss at teacher
greased pig catch
cow plopping
fruit sale
pie sale
jelly bean jar guess
laugh-a grams
goblin o grams
singing valentines
Grad grams
Exam grams
pizza night
silent movie day
rent a pest

flea market
 car rally
 movie night
 karate demo
 boxing night
 frisbee contest
 candy sale
 fair
 penny carnival
 dinner theatre
 beard growing contest
 sound scavenger hunt
 excursus contest
 dance contest
 powder puff game
 hair cut a thon
 side walk sale
 hat sale
 stadium pillows
 class faculty competition
 basketball shoot
 salad bar
 dating game
 weight lifting
 antique show
 chess tournament
 art floor show
 button booth
 hot air balloon rides
 chocolate kiss booth
 auction
 garage sale
 babysitting service
 school bus wash
 bring your own pillow concert
 stick horse baseball
 drawing
 theatre in the round
 mime a thon
 battle of the bands
 couples pageant
 candles
 barbecue
 parent pageant
 bake sale
 pencil sale
 recycling drive
 posters
 cake walk
 ice cream social
 circus day
 dress up contest

fashion show
pie throw
left over yearbook pictures
pick fruit
advertising in sports program
giant coloring books
magazine drive
pizza kit
progressive dinner
senior show
license plate frames
cheese and grape juice party
all night bowling
snow cones
shopping center cleanup
family night
tele marketing
sports night
gong show
stationary sale
box lunch auction
drama auction
calendars for community
faculty baby pictures
class t-shirts
Mr. GQ contest
student directories
parents prom
MORP (prom for underclassmen)
paint houses
can you think of more?

[illegible]

HOW TO DO A PROJECT CHECKLIST

- | | | |
|---|-----|--|
| Preview | 1. | Review last year's Project records/files. Questions others who do this project. Talk with last year's officers. |
| Objectives | 2. | Develop written, measurable objectives and goals. |
| | 3. | Write a detailed description of the entire project, the people involved, the time lines....everything possible. |
| Schedule | 4. | Seek permission: Principal, parents, faculty, board, staff, etc. |
| | 5. | Develop a time line/schedule the facilities, people, materials, events and strategies. |
| Task/Time | 6. | Get contracts signed/agreements secured. |
| | 7. | Determine time frame/place/date/hours--set them. |
| | 8. | Designate who are involved, what their responsibilities are, and their deadlines. Publish an Event Calendar. |
| Money | 9. | Develop budget/funding and ways of being financially and educationally responsible. |
| Assignments/
Agreements
Structure | 10. | Organize Committees: Write out the job assignments, the division of the work, the reports needed (when), the membership/leadership expectations. Agree on the jobs. Draw a flow-chart/a story board for visualization. |
| Talk/Do It | 11. | Sell the tickets/get things moving early. Publicity campaign: get printing ordered/set up priority list. Plan for "news-pegs/highlight unique aspects. Contact poster people/P.A./media. Get the Project accomplished. |
| | 12. | DO IT! Get the Project accomplished. |
| Evaluation | 13. | Send Thank-You's and use unique ways for expressing appreciation sincerely. |
| | 14. | Evaluate the entire Project by measuring the degree achieved in reaching the Goals listed. Receive every possible record and verbal reaction. KEEP suggestions! |
| Recommend | 15. | File all reports, recommendations, etc, for use of next year's officers and members. |

IDEAS FOR THEATRE IN OUR SCHOOLS MONTH: MARCH

- Prepare a document and request the local school board and/or city council issue a proclamation testifying to the significance of educational theatre in your school and community
- Provide articles to newspapers about your theatre program: its goals, history, accomplishments, outstanding students, attendance at conferences, outstanding alumni and future plans
- Prepare a special edition or ongoing theatre department newsletter for parents, patrons, administrators, and/or former students
- Develop public service announcements for radio and television
- Mount a display of theatrical photographs, books, memorabilia, etc. for the lobby showcase for the school, public library, arts center, or mall
- Run continuous slide shows, videos, etc at school open house
- Host a parent appreciation day
- Speak to school district decision makers about the benefits of a theatre education.
- Offer "speakers' bureau" to service clubs or the PTO to talk about theatre education or present a lecture demonstration of various theatre topics
- Host a patron party to honor those audience members who support theatre
- Invite a school official or local dignitary to your school to see a production and/or participate in your class activities
- Ask you local theatre to publicize Theatre in Our Schools Month in their programs as a way of building audiences of the future
- Encourage letter writing in support of arts education to state board of education members, legislators, and others
- Convince companies, banks, grocery stores, etc. to distribute a small flyer in their mailing or in customer bags supporting theatre or your program
- Present "Careers in Theatre" symposium
- Ask businesses to put "March is Theatre in Our Schools Month' on their marquees
- Interview community advocates of theatre in schools for publication in school or local paper
- Encourage teachers in every department to involve theatre within their lesson plans such as create drama enactment of a social studies lesson
- Encourage students to write letters to thank parents
- Recognize the support of administrators, school board members, faculty and staff
- Assist elementary and middle school teachers in theatre activities
- Prepare scenes and tour to nursing homes, community organizations, malls, etc.
- Turn the lunch room into a performance space for lunch time performances or activities
- Create your own ideas!

Blank forms

Drama Club Posters

Hilliard-Rome Rd. ----- 1. Old Hilliard

2. Odd Lots

3. Big Bear

4. Krogers

5. Walmart

6. Meijers

Avery Rd. past 161 ----- 7. Big Bear

Cemetary Rd. ----- 8. Krogers

9. Iconoes

10. M-R Big Bear

11. M-R K-Mart

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of Poster

!

Name

[illegible]

Ushers

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Production Contract: Hilliard Davidson High School

Production: _____

I realize that I am an important person in a complicated maze of actors, technicians, and musicians working on stage and backstage. In order for all of us to have a successful experience I know I must be willing to do my part. Therefore, I agree to the following:

1. I will complete at least 16 building hours before the rehearsal week of the show. (The only exceptions made to this requirement will be our eighth grade technicians during the musical and for any student actively involved in a sport that conflicts with our work session times.) I realize they my help is needed for many more hours than this, and I will be there as much as I possibly can. *If I do not, I realize that I may be removed from the production team.*
2. I will be at all rehearsals, performances, and all of strike. Dates are listed below.
Rehearsals:

Performances:

Strike:

I realize that others involved in the production are depending upon me to fulfill my commitment. Only the technical director may excuse me from any part of rehearsal, performance, or strike.

3. I promise to maintain a good attitude and to be encouraging, positive, and appreciative of my fellow actors, crew heads, crew members, musicians, directors, and parents.
4. I understand my failure to live up to my responsibilities will result in my being replaced as a crew member.
5. I realize that by being part of this production, I am sacrificing several hours of my day. I promise to reduce my stress by employing time management skills and organizing my daily routine.
6. My education is of prime importance to me and to my parents. While I am part of this production team, I will not let my grades suffer. If my grades begin to slip, I will do something about it. If I do nothing, I realize I will be removed from the production team.
7. If I am feeling pressure or stress, I understand that I do not have to keep it to myself. I know I can talk with the directors of the show about my concerns. I promise not to take out my frustrations on my parents, friends, teachers, directors, or fellow cast and crew members.
8. I will abide by all Hilliard Davidson High School's rules and regulations as outlined in the student handbook.
9. For those in stage management positions: As I am in a leadership position on the production team, I will strive to set a positive example and follow all standard stage management principles. I know I will probably put in more building hours than other, will arrive at rehearsal first, and leave rehearsals last.

Student's Signature

Date

PARENTS/GUARDIANS: Your support and encouragement is vital, as is your willingness to allow your student to fulfill his/her commitment. A signature below will indicate that you have also read the above contract – including all rehearsal and performance dates – and approve of your student's involvement in this production.

Parent/Guardian's Signature

Date

A Soldier's Play
 Thursday, October 2,
 Friday, October 3,
 Saturday, October 4, 2008
 7:30 p.m.

NEXT on our stage

DIANA VANCE
 HILLIARD DAVIDSON HS
 5100 DAVIDSON ROAD
 HILLIARD, OH 43026



FIRESTONE THEATRE
 AKRON BOARD OF EDUCATION
 70 N BROADWAY
 AKRON OH 44308-1999

Firestone Theatre Mission Statement

The mission of Firestone Theatre is to provide all students with practical opportunities to practice the craft of theatrical creation, to provide educational, cultural, and otherwise positive theatrical options as an extra-curricular activity, and to enrich and enhance the cultural and artistic life of Firestone High School and the greater Akron area.

2007-2008 Committee of Seven

Chair of Stage Managers -- Michael Pistrui
 Chair of Lights -- Leah Magnus
 Chair of Props -- Chialla Geib
 Chair of Sound -- Mike Forfia
 Shop Foreman -- Joe Levack
 Shop Foreperson -- Ashlynn Schindler
 Box Office Manager -- Benjamin Black
 Publicity Manager -- Trista White
 Auditions Manager -- Phillip Johnson
 House Manager -- Jack Gatti

Committee of Seven in Interview Process

Interviews are currently underway to select the new members of Firestone Theatre's student tech and support organization, the Committee of Seven. The Committee was formed in the Spring of 2007 as a way to get more students involved in the planning and execution of the various technical and support areas of the theatre production season.

The Committee helped to Keep crews staffed and designers onboard for the whole season.

The Committee is comprised of serious and hard-working students who support Firestone Theatre's many activities behind the scenes. The 2008-09 School Year will be just the second year for the Committee but expectations are running high.

"We have our feet now," says theatre director Mark A. Zimmerman. "We're ready to run."

Successful applicants will have proven their integrity and commitment through their past work as well as through faculty recommendations and a formal interview process.

The name of the organization is a little misleading as there are clearly more than seven people on the committee. How the committee got its name is one of those great mysteries of the theatre.

(Continued from page 1)

in the Sun and is excited to be back for a second go-round.

"Apparently lightning does strike twice," Lewis says. "My first experience was so rich and memorable and I asked myself 'Will I get the chance to do this again?'"

"I am thankful to have the opportunity to be touched by the wonderful, talented students at FHS."

Stage Door is an old-school comedy set in a 1930s New York City boarding house in which sixteen wanna-be actresses have come to pursue their careers. Ferber and Kaufman's hysterical plot features the courageous Terry Randall, who fights against discouragement for a position in the theatre. *Stage Door* is to be under the direction of theatre director Mark A. Zimmerman and is set to run November 21, 22, and 23, 2008. Auditions for *Stage Door* will be held September 15 and 16, 2008.

"*Stage Door* will give lots of our very talented girls a chance to shine," says Zimmerman, noting that there are over 20 roles for females in the cast.

Stage Door was made into a fairly familiar movie that bears little resemblance to its source material.

"Hollywood has a way of changing things up," says Zimmerman, noting that plays and musicals from the 1930s were especially vulnerable to movie remaking.

"Anyone thinking that our production will resemble the Katharine Hepburn movie will surely be disappointed."

The One-Act Play Festival is a highly-anticipated event that features five or six short plays under the direction of former and current students as well as other guest artists. The program has not yet been selected but is sure to please with its speed and hilarity. We are always open to suggestions about the plays to be included in the Festival. Feel free to suggest a play that you have seen or read for consideration. We are always looking for new guest directors, too, so don't be shy about volunteering. Student directors are to complete a proposal that can be found on the website at www.FirestoneTheatre.com. The festival will be held Thursday, January 8, 2009. Auditions for the festival will be held on Monday, October 13, 2008.

The annual musical has not yet been determined but will likely be announced by the end of summer once the season subscription campaign gets underway. The musical will be presented on our stage March 5, 6, and 7, 2009. Auditions for the musical will be held December 2, 3, and 4, 2008.

The annual Spring Dance Concert is set to take the stage March 26 and 27, 2009. This event is always highly anticipated and is an artistic high point for the season.

Each of these productions will be included in the Season Subscription that will be available starting in August. The Season Subscription allows you to support Firestone Theatre by purchasing tickets to each show at a reduced rate.

All proceeds from the subscription campaign are used in the production budgets of each show and help to keep production values high and provide for valuable learning experiences for all arts students.

Beyond the Stage Door

... alumnae Natasha Williams is to appear in the Weathervane Playhouse production of *Ragtime* ... alumnae Briana Rawls is a theatre student at Toledo University ... alumni Simon Siegel and James Smith III are set to graduate from the theatre program at Manhattan Mariemount College ... alumni Mandy and Jason Davis appeared in the Weathervane Playhouse production of *The Importance of Being Ernest*. Senior Michael Pistrui served as the stage manager for the same production ... freshman Hayley HineLine is to appear in the Carousel Dinner Theatre production of *The Wizard of Oz* ... alumnus Eric Magnus recently staged an independent production at the Ontological Hysterical Theatre, an off-off-Broadway theatre in NYC ... alumnus Jamie Gellner is a fashion design major at Kent State University ... alumnae Kristin Larsen is a graduate of the theatre program at Wright State University and recently completed a multi-state tour with the Human Race Theatre Company ... freshman Randall Hall is to appear in *Jersey City* at the Second Baptist Church in Akron.

PICNIC

(Continued from page 1)

in August.

"This is always a fun activity that students look forward to," says theatre director Mark A. Zimmerman. "Thespians find a way to have fun even when it rains." Zimmerman notes that the Mingo Pavilion is enclosed so the weather has little effect on the festivities.

The picnic is an excellent opportunity to gather the troupes for the new year, Zimmerman says. Plans are announced, schedules are distributed, introductions are made, volunteers are recruited, a picnic dinner is eaten, and Thespians have a good time.

"I think most students look forward to seeing their friends and playing fun games," he says. "And parents appreciate the opportunity to mingle and find out what is going on in the theatre program."

Dinner will include Kosher hot dogs and soft drinks provided by the Thespian Troupe. Students are asked to bring a covered dish according to what grade they will be in during the new school year.

The picnic also represents the first Thespian meeting of the year. Official Thespian business includes the election of class representatives as well as discussions related to conferences, travel and other activities.

"It may seem like a party," Jentner says. "But we still get things done."

VISIT OUR WEBSITE AT
WWW.FIRESTONETHEATRE.COM

YEAR

(Continued from page 1)

five Thespian points were earned by 194 FHS students this school year. This number represents approximately 12,550 hours of extra-curricular time dedicated to theatre or Thespian activities during the current school year. Senior Becca Salchak was named Thespian of the Year by earning 35 points, more than any other student. Volunteer Kathy Kohl was named as an honorary Thespian for her many contributions to Firestone Theatre over a ten-year period.

One hundred thirty-four students logged 4147 crew hours during the year. Senior Becca Salchak was named this year's "top techie" by logging 261 hours. Thirty-three students were named to the official Stage Crew for the year.

Two members of the Thespian Troupe earned the inaugural arts scholarship from the Friends of Firestone VPA. Caitlin Noah is a VPA Theatre student who plans to attend Columbia College in Chicago. Chiella Gieb is a VPA Visual Art student who plans to attend the University of Akron. Other recipients of this scholarship include Kate Loar and Ashleigh Fowler-Snipes.

Naturally, all this student achievement is related to the success of our production season. While being among Shakespeare's shortest plays, *Macbeth* requires a large cast and a masterful grasp of the language. The play also requires athletic swordplay and a high degree of technical wizardry. A cast of 36 took on the iambic pentameter with gusto and quickly embraced the show's odd concept with aplomb.

"We didn't always know where we were going with the concept," Zimmerman says, "But we knew it was someplace really cool and effective."

The show was well-attended, too, with great support from both the school and the Akron community. The final tally put ticket sales on a par with the best attended plays produced in recent memory.

"We don't measure success by how many people saw a production," cautions Zimmerman. "But it is nice when lots of people do attend."

The Firestone Theatre production of *Macbeth* received its best validation in the form of an invitation to the State Thespian Conference as a featured, full-length show. The entire production was remounted for a single performance at the conference in April. If the audience for this performance is included in our tally, *Macbeth* was seen by more individual people than any play we have produced in over 15 years.

Macbeth represents the sixth production to be included in a state conference as a featured, full-length production since 1996. It is the highest honor a high school theatre production can receive in the state of Ohio. Other Firestone Theatre productions to receive this honor are *for colored girls who have considered suicide / when the rainbow is enuf* by Ntozake Shange (2006), *The Servant of Two Masters* by Carlo Goldoni (2004), *Dear Gabby: the Confessions of an Over-Achiever* by Evelyn Rudie and Chris DeCarlo (2000), *Anton Chekhov's The Seagull* by Jean-Claude van Itallie (1998), and *Much Ado About Nothing* by William Shakespeare (1997).

Students participated in the Individual Event Competition while at the State Thespian Conference. Several came out on or near the top in their categories. Senior Zoe Speas won first place with a superior rating in Solo Mime. Senior Dana

A Missive from Your President

by Rosilyn Jentner

President, FHS Troupe #5570

I am thrilled to have been elected as your Thespian President for the 2008-09 School Year. I look forward to working with the Thespian Troupe and making this year more fun and even more successful! I have lots of ideas and I hope some of them -- if not all -- can be put into action.



I vow to provide organization and publicity for our Thespian Meetings. This can also be applied to fun activities such as movie nights and fundraising events, too.

I will strive this coming year to make theatre a fun activity not only for theatre students but for the rest of the school, too. Theatre is not a dying art!!

2008-2009 Firestone Thespian Officers

President -- Rosilyn Jentner
 Vice President -- Andrew White
 Treasurer -- Ian Bolden
 Clerk -- Chris Bozeka
 Secretary -- Shannon Thanasiu
 Senior Rep -- TBD
 Junior Rep -- TBD
 Sophomore Rep -- TBD
 Freshman Rep -- TBD
 Committee of Seven Rep -- TBD

Schweiger placed second with an excellent rating in Playwriting. Sophomores Jenni DeLuca and Shannon Thanasiu placed second in Duet Mime with an excellent rating.

Thanasiu also appeared as the lone FHS representative in the All-Ohio Production of *Dead Man Walking* by Tim Robbins. She says that it is an experience not to be missed.

"I made a lot of good friends," Thanasiu says. "Obviously we had fun." She suggests that anyone thinking of auditioning next year should.

"It's definitely worth it," she says.

This year's musical, *Side Show*, posed its own challenges to the Firestone Theatre. It is a show unusual in a high school setting due mostly to its high degree of difficulty. As a "sung-through" musical, there is a lot of music for both the actors and musicians. Zimmerman thinks both handled it with great skill.

"I have never been prouder of our students," he says.

The winter play brought the gospel musical *Crowns* to our stage. This high-spirited play with music was a joy to behold. It was clear to all that the especially young cast was having the time of their life. None more so than sophomore Benjamin Black who was appearing in his second Firestone Theatre production.

"It was an awesome experience," Black says. "It felt like the whole company was one big family because of how we did what we did."

More than 40 students participated in the annual One-Act Play Festival in January. It was well-attended.

Bottom's Dream

A PUBLICATION OF FIRESTONE HIGH SCHOOL THESPIANS. TROUPE #5570

MAY, 2008: ISSUE 7. VOLUME 5



THESPIAN CALENDAR

Fall Play Auditions

Monday, May 19, 2008
Tuesday, May 20, 2008

International Thespians Conference

June 23, 2008
through
June 29, 2008

Thespians Car Wash

Saturday, June 28, 2008
Saturday, July 26, 2008
Saturday, August 23, 2008

Thespians / Thespians Picnic

Monday, August 25, 2008

Winter Play Auditions

Monday, September 15, 2008
Tuesday, September 16, 2008

A Soldier's Play

Thursday, October 2, 2008
Friday, October 3, 2008
Saturday, October 4, 2008

Bottom's Dream

May, 2008

Published Quarterly or Irregularly

Firestone High School

333 Rampart Avenue

Akron, Ohio 44313

Issue No. 7, Volume 5

What a Year It Was

MACBETH REDUX AT STATE THESPIAN CONFERENCE CAPS MEMORABLE THEATRICAL YEAR

The 2007-08 school year should be counted among our best ever. The theatre production season was varied and well-attended. The Thespians Troupe was active and successful in its activities. A large number of students participated in theatre activities this year and we set a new record for hours logged by the stage crew.

"We took on a few challenges this year," says theatre director Mark A. Zimmerman. "And we acquitted ourselves very well."

The thirteen-year theatre director noted play selection as one of the greatest challenges of the season. The season included three very challenging works including a high concept production of Shakespeare's greatest tragedy, *Macbeth*, as well as a difficult gospel musical, *Crowns*, and an especially challenging musical, *Side Show*.

The numbers really tell the tale of the 2007-08 theatre season. Nearly 200 individual FHS students logged crew hours or earned Thespians points this school year. That equates to more than 15 percent of the

current student body participating in a theatre production. If participation from the 2006-07 school year is included, more than 18 percent of current FHS students have participated in our theatrical activities in the past 24 months.

Twenty-three students were inducted into Thespians Troupe 5570 in 2008, pushing the roster past 60 members for the very first time. Twenty-one senior Thespians will graduate wearing their Thespians cords with pride.

One thousand two hundred and fifty-

(SEE YEAR ON PAGE 2)

Into the Future

DATES SET FOR COMING SEASON FIRST AUDITIONS TO BE HELD IN MAY

The Pulitzer Prize winning play *A Soldier's Play* by Charles Fuller Kicks off the 2008-09 Firestone Theatre season. Under the direction of guest artist Myron J. Lewis, the military murder mystery is set to audition on Tuesday, May 27 and Wednesday, May 28, 2008. The cast calls for 13 men but Lewis is looking for a few girls with dancing ability to fill out the ensemble.

The remainder of the season is comprised of the old-fashioned Broadway comedy *Stage Door* by Edna Ferber and George S. Kaufman, the annual One-Act Play Festival, an as yet undetermined musical, and the Spring Dance Concert.

A Soldier's Story is set on a Louisiana army base in 1944. A sergeant is found murdered on base and nearly everyone is a suspect. This tight drama won the Pulitzer Prize for drama in 1982 and was made into a 1984 film called *A Soldier's Story* that starred a very young Denzel Washington.

Lewis previously directed our successful production of Lorraine Hansberry's *A Raisin*

(SEE FUTURE ON PAGE 3)

Thespians Picnic Plan Set

FUN TIMES AND GOOD FOOD IN LARGE SUPPLY

It is never too early to start planning future Thespians Activities. Newly elected Thespians president Rosilyn Jentner says that plans are already underway for the popular Thespians / Theatre Picnic.

"The picnic is a fun way to start off the new year," Jentner says. "It's a big, fun Thespians party."

The annual event is for all Thespians, VPA Theatre students, and other interested parties and their families. The popular event is set to take place starting at 6:30 p.m. on Monday, August 25, 2008, at the Mingo Pavilion of the Sand Run Metro Park. A letter with all the details will be sent to Thespians and theatre students early

(SEE PICNIC ON PAGE 3)

2009-10 AREA INFORMATION:

SOUTHEAST AREA

Conference – Crooksville HS – December 5

Area Rep. - Holly Brindley, 34225 Deersville Ridge Road, Cadiz, OH 43907

740-922-0905

hmsbrind@tusco.net

SOUTHWEST AREA

Conference – Northmont HS – December 12

Area Rep. – Sandy Belcuore, 980 Holz Avenue, Cincinnati, OH 45230

513-232-3506

sanbel@aol.com

Area Rep. – Mike Belcuore, 8345 Fox Knoll Drive, West Chester, OH 45069

513-779-3679

Mbelcuore@cinci.rr.com

CENTRAL AREA

Conference – Bexley HS – December 5

Area Rep. – Virginia Morelli, 5208 Garand Drive, Westerville, OH 43081

614-523-0183

vmore530@aol.com

Area Rep. – Rebecca Rhinehart, 6230 Mistover Lane, Canal Winchester, OH 43110

614-893-2272

Rebecca.Rhinehart@bexleyschools.org

NORTHWEST AREA

Conference – Maumee HS – January 30

Area Rep. – Rosie Best, 2667 Densmore, Toledo, OH 43606

419-534-2515

bestteacher@bex.net

Area Rep. – Don Wachowiak, 6726 Sparrow Hill Road, Sylvania, OH 43560

419-841-5491

sy.don.wachowiak@nwoca.org

NORTH AREA

Conference – Edison HS – January 16

Area Rep. – Valerie Farschman, 548 Elyria Avenue, Amherst, OH 44001

440-988-3866

ffarschman@oh.rr.com

Area Rep. – J. Rex Stanforth, 13207 Arlington Road, Norwalk, OH 44857

419-499-4280

jstanforth@berlin-milan.org

NORTHEAST AREA

Conference – Firestone HS – January 9

Area Rep. – Laura Poje, 1097 Westfield Circle, Painsville, OH 44077

440-357-5656

pa_poje@lgca.org

Area Rep. – Russ Kwitkowski, 844 Kirkwall Drive, Copley, OH 44321

440-724-0281

kwitkowskiR@hoban.org



THE INTERNATIONAL
THERSIAN SOCIETY

Honoring excellence in school theatre

State Leadership Workshop Self-Evaluation Test

Fill in the appropriate numerical response following each trait. 5 is outstanding, 4 is above average, 3 is average, 2 is mediocre, and 1 is poor.

- | | |
|---|---|
| 1. Do I maintain a well-groomed appearance? | 4 |
| 2. Is my posture poised and alert? | 3 |
| 3. Do I use a pleasant tone of voice? | 3 |
| 4. Is my disposition cheerful? | 3 |
| 5. Do I make friends easily? | 3 |
| 6. Do I exert positive leadership? | 4 |
| 7. Am I generally thoughtful of others' feelings? | 5 |
| 8. Is my enthusiasm sincere and contagious? | 4 |
| 9. Do I persevere until I achieve success? | 5 |
| 10. Am I sincere in my interest of other people? | 5 |
| 11. Do I get along well with others? | 4 |
| 12. Do I react constructively to criticism? | 5 |
| 13. Do I remember names and faces? | 4 |
| 14. Am I punctual on all occasions? | 4 |
| 15. Do I have evidence of a spirit of cooperation? | 5 |
| 16. Am I free from prejudice? | 5 |
| 17. Do I know how and why people react in most situations? | 5 |
| 18. Do I refuse to allow what other people say hurt me? | 3 |
| 19. Do I enjoy being part of a group? | 4 |
| 20. Can I criticize/ suggest without being offensive? | 5 |
| 21. Do I usually like people for what they are
(without waiting to see if they like me first)? | 4 |
| 22. Can I adapt myself to all situations? | 3 |
| 23. Do I delegate effectively? | 3 |
| 24. Do I time manage effectively? | 3 |
| 25. Do I praise others for a job well done? | 4 |
| 26. Do I maintain contact with other leaders from my area? | 3 |
| 27. Do I seek advice from other when I have a problem? | 4 |
| 28. Do I support and cooperate with other clubs and organizations? | 4 |
| 29. Do I set reasonable goals? | 4 |
| 30. Do I share the spotlight? | 5 |

TOTAL: 126

If you have answered honestly and your score is:

90 or below

shows need for improvement

90-124

average

125-134

above average

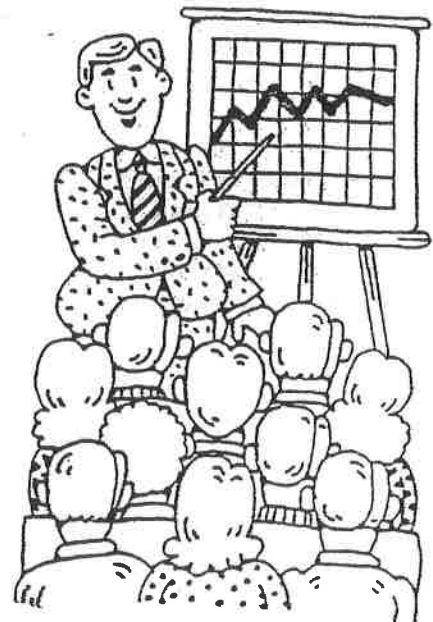
135 or above

your personality rating and leadership ability is superior

PERSONAL COMPETENCIES REQUIRED OF OFFICERS

YOU NEED TO KNOW HOW TO:

1. Assume the role and the responsibilities of an officer
2. Perform the duties of your office
3. Develop leadership skills
4. Be accountable for personal actions
5. Display "will of the majority" and "best for the organization"
6. Improve self-concept
7. Motivate members
8. Conduct a self-evaluation
9. Display personal leadership abilities
10. Communicate verbally in a one-to-one situation and in a group discussion
11. Remember the names of persons met
12. Dress appropriately and be groomed in an acceptable manner
13. Make introductions properly
14. Meet people
15. Host a guest - be a guest
16. Prepare for traveling
17. Display proper social graces
18. Show respect for national symbols and customs
19. Conduct small group discussions
20. Correspond with others
21. Carry on a telephone conversation
22. Prepare and deliver a talk
23. Present a gift or award
24. Receive a gift or award
25. Use proper parliamentary procedure
26. Publicize your organization



COMMUNICATION

Communication Is Key!!

- ❖ You must be in contact with everyone.
 - You must be at every Board meeting.
 - ❖ We only meet a handful of times throughout the year – and the time that we have together will be maximized.
 - When we are not at meetings – communication has to be done by home phone, cell phone, or email.
 - ❖ With email – you must check it every day or every couple of days (especially around the times of important Board events)
 - ❖ If you have a problem – please don't hesitate to ask one of us.
 - ❖ As troupe leaders, make sure to communicate with those in your troupe (also keep in touch with troupe leaders in your community)
 - ❖ Within your own school – keep current with communication (know things ahead of time)
 - ❖ Make communication a daily obligation! Keep in touch! Give reminders and keep updated!
-

Genuine Listening

1st: Listen with your ears, eyes, and heart.

- ❖ To hear what other people are really saying, you need to listen to what they are not saying.
- ❖ Listening with your eyes isn't enough because only 7% of communication is contained in the words we use – the rest comes from body language and how we say words or the tone and feeling reflected in our voice.

2nd: Stand in their shoes

- ❖ To become a genuine listener – don't try to “win” a conversation.

3rd: Practice mirroring

- ❖ Mirroring is repeating back in your own words what the other person is saying and feeling.
- ❖ Think like a mirror – a mirror doesn't judge, it doesn't give advice – it reflects!

State Student Officers

The Ohio EdTA Board of Directors is comprised of adult members and student members. The student members are called State Student Officers, or SSOs.

SSOs are full Board members with full voting privileges. They represent and are the voices of all Thespians in Ohio. The SSOs attend all Board meetings and help in the planning of all Ohio EdTA events.

The SSOs are the main workshop presenters at the Leadership Day in the Fall. They meet with Thespian troupe officers, share leadership skills, and lead discussions about troupe concerns.

SSOs are also involved in planning and running the area conferences. They may be asked to teach a leadership workshop at the area conferences and introduce the shows.

SSOs have many responsibilities at State Conference. They conduct fundraisers, oversee the dance, introduce shows, and make themselves available to network with and talk to Conference delegates. SSOs are eligible to run for International Thespian Officers (ITO), who plan the International Thespian Festival.

Students interested in becoming an SSO must attend a training session at either Leadership Day or their Area Conference in the year prior to their serving in office. A packet will be distributed to the students that includes an application, recommendation forms, and contracts to be signed by the students' parents/guardians, troupe sponsors, and school principals. The application, forms, and contracts must then be returned to the Area Representatives, who review the documents and contact the parents to fully explain the commitment the students are required to make. The students will then be contacted by the Area Representatives to serve as a STAR to plan their Area Conference. The new SSOs will be chosen based on this participation.

SSOs are required to attend all Board meetings. The Board meets in August for a three-day retreat, once in September, December, February (one month prior to State Conference) and May.

SSOs are also required to attend the International Thespian Festival in Lincoln, Nebraska the last week of June prior to their year of service. While at Festival, they participate in leadership training that is taught by the ITO. All expenses for the trip to Festival are paid for by the Board.

Other SSO Requirements:

1. Must be an inducted Thespian registered at the EdTA Home Office as of the time of selection as a Board member.
2. Must be a current sophomore or junior.
3. Must maintain academic eligibility at his/her home school.

If a State Student Officer does not complete his/her term of office, he/she must reimburse Ohio EdTA for all expenses incurred on his/her behalf. This includes all registration fees and travel expenses for the International Thespian Festival in Lincoln.

Please return all forms to your Area Representatives (addresses appear on last page) at least one month prior to your Area Conference date (appear on last page).

FAQ's for SSOs

What is a State Student Officer (SSO)?

SSOs are elected members of the Ohio Educational Theatre Association (Ohio EdTA) State Board. Six SSOs are selected each year to assist with conference preparations and other Thespian activities.

What do SSOs do?

An SSO's duties include assisting adult representatives, visiting area schools, promoting International Thespian Society membership, helping to plan Leadership Day, their Area Conference and State Conference, and raising money for the Bob Fosse Scholarship, as well as for Broadway Cares Equity Fights Aids (BCEFA).

What commitments must an SSO make?

Duties

AREA SSO REPRESENTATIVES

1. Attend International Festival in Lincoln, Nebraska.
2. Attend all State Board meetings.
3. Assist the adult Area Representatives on the State Board.
4. Visit schools.
5. Assist with screenings as assigned.
6. Attend and assist with planning and running area conferences.
7. Keep informed of area activities and help establish unity.
8. Help with the fund-raiser for the Bob Fosse Thespian Scholarship and for the Broadway Cares collection.
9. Assist with the activities leading to the selection of the following year's SSOs as requested by the Area Representatives.
10. Prepare and lead workshops at Leadership Day.
11. All SSOs will be required to perform assigned Conference duties.

How are SSOs chosen?

The selection of an SSO varies from Area to Area. All SSO candidates must attend an SSO training workshop at either Leadership Day or their Area Conference in the year prior to their serving in office. The commitments and responsibilities of being an SSO will be explained in detail. An SSO packet will be distributed at these workshops by the Area Representatives. The candidates will complete the forms in the packet and secure all required signatures and recommendations. The Area SSO candidates will mail the forms to the Area Representative. Upon receipt of the required data, the Area Representative will contact the parents of each candidate to discuss the commitments and responsibilities of being an SSO. The Area Representative will also make phone calls to any troupe director or teacher whose comments pose questions.

SSO Nomination Form

I, _____, hereby place my name in nomination for selection as a State Student Officer of the Ohio Educational Theatre Association. I understand and agree to the following requirements:

1. I am enrolled as a sophomore or junior at an Ohio high school.
2. I am a member of the International Thespian Society.
3. I will remain academically eligible during my term in office.
4. I am willing to give my time and energy to promote the work of the Ohio EdTA.
5. I will attend ALL Ohio EdTA board meetings, the Ohio Thespian State Conference, my Area Conference and the International Thespian Festival in Lincoln, Nebraska.
6. I understand that failure to comply with any of the above may result in my removal from office. If I am removed from office, or if I resign from office before the end of my term, I will reimburse Ohio EdTA for any and all expenses incurred on my behalf.

Year in School: _____ Graduation Year: _____

School: _____ Troupe Number: _____

Home Address: _____ City/Zip: _____

Home Phone: _____ School Phone: _____

E-mail: _____

Nominee's Signature _____ Date _____

On a separate page, type a brief essay. Make sure that you include information about your qualifications and your goals as State Student Officer.

Parent's/Guardian's Section

I support and understand the responsibility that my child wishes to assume. I am aware that this will require out-of-town meetings and some personal expenses. I have read and agree to the six requirements above. If my child is removed from office, or if he/she resigns from office before the end of his/her term, I agree to reimburse Ohio EdTA for any and all expenses incurred on his/her behalf.

Parent's/Guardian's Signature _____ Date _____

Print parent name _____

Return this form to your Area Representative.

***Each and every form must be completed in its entirety and returned before the deadline set by the area representative.**

***If chosen as an SSO, this document becomes part of the State Board's required documents.**

State Student Officer School Administrator Agreement

Principal's Section

I support this student's participation in the Ohio Educational Theatre Association State Student Officer selection process. If this student is selected, s/he will be excused from school and school activities without penalty during the year he/she serves in office. I have read and understand the following six requirements to which the student must agree.

Principal's Signature _____

Date _____

Student Name _____

School _____

State Student Officer candidates must agree to the following:

1. I am enrolled as a sophomore or junior at an Ohio high school.
2. I am a member of the International Thespian Society.
3. I will remain academically eligible during my term in office.
4. I am willing to give my time and energy to promote the work of the Ohio EdTA.
5. I will attend ALL Ohio EdTA board meetings, the Ohio Thespian State Conference, my Area Conference and the International Thespian Festival in Lincoln, Nebraska.
6. I understand that failure to comply with any of the above may result in my removal from office. If I am removed from office, or if I resign from office before the end of my term, I will reimburse Ohio EdTA for any and all expenses incurred on my behalf.

Guidance Counselor's Section

I certify that this student meets the academic eligibility requirements set forth by our local school district.

Counselor's Signature _____

Date _____

Student's current GPA:

Return this form to your Area Representative.

SSO Teacher Nomination

Name of Applicant: _____

School: _____ Troupe Number: _____

NOTE TO TEACHERS: Getting this form to you in a timely manner for your response is the student's responsibility. It is also the student's responsibility to provide you with a stamped addressed envelope. **You should NOT return this form to the student.**

Please evaluate the nominee in the following categories and circle the appropriate rating:

Demonstrated Dependability	Superior	Excellent	Good	Fair	Poor
Understands Commitment and Responsibility	Superior	Excellent	Good	Fair	Poor
Self-Discipline, Industry and Motivation	Superior	Excellent	Good	Fair	Poor
Ability to Get Along with Others	Superior	Excellent	Good	Fair	Poor
Demonstrated Leadership Ability	Superior	Excellent	Good	Fair	Poor
Judgement, Maturity and Common Sense	Superior	Excellent	Good	Fair	Poor

Please provide comments that would describe the candidate's qualifications.

Teacher's Name _____

Teacher's Signature _____

Teacher's Position _____

Date _____

SSO Troupe Director Nomination

Name of Applicant: _____

School: _____ Troupe Number: _____

Troupe Director's Name _____

Troupe Director's Home Phone : () _____ School Phone: () _____

TROUPE DIRECTOR AGREEMENT:

I approve and recommend the nomination of this student for State Student Officer, and I am enclosing a paragraph about this student's qualifications. I understand the State Student Officer requirements and have discussed them with this student. (The student should provide you with a stamped addressed envelope. **You should NOT return this form to the student.**)

Please write a paragraph below describing this student's qualifications for the office for which s/he is running.

Troupe Director's Signature _____ Date _____

How much do you know about Ohio Thespians?

1. How many areas are there in the state?
2. How many events (conferences/festivals) does the Ohio Educational Theatre Association produce annually?
3. How many times a year does the State Board of the Ohio EdTA meet?
4. Who was Bob Fosse?
5. Where is the Home Office for EdTA?
6. Where is State Conference 2010?
7. Approximately how many troupes are there in Ohio?
8. Who is the current Chapter Director for Ohio?
9. Name one current SSO, other than the one serving in your area.
10. How many scholarships does the Ohio EdTA give out every year? And for how much?
11. What is the new web address for the Ohio Educational Theatre Association?

BOX OFFICE RULES

The ticket booth is a place for business. Please keep it neat and clean. No eating or drinking is allowed in the booth.

- Thank you for selling tickets for our show. Please be courteous to each person who comes to the box office. **YOU ARE THE FIRST CONTACT THE PUBLIC HAS WITH OUR SHOW. MAKE THAT FIRST CONTACT A GOOD ONE.** The image you present will help set the tone for the entire performance.
- Be familiar with the seating in the auditorium. Remember that the lower half is ramped, while the upper half has steps. This may be an issue for an older person or some one with a physical condition.
- If tickets are reserved for this show, be familiar with the section, row, and seat arrangement in the auditorium. With the display house chart in front of you (turned toward the patron) indicate the seats available by using the display chart. Before you sell the tickets, read the seat location(s) aloud to the patron. Before you release the ticket, **USING A PENCIL**, shade in the seats you are about to sell. (Use a pencil so that if the tickets are exchanged you can erase the seat location indicating the seat is still available.)
- Listen to every patron who has a special problem. To the person that problem is important. As a representative of our theatre the problem should be important to you too.
- Have a calculator ready to use in selling multiple tickets.
- Have change and plenty of singles ready in the cash box.
- **NEVER, NEVER, UNDER ANY CIRCUMSTANCE, LEAVE THE MONEY BOX IN VIEW OF THE PUBLIC.** Never leave it unattended. Store the cash box on a stool or box under the counter or in a drawer.
- Hilliard Davidson's discount policy is as follows:
 1. C = Complimentary ticket = \$0: These may be issued to Davidson staff members, Hilliard school board members, the superintendent and assistant superintendent, invited dignitaries, and individuals/vendors who have assisted in some way with the production.
 2. SR = Senior Citizen = \$3: These may be issued to individual 65 years or older; they are general admission tickets. For some productions, they may be limited to a specific date.
 3. Davidson Renaissance Cards: These must belong to the person buying the ticket. A cardholder may procure one ticket with his/her Renaissance discount. Renaissance cards must be for the semester in which they are being used. For some productions, these may be limited to a specific date.
 - WC = White Card = \$0
 - BC = Blue Card = \$1
 - RC = Red Card = \$1
 4. TH = Thespian Cards = \$3: These also must belong to the person buying the ticket and be current
- After the box office is closed for the evening, together with the house manager, sort all bills into like denominations. Place all heads going the same way. Count the money and fill out any forms requested by the director.
- Check out with the director.

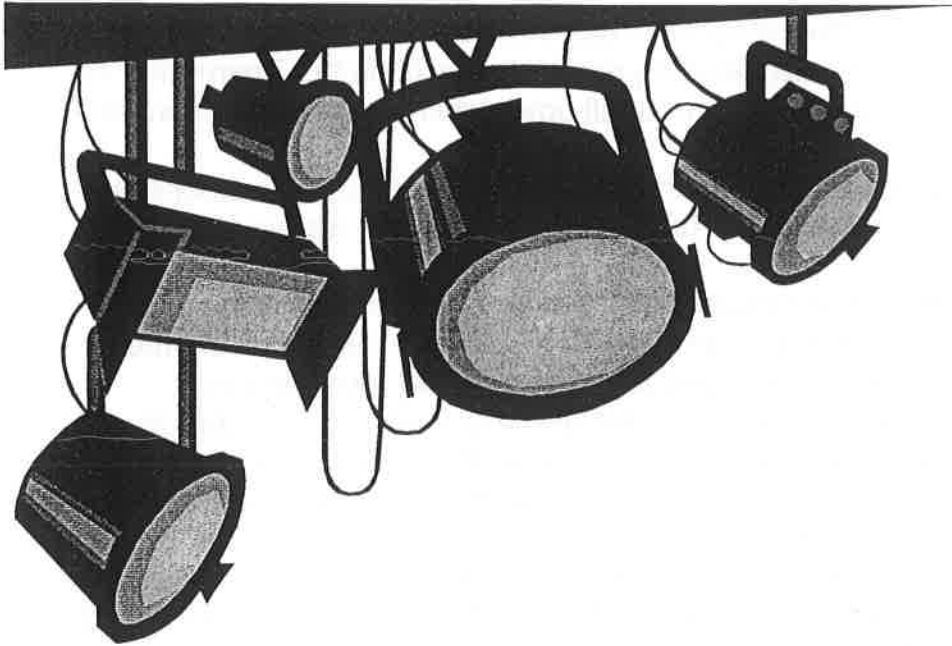
GUIDELINES FOR USHERS

1. Ushers must arrive one hour before the performance and check in with the House Manager. If you arrive late we may have already replaced you.
2. Please arrive in the costume or manner of attire discussed earlier with the director and House Manager.
3. The House Manager will assign each usher a position to work when they arrive. Ushers are expected to work their assigned area. Ushers may leave 10 minutes after intermission is over but MAY NOT go backstage or to the dressing rooms during the show to wait for anyone.
4. Ushers must stand by the doors to the house. Please smile and thank each person for coming to the show. ("THANK YOU FOR SUPPORTING THE ARTS. WE HOPE YOU ENJOY OUR SHOW.")

If the seating is NOT RESERVED, take their ticket and tear it in half. Give half of the ticket back to each person and tell them to choose any seat.

If the seating is RESERVED, accompany each person to the proper seat. Please be sure the DATE, SECTION, ROW, and SEAT are all correct. (Be sure you have studied the seating chart of your theatre house.)

5. Please give each person a program. Extra programs should be given to the House Manager.
6. Flash cameras and tape recorders (video or sound) may not be taken into the house. If you see them, politely request that the person leave the camera with the House Manager. If there is trouble, do not try to resolve it — find the director and point out where the person is sitting. The director will resolve the problem.
7. Be familiar with the designated area for wheel chair patrons and be prepared to assist them to that area.
8. Know where to find lollipops for crying children.
9. Be ready to direct children and adults to the restrooms.
10. Two ushers will be assigned late duty for the doors designated for late arrivers. After they enter the theatre, hold the doors behind them. SLAMMING DOORS ECHO. If your house has stairs, please assist late arrivers by shining flashlights on the steps. You may want to hold the arm of an elderly person as you shine the flashlight on the steps.
11. Twenty minutes after the show has begun (or at a time designated by the house manager or director) you may be seated in the last row of the house but be ready to assist in any way necessary or to hold doors for those leaving to use the restrooms.
12. At the end of the show your director may want you to pick up programs left by patrons.
13. Before you leave, check out with the house manager.
14. THANK YOU SO MUCH FOR BEING AN USHER



TECHNICAL SHEET HILLIARD DAVIDSON HIGH SCHOOL

As a member of the high school technical staff, you are expected to be familiar with and practice the following rules. Violation of safety working methods may cause suspension or removal from the HDvHS technical staff.

The following safety rules and conditions apply to those areas of the Performing Arts Center and/or equipment designated as potentially hazardous. Before participating in any tech activities, students must complete pre-requisite training and have an emergency medical authorization and participation permission form on file with the Technical Director.

Construction Safety Rules

1. Good housekeeping and clean and orderly work areas and equipment are fundamental to accident and fire prevention. Assigned work areas and equipment are to be cleaned and placed in order by each user at the end of his use or the end of each work period.
2. Horseplay is forbidden.
3. You are not to operate equipment for which you have not been trained.

4. Performing arts technical facilities may not be used unless the Technical Director or his/her designated representative is on duty. There must be at least two individuals present at all times when these facilities are in use.
5. All accidents, including minor injuries, and all hazardous conditions are to be immediately reported to the Technical Director or his/her designated representative.
6. Eye protection is to be worn at all times by all individuals using power equipment that generates dust and/or fragments. Hearing and other forms of protection devices are also available and recommended.
7. Jewelry, ties and any apparel, which in the opinion of the Technical Director is hazardous, must not be worn while working tech in the PAC. All workers must wear full shoes (no sandals). Long hair must be held back securely when working with power tools. Medallions or other jewelry hanging from the neck must not be worn when working with power tools.
8. MACHINE GUARDS ARE TO BE IN PLACE AND IN USE WHEN EQUIPMENT IS IN OPERATION.
9. Any tools is to be used only for the purpose for which it was designed.
10. Defective tools must not be used. Turn them in for repair/replacement.
11. No "Walkman" type radio/cassette/CD headphones are to be worn while in theatre and shop spaces.

Safety Rules for Lighting/Sound Areas

1. *Never* change a lamp, repair an instrument, or work on any piece of electrical equipment while it is still plugged in.
2. Wear sturdy, rubber soled shoes and appropriate work clothing to all work calls.
3. Eating, smoking, or drinking near the light board, sound board, and lighting equipment is prohibited.
4. Do not work unsupervised, especially when working on the grid, in the FOH, or on ladders. *Never work alone in the theatre.*
5. Use a wooden or fiberglass ladder, not metal, when focusing or doing any electrical work.
6. Before going up a ladder to the grid or FOH, empty your pockets of all loose change, keys, etc.
7. All crescent wrenches must have a safety tie line attached to your body when working over the stage or over the house.
8. Do not use any equipment or perform any tasks that have not been explained to you by the Technical Director or his/her designee.
9. At the end of each work day, all tools and materials are to be returned to their proper places and all areas left clean.
10. Be sure that you know the locations of all fire extinguishers and know all shut down procedures in the event of fire or other emergency.

Professional Behavior

1. EFFORTS and RESULTS
 - a. Qualities of effort such as speed, efficiency, organization, skill and commitment are always considered in crew assignments.
 - b. Ask how to do something if you are not sure.
 - c. Be *immediately* available to help.
 - d. Seek out ways to be helpful.
2. INITIATIVE and LEADERS
 - a. Recognize the importance of the task at hand and take an aggressive role in devising effective and efficient solutions.
 - b. Be involved as a "team player."
3. LEARNING
 - a. Take directions on a task; remember all of them and apply them.
 - b. Collaborate on methods for solving problems.
 - c. Exhibit alert interest in acquiring new knowledge.
4. DEDICATION and RESPONSIBILITY
 - a. Care enough to ensure that the group effort has a positive result on the production.
 - b. Be conscientious and strive to improve.
 - c. Be trustworthy without constant supervision.
5. ATTENDANCE
 - a. When you sign up for an activity, it is mandatory to be at all calls and to be on time ready to work.
 - b. Do not underestimate the value of your presence.

Crew Job Descriptions and Expectations

1. Prop Running Crew: The prop running crew prepares and cares for all props used during technical rehearsals and performances.
 - a. Sign in at designated time.
 - b. Check props immediately for breakage, damage, or loss.
 - c. Place props in position at least 30 minutes before the house opens.
 - d. Provide only fresh, clean drinks and/or good to actors. Bottles with colored water, tea, coffee, etc must be emptied each night after final curtain and refilled the following performance and/or refrigerated.
 - e. Cover any borrowed furniture each night before leaving the theatre. Security concerns may require lockup of some pieces.
 - f. Speak and move quietly backstage.
 - g. No beverages or food on or near scenery or prop tables.
 - h. Lock up all valuable/dangerous properties immediately following the end of rehearsals or performances.
 - i. During strike, safely remove and store all props.
 - j. During strike, empty and wash all bottles, glasses, dishes, ash trays, etc. before they are returned to storage.

- k. During strike, throw out any perishable left-over food. Clean out the refrigerator.
 - l. Join the rest of strike with your crewmates after all props have been put away. One crew is not finished until everyone is finished.
2. Wardrobe Crew: The wardrobe head and crew responsibilities include assisting actors with their costumes during a show and maintain costumes throughout the run of a production.
- a. Report at designated call.
 - b. The crew will be responsible for checking in costumes following rehearsals and productions.
 - c. Wardrobe crew must be in the dressing rooms and alert to what is happening on stage in case of emergency.
 - d. The wardrobe crew is responsible for laundry, pressing, and steaming duties as needed.
 - e. Wardrobe crew takes care of minor repairs to costumes (eg. Buttons, snaps, hems).
3. Light Board Operator: Your duties may include the programming and running of the light board during a production. You must be "checked out" by the Technical Director to use this equipment.
- a. Sign in at the designated time.
 - b. During rehearsals and performances, be present for all "master electrician" pre-curtain light checks.
 - c. Execute any check list items assigned to you.
 - d. Turn on the light board at least 30 minutes prior to the opening of the House and scan light cues for any potential problems. Take control of the houselights and execute any houselight presets.
 - e. Run the cues during rehearsals and performances.
 - f. Turn off the light board after each rehearsal and performance.
 - g. Cover the light board at the end of use.
 - h. Replace any burnt out lamps in lighting instruments during a production.
 - i. Close and lock the windows in front of the light board after each rehearsal or performance.
 - j. Save any changes to cues to disk as needed during rehearsals.
 - k. Report any problems you encounter with the cues or the equipment to the stage manager or the technical director.
4. Sound Board Operator: The sound board operator runs the sound equipment during rehearsals and performances. You must be "checked out" by the Technical Director to use this equipment.
- a. Sign in at the designated time.

- b. During rehearsals, set levels and record all cues as instructed by the tech director.
 - c. Turn on the system and run a sound check before each use to ensure that the system is working properly and is prepared for use.
 - d. Turn on, set up and check the headset system.
 - e. Execute any check list items assigned to you by the stage manager or tech director. These may include, but are not limited to, setting up microphones and cable and running preshow music.
 - f. Execute all sound cues during rehearsals and performances as they have been designed.
 - g. Report any problems you encounter with the show or the equipment to the stage manager or tech director.
 - h. At the end of rehearsals and the production, return the booth to normal operating conditions.
 - i. At the end of rehearsals and of the production, return all sound equipment to its proper storage place.
 - j. After all sound strike responsibilities are completed, assist with the general strike of the production until everyone is done.
5. Fly Crew: The fly crew is responsible for all scenic units flown during a production.
- a. Familiarize yourself with the script and the production concept.
 - b. Learn the methods of rigging and running lines.
 - c. Prepare the grid and fly equipment. NOTE: No overhead rigging work is to be done while others are underneath you.
 - d. CAUTION: Check to make sure that flown units are properly secured and counter weighted before running operating lines full distance.
 - e. Sign in at the designated time.
 - f. Verify that the line sets you control are in balance and that none are fouled before each rehearsal and performance.
 - g. Check that the trim marks are where they out to be.
 - h. Follow the directions of the stage manager.
 - i. During strike, clear all pipes of all flown units, except units that are to be stored in the air. Restore all empty line sets to pipe weight.
 - j. During strike, undo any special show rigging or modifications, such as moved line sets, dead hung units, etc. Return such items to storage.
 - k. Follow the directions of the tech director during strike and assist other departments as directed. One crew is not finished until everyone is finished.
6. Stage Running Crew: The stage running crew prepares the scenery and handles the scenery during technical rehearsals and performances under the supervision of the assistant stage manager.

- a. Sign in at the designated time.
 - b. Check scenery and moving pieces for breakage, damage, or loss. Effect repairs as needed.
 - c. Place units in performance position at least 30 minutes before rehearsal or house opening.
 - d. Sweep and damp mp all deck surfaces. Vacuum as needed.
 - e. Speak and move quietly backstage.
 - f. Observe the no food or drink rule anywhere backstage.
 - g. Secure all units immediately following the end of rehearsals and performances. Leave all stage areas clean and safe. Turn off walk lights. Turn on ghost lights.
 - h. During strike, assist the tech director in the strike of all scenic units as directed. Your job is not complete until all scenery and hardware is stored and the stage, shop, and storage areas are clean.
7. Construction Crew: Working in the scene shop will offer students practical experience in scenic construction. While working in the shop or on stage, the student will be instructed in construction techniques and the use of tools required in the scenic industry.
- a. All students must have a completed emergency medical form and participation permission form on file with the tech director before working in any technical area.
 - b. Sign in upon arrival; sign out upon departure.
 - c. Report to the tech director for assignment.
 - d. Complete assigned tasks.
 - e. Clean up your work area and equipment when the assigned task is complete or before you leave for the day.
 - f. Return to the tech director for another assignment when you complete an assigned task.
 - g. Never use tools that you do not know how to operate safely. Ask for instruction.
 - h. Wear appropriate safety equipment when using tools.

HEADSET CODE OF CONDUCT

Remember that the headset (intercom) system is a tool. It serves as the lifeline of a production, allowing all production elements to be connected. A few simple guidelines will result in a smooth running production.

- Never say anything over the headsets that you don't want the ENTIRE world to hear or know. You never know who's listening.
- "Chatter" must be confined to production business; personal conversations should remain that – personal and on your own time.
- When the stage manager issues a CLEAR THE LINE command, immediately comply.

- Leave your headset microphone "off" unless you have something to say.
- Do not set your headsets anywhere where they might be damaged, i.e., sat on, stepped on, fallen on, etc.
- Do not place your headset in the electrical field of the light board or other equipment; the resultant "buzz" will drive everyone nuts.
- When you take off your headsets, please turn your microphone "off" first to avoid the "thud" that everyone else will hear.

HEALTH AND SAFETY ISSUES

It is hard to imagine any school activity with more hazards than theatre. Stages drop off into orchestra pits. Scene changes happen in pitch blackness. Scenery and equipment, sometimes people, fly in and out. Smoke machines and flash pots go off on stage. Actors descend escape stairs in the dark. Technicians are up and down ladders.

Safe working procedures within the school theatre must be an ongoing concern in regards to student, teacher, and audience physical safety and comfort in regards to teacher and school liability. Most health hazards and accidents can be avoided by discontinuing unsafe practices, maintaining equipment properly, and following well-established industry practices and applicable codes.

Personal Protection

1. Use eye and face protection appropriate to the activity.
2. If you use any solvents, have an eye wash capability.
3. Don't wear contact lenses where solvents are being used or where there is a substantial amount of dust even if eye protection is worn.
4. Provide the correct protective gloves for the activity.
5. Use ear protection when working in a "noisy" environment. If you need to raise your voice to be heard by someone who is only two feet away from you, you need ear protection.
6. Do not eat, smoke, drink, or apply makeup where there are toxic materials, including dust.
7. Wash hands carefully after work, before eating, and before using the restroom.
8. Use the right respirator for the job consistently.
9. At the end of use, clean respirators and store them out of sunlight in sealable plastic bags.
10. If a respirator is shared, disinfect it between users.

Storage and Handling of Materials

1. Label materials clearly.
2. Use unbreakable containers when possible.
3. Organize.
4. Store reactive chemicals separately.
5. Keep containers sealed except when using them.
6. Wet mop floors or sponge surfaces rather than sweeping to avoid raising extra dust.
7. Clean up spills immediately.
8. Store flammable materials in a metal cupboard designed for storage of such materials.
9. Do not store flammable or combustible "stuff" near doorways.
10. Have ABC fire extinguishers available and train students to use them.

Asbestos

This has been a widely publicized hazard, and most schools have undergone extensive and expensive removal or encapsulation programs. Leave this removal to the professionals.

Counterweight Systems

Rope

1. The allowable safe working load should be considered 20% of the breaking strength of a rope (this figure is on the package).
2. Every knot reduces the strength of a rope.
3. Rope rubbing will cause wear and reduce the breaking strength.
4. Avoid shock loads.
5. The longer the rope, the easier it is to break.
6. Grit and dirt work into rope fibers and break them through abrasion.
7. Rope will rot if it is stored wet.
8. Use the right size rope for the job at hand.
9. Make allowances for rope absorbing moisture from the air if you are not in a climate-controlled area.
10. Regularly check the condition of all ropes.

Loading Bridge

1. Never stack counterweights higher than the kick rail.
2. Transferring weights is a two-man job.
3. Keep weight down when loading and unloading weights.
4. Never stand or walk under a moving rigging set.
5. Never move a rigging set when someone is under it.
6. If a runaway occurs, do not attempt to stop it. Shout a warning to all crews and take cover.
7. Do not run line sets when someone is on the gridiron.
8. Attach all tools via a safety line to your body when working in the air.
9. The loading procedure is as follows: attach load to batten, load counterweight arbor, slowly raise the batten to test for balance, and add or subtract weight as needed.
10. The unloading procedure is as follows: unload weight from the arbor, then remove weight from batten.

Wire Rope (Aircraft Cable)

1. Never try to knot wire rope.
2. Use the right size thimble for the rope.
3. Orient u-bolts (crosby clips) correctly. The nut side must be on the live side of the rope.
4. Wire rope does stretch after the initial load is applied, which reduces its diameter. Nuts must be retightened.
5. Use only forged chain.

Fire Safety

1. Minimize dust.
2. When rope is used, sweep.
3. Age and dust cause flameproofing to deteriorate. The stagehand's rule of thumb is five years, then retreat.
4. Flameproofing must be reapplied when something is cleaned.
5. All scenery and curtains must be treated with a flame retardant.
6. Test your fire curtain periodically.
7. Test your fire extinguishers regularly.
8. Make sure that you have the right kind of fire extinguisher for the area.
9. Do not block access to hoses or fire extinguishers.
10. Theatres must have all red exit signs operating and visible at all times.
11. Most areas require some type of aisle lighting in theatres.
12. Any doors considered fire doors cannot be blocked open or blocked.
13. All equipment should be UL approved.
14. All wiring should meet the National Electric Code.

Paints, Dyes, and Solvents

1. Use water-based products whenever possible.
2. Buy premixed paints and dyes whenever possible.
3. If you must mix dye or pigment powders, do it where there is local exhaust ventilation or a glove box.
4. Avoid dust.
5. Brush or dip whenever possible; spray only when necessary.
6. Use gloves or barrier creams when using paints, dyes, or solvents.
7. Wear protective clothing and goggles.
8. Use the least toxic solvent possible.

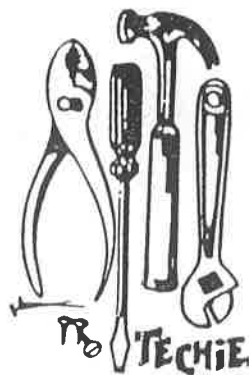
(Remember, lead-containing colors are banned from consumer wall paints, but artist's paints are exempt from this law. **Read the labels.**)

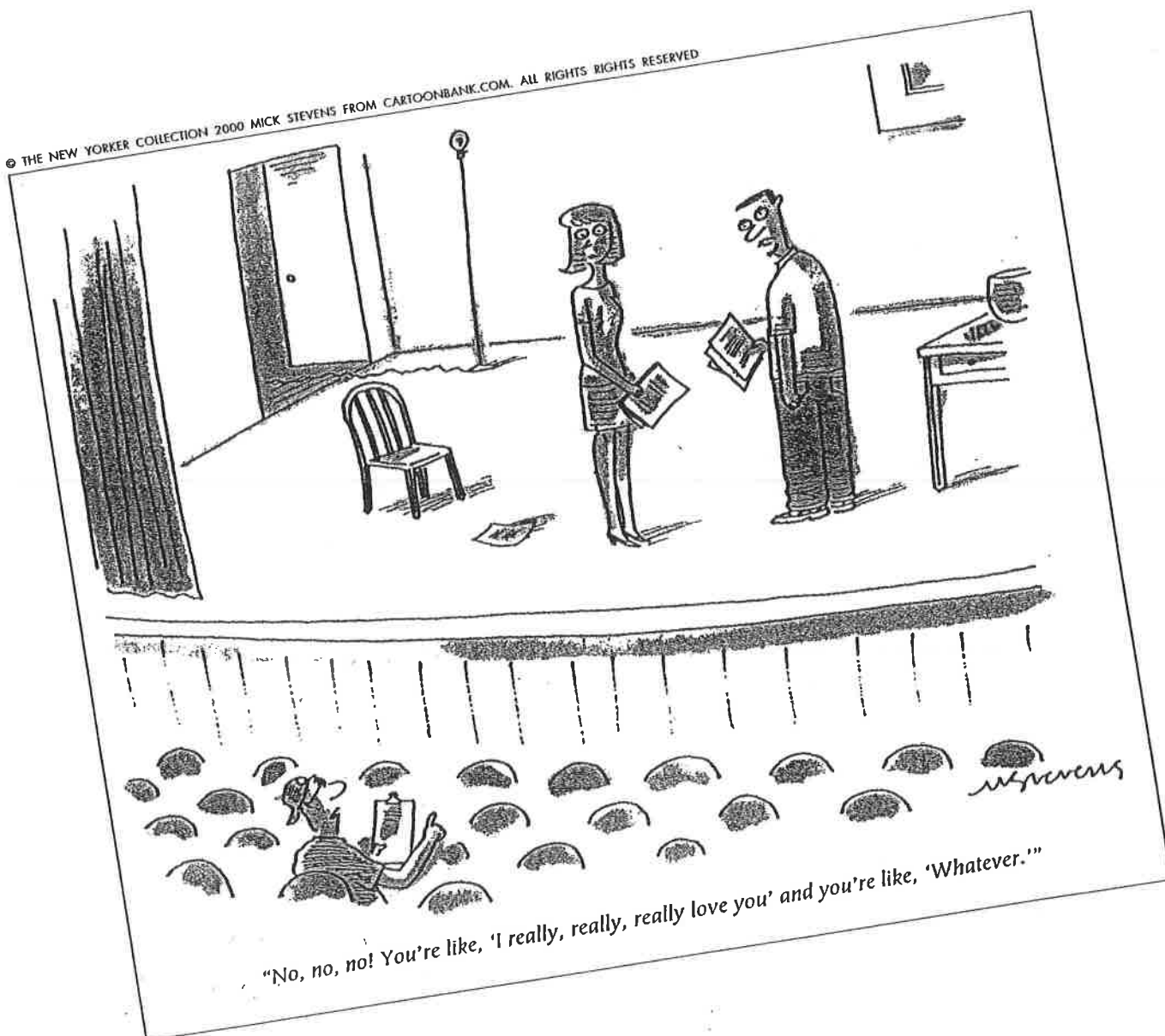
Woodworking

1. Ask for data sheets at the lumberyard. Almost every wood you use has been treated in some way with additives; some are harmless, others are not.
2. Avoid wood treated with PCP, arsenic, or creosote.
3. Provide for effective dust collection.
4. Wear dust masks.
5. Wear gloves or barrier creams when necessary.
6. Wash your hands regularly. Unwashed hands can easily carry dust into the eyes.
7. As the old saying goes, clean shops save flops.
8. Follow OSHA standards about guards on saws and other pieces of woodworking equipment.
9. Use tools only as designed.

Special Effects

1. Do not use the old style of fog machine which uses a form of pesticide and leaves a slippery residue.
2. When using the new propylene glycol fog machines, caution must be used since the supersaturated water/glycerine droplets displace air and may cause allergic reaction.
3. When using dry ice fog machines, be wary of backsplash. Do not touch the dry ice. Again use caution, in that dry ice fog also displaces oxygen.
4. Use of firearms, flash pots, open flames (including candles), or any kind of pyrotechnic comes under the auspices of your local fire department. Before using any of these techniques, you must consult your local fire marshal.
5. Use only commercially prepared pyrotechnics; do not permit students to invent these.
6. Whenever any of these effects are in use, fire extinguishers should be in hand.





Theatrical Logic

*"In" is "down", "down" is "front";
"Out" is "up", "up" is "back";
"Off" is "out", "on" is "in";
And of course...
"Right" is "left" and "left" is "right"!*

*A "drop" shouldn't and...
A "block and fall" does neither,
A "prop" doesn't and...
A "cove" holds no water.*

*"Tripping" is okay;
A "running crew" rarely gets anywhere;
A "purchase line" will buy you nothing;
A "trap" will not catch anything, and...
A "gridiron" has nothing to do with football!*

*"Strike" is work (in fact a lot of work!);
And a "green room" usually isn't.
Now that you're fully versed in
Theatrical terms... "Break a leg!"
Know what I mean?!?*

*Willard Davidson
Performing
Arts*

