

February 2023

Hello and welcome to Commonwealth Artists Student Theatre (CAST)!

We are extremely excited of summer season!!!

Our play is ***The Ferryman*** by Jez Butterworth. ***The Ferryman*** will take place over two weekends with six performances on Friday, June 30th thru Sunday, July 2nd and Friday, July 7th thru Sunday, July 9th.

Our musical is ***Mean Girls: High School Version*** with the book by Tina Fey, music by Jeff Richmond and lyrics by Nell Benjamin. It is based on the Paramount Pictures film *Mean Girls*. ***Mean Girls: High School Version*** will take place over two weekends with six performances on Friday, July 14th thru Sunday, July 16th and Friday, July 21st thru Sunday, July 23rd.

The Ferryman is set in Northern Ireland in 1981, during the height of the Troubles. Quinn, a former terrorist, has swapped his career with the Irish Republican Army (IRA) for a life on the farm in rural Armagh. He now lives with his sickly wife, their children, his sister-in-law and nephew. The IRA murdered Quinn's brother, Seamus, when he was just twenty years old and his body has only recently been discovered. He was one of the sixteen men and women who were killed and buried in unknown locations during the 1970s, leaving their family unsure as to whether they were alive or dead. Seamus was apparently shot dead following Quinn's defection from the IRA in 1972, and a threateningly influential IRA member, Muldoon, now comes to pay Quinn a visit. He is keen to ensure that there are no further repercussions to the IRA's cause, now Seamus' murder has come to light.

Mean Girls: High School Version: After years in the making, Mean Girls: The Musical hits the stage with the favorite characters from the movie, powerful music, and timely pop culture and news references. Janis Sarkisian and Damian Hubbard welcome the audience to their "Cautionary Tale": Cady Heron is the new girl at North Shore High School in Chicago, desperate to fit in and find friends. Janis and Damian befriend the new girl, and when The Plastics set their sights on Cady, Janis convinces naive Cady to be their "friend" in order to bring down Queen Bee Regina George's reign. Along the way, Cady loses herself, her friends, and her crush, all for the chance to be popular and loved. When dethroned Regina gets revenge by releasing the Burn Book, Cady is brought down and must mend her broken relationships with Janis, Aaron, and even Regina. With dynamic songs for young performers, Mean Girls is an anthem to friendship, loyalty, girl power, and being true to yourself.

We will hold vocal/acting and dance auditions and technical crew interviews at Highlands High School located at 2400 Memorial Pkwy, Fort Thomas, KY 41075. The times for these auditions will be:

- **Saturday, March 11th from 2 PM to 5:30 PM**
- **Sunday, March 12th from 6 PM to 9:30 PM**
- **Callbacks for both shows will be Sunday, March 26th from 6:30pm to 9:30pm**
- **Tech/Crew interviews will be Saturday, March 11th from 9:00AM to 1:00PM**
- **Cast and crew list will be posted at www.caststages.org on Sunday, April 2nd by 9pm**

Please only attend one of the auditions dates!!!!

In order to audition, you must select a time slot online. The web addresses are as follows:

Audition Sign-Up Sheet for Saturday, March 11th – <https://tinyurl.com/CASTAud11> or <https://docs.google.com/document/d/1UKY6p0s9AtZN0klkVR-U9RamKAfbNuYuVKfp7zRsAV0/edit>

Audition Sign-Up Sheet for Sunday, March 12th - <https://tinyurl.com/CASTAud12> or https://docs.google.com/document/d/1p67JrE_hS4diNoyK2_KUe5Wa17q2Fjai64XRsdAqc8M/edit

Tech/Crew Interviews Sign-Up Sheet for Saturday, March 11th - <https://tinyurl.com/CAST2023Crew> or https://docs.google.com/document/d/1Y_GjKA03xQwiu4enyoZklaNT-Dsejzeed0_VnvT8OQ/edit

What has to be prepared for the auditions, callbacks and interviews?

Audition requirements

- If you are auditioning for *Mean Girls*, you need to bring a *memorized* 45 second to 1-minute monologue and a 32-measure excerpt from a Broadway show like *Mean Girls* that showcases your vocal talents. You will also need to learn a dance audition that will be found at www.caststages.org. The video will be posted shortly.
- If you are auditioning for *The Ferryman*, you need to bring a memorized 45 second to 1 minute contemporary monologue. You are free to try an Irish dialect with your monologue, but it is not required. We will be hiring a dialect coach to assist with the production.
- If you are auditioning for both shows, please cater your memorized monologue towards *The Ferryman* and your song towards *Mean Girls*. Also, you will need to learn the dance audition which will be located at www.caststages.org and will be posted shortly.

An accompanist, CD player and mp3 player/iPod/phone hook-up will be provided. If you intend on using the accompanist, please provide a clearly marked score that is either hole-punched or placed in a three-ring binder. No *a cappella* please. Please make sure to fill out an audition form located at <https://forms.gle/wqoVWZeRcckBFm1A7> or <https://tinyurl.com/CASTAud2023>. Please fill out the audition form completely as well as including all schedule conflicts and bring it with you as well as a resume and headshot to your audition time. Please show up for the auditions on time and ready to go. You will also dance in the audition; however, the dance audition will not be taught at the audition. You must learn the dance ahead of time by following the video linked on www.caststages.org. There will be a *voluntary* dance workshop to brush up on the video for anyone interested for 30 minutes prior to auditions starting on both days. This will take place from 1:30pm to 2pm on Saturday, March 11th and 5:30pm to 6pm on Sunday, March 12th.

Tech/crew requirements

Please make sure to fill out a crew application form located at <https://forms.gle/gaGwLfvT8HapaE2k9> or <https://tinyurl.com/CASTCrew2023>. Please fill out the application form completely as well as including all schedule conflicts and bring it with you as well as a technical resume and headshot to your interview time. If you have a portfolio, feel free to bring it as well but it is not a requirement. Please show up for the interview on time and ready to go.

The rehearsal/work day schedule will not be completed until we cast/crew the show and look at everyone's conflicts. Rehearsals/work days will be held in the evening until high schools are out of session and then they could be held during the day except for the week of the show opening then rehearsals will be in the evening. Crew sessions will be held predominantly in the evenings and possibly include some weekend times.

The first rehearsal/parent meeting for *The Ferryman* and *Mean Girls* has been set and it will be Monday, May 15th from 6pm to 10pm.

We understand that participating in this musical requires a commitment. Please consider all activities and work schedules when thinking about joining this production. Make sure that this is an activity you can commit to before auditioning and/or interviewing. Students will have two (2) unexcused absences and any more after that and students will not be allowed to continue in this production or will be removed from certain numbers, scenes, roles or positions. Also note that mandatory rehearsals will occur the week before the show opens and the production week of the show.

Thank you for your interest and we hope to see you at the auditions and interviews!!!

Mrs. Amy Burgess

Mr. Jason Burgess

Mr. Joe Rivers

Mr. Michael Sherman

Mrs. Laura Martin

Mr. Evan DiTullio

A Note About the Casting Process!

Thank you all for your interest in **Commonwealth Artists Student Theatre (CAST)** productions of *The Ferryman* and *Mean Girls*. We can speak for our whole team when we tell you how thrilled we are to finally be auditioning and interviewing for these productions. We have been working on the shows for a while now and have assembled a great creative team. We look forward to meeting you at auditions and crew interviews. Break a Leg!

As you prepare for the audition/crew interviews, please remember the following:

- All roles/crew positions are open to all students from all schools, there has been no pre-casting or assigning of positions.
- You must be an incoming high school freshman to a graduating high school senior to audition/interview for *The Ferryman* and/or *Mean Girls*.
- Any student from any school in the tri-state area (Ohio, Indiana, and Kentucky) may audition/interview for *The Ferryman* and/or *Mean Girls* and be considered for any role/position.
- Every student will be required to pay an activity fee to participate in either production of *The Ferryman* or *Mean Girls* or both. The payment will be collected at the first rehearsal/parent meeting in order to participate in all activities related to CAST. The activity fee is \$100 if you are participating in one show, \$150 if you are participating in both. The activity includes participation in the production(s), a t-shirt, a USB of the show, and keepsake gift. If your family has financial hardships, please contact us at amyburgess@caststages.org, we have scholarships available.
- Students may audition to be cast in the play and/or musical AND also interview for a crew position.
- Anyone under the age of 18 MUST have a parent's signature on the Parental Consent Form.
- In the event an actor cannot attend auditions, video submissions are accepted. These videos must be emailed or shared with info@caststages.org. CAST must receive these videos by the end of the last audition day which is Sunday, March 12th. The production team will not have alternate audition dates and times for students who are unable to attend one of the two audition dates. The only other option would be a video submission.
- If you are not called back, it doesn't mean you have not been cast. And alternately, getting a callback does not guarantee you will be cast in the production. Casting decisions will be made within the week after the final callback audition. This means that the cast and crew list will be posted no later than Sunday, April 2nd.
- The auditions and crew interviews are CLOSED! No one other than the production team will see you audition/interview.

-Final casting/crew decisions are made by the production team. Decisions are final, and the team has chosen not to offer feedback on the process, individual auditions, or deliberations. Please respect this and understand that the casting process is difficult for all those involved.

-By auditioning, you are obligating yourself to a considerable rehearsal and performance process. Please be certain that you are willing and able to make this commitment (double and triple check the time commitment).

-If you wish to be considered for ONLY a certain role/roles/crew positions, please indicate this clearly on your audition/crew interview form.

PLEASE READ CAREFULLY AND SIGN BELOW! THANK YOU FOR AUDITIONING/INTERVIEWING FOR CREW!!!

If I accept a role/crew position in **Commonwealth Artists Student Theatre (CAST)** production of *The Ferryman* and/or *Mean Girls*, I will make myself available, and be on time for all scheduled rehearsals and performances. I will not be absent unless I have been given prior approval by the production team. I have read the commitment schedule and listed all known conflicts on this form. I grant permission for the production team and **Commonwealth Artists Student Theatre (CAST)** to use my photograph and/or personal statements to publicize the activities of **CAST** without compensation. I understand that I rehearse and perform at my own risk.

Signature

Parent Signature (If Under 18 years-old)

Date

Parental Consent Form

Dear Parents, I wanted to address common questions regarding our summer productions of *The Ferryman* and *Mean Girls*. As the Artistic Director, I take my role very seriously and working with young actors is one of my favorite parts of the job. I want you to know that I recognize and empathize with your concerns and as with all my productions plan on creating a safe environment for the cast/crew to work in, no matter their age. Below I have listed questions and my answers to them. If you want more information or are still unclear, please feel free to contact me at any time, at jasonburgess@caststages.org or 859-545-0770.

How old does someone have to be to audition for The Ferryman and/or Mean Girls?

You must be an incoming high school freshman to a graduating high school senior to audition.

Is the show appropriate for my teenager to be a part of?

Only you know your child, and what is best for them. What I can tell you is that *The Ferryman* is the 2019 Tony Award winning play that has lots of strong language. As far as *Mean Girls* is concerned, it is a very engaging and entertaining musical that is based off the movie of the same name. There is some overtly sexual references and adult language but has been cleaned up for the high school edition.

What kind of adult supervision will there be during the rehearsal process and work days?

The production team will be present at all rehearsals/work days. We all have experience with children's theatre camps, teaching, and significant theatrical resumes.

Can I watch my child's audition?

No. The team has decided to have closed auditions. We will ask that you wait for your child in the hall.

Rehearsals start while school is still in session, how flexible is the rehearsal schedule?

The production teams will take all conflicts into account while creating the rehearsal schedule. We do understand your child may still be in school and that their school work is first priority, but beyond that we ask that this commitment be very serious. We are working on a very condensed rehearsal schedule. We also understand some vacation/camps have already been set in family schedules and try to accommodate to the best of our abilities.

Thank you again for your time and reading this thoroughly. In an effort to do the right thing and offer parents the whole truth about the audition/crew interviews process I felt this was necessary. I look forward to meeting you and your child at auditions/crew interviews.

Break A Leg!

-Jason Burgess, Artistic Director

Parent Signature: _____

Parent Name: _____

Synopsis of *The Ferryman*

The Ferryman is set in Northern Ireland in 1981, during the height of the Troubles. Quinn, a former terrorist, has swapped his career with the Irish Republican Army (IRA) for a life on the farm in rural Armagh. He now lives with his sickly wife, their children, his sister-in-law and nephew. The IRA murdered Quinn's brother, Seamus, when he was just twenty years old and his body has only recently been discovered. He was one of the sixteen men and women who were killed and buried in unknown locations during the 1970s, leaving their family unsure as to whether they were alive or dead. Seamus was apparently shot dead following Quinn's defection from the IRA in 1972, and a threateningly influential IRA member, Muldoon, now comes to pay Quinn a visit. He is keen to ensure that there are no further repercussions to the IRA's cause, now Seamus' murder has come to light.

Character Descriptions for The Ferryman

Below you will find descriptions of all characters appearing in *The Ferryman*.

Quinn Carney: 40s. Quinn is an alpha male, head of a large farming family and the father of seven children. A family man but with a violent past. He has presence, authority, and a roguish sex-appeal. Irish accent (Armagh).

Mary Carney: 30s. Quinn's ailing wife and mother of 7, including a 9-month-old baby. Mary spends most days convalescing in her room. Has a big heart, and generously allows her sister-in-law, Caitlin, to live in her house despite the obvious connection she has with Quinn. Irish accent (Armagh).

Caitlin Carney: Early 30s. Quinn's sister-in-law. After the mysterious disappearance of her husband, she and her son moved in with Quinn and his family, and over the years she and Quinn have become very close. She is attractive and fiery, but despite living in a house filled with people, she is alone. Irish accent (Derry).

Aunt Patricia Carney: 60+. Quinn's aunt. Pat is the eldest living member of a large Northern Irish farming family. Political and a staunch republican, she is full of spit and vinegar with a manipulative edge. Irish accent (Armagh).

Uncle Patrick Carney: 70s. Quinn's uncle. Uncle Pat has real charm and spirit, a storyteller and a family man. Uncle Pat is one of the elder generation, living with his extended family. A warm spirited man, he loves to regale the children with nostalgic tales and memories. He's partial to a drop or two of whiskey and enjoys playing the fool to the rest of his family's delight. Irish accent (Armagh).

Aunt Maggie Faraway: 60+. Quinn's aunt. Maggie is an elderly member of the Carney family. Often lost to the world in her own thoughts and memories, she has sporadic periods of lucidity in which she delights the family with tales of their histories and prophecies of their future. She has a generally gentle demeanor but with a hidden mischievous side and playful sense of spirit, wit and humor. Irish accent (Armagh).

Tom Kettle: 40s. Tom Kettle is an English man out of place in a tight-knit Northern Irish community. He's a man of the land, happy working on the farm, rearing and killing the livestock for the family dinner. Tom is straightforward and truthful in his way of thinking and speaking, unable to tell a lie. He is in love, misguidedly, and has been for years but it is a love that will always remain unrequited - one of the central tragedies of the play. Note: Particularly interested in tall actors over 6'3" for this role. South England accent.

Father Horrigan: 50s. Father Horrigan is a Northern Irish parish priest. A good man trying to lead a quiet life; nonetheless, he is weak and crumbles quickly when put under pressure. Irish accent (Armagh).

Muldoon: 40s. From Derry. Senior IRA man, very committed to the cause and will go to extreme lengths to protect its reputation. Menacing presence. Irish accent (Derry).

Lawrence Malone: 20s. From Derry, Senior IRA man. He's a threatening presence. Looking for somebody physically imposing with something sinister about him. A small role with a few lines appearing in three scenes through the play. Irish accent (Derry).

Frank Magennis: 20s. From Derry, IRA man and one of Muldoon's cronies. Irish accent (Derry).

Oisin Carney: 18+ to play 14. Caitlin's only son. His father disappeared when he was very young and ever since he and his mother have lived with his uncle, aunt, cousins and extended family on the family farm. He is a quiet and brooding young boy, prone to hiding in shadows and listening at doors, and he will lash out angrily if cornered. Irish accent (Armagh)

James Joseph (J.J.) Carney: 18+ to play 16. Quinn and Mary's eldest son. Takes pride in being the oldest. Perceptive, and generally tries to keep the peace among the large family. Irish accent (Armagh).

Michael Carney: 18+ to play 15. Quinn and Mary's second oldest. A bit of a pot stirrer, and not afraid to speak his mind. Irish accent (Armagh).

Shena Carney: 18+ to play 14. Quinn and Mary's daughter. Rural working-class Northern Irish teenager. Irish accent (Armagh).

Nunu Carney: 11. Quinn and Mary's daughter. Helps out a lot around the house like her older sister. Reasonable, helpful and funny. Loves Irish mythology of her great aunt. Irish accent (Armagh).

Mercy Carney: 9. Quinn and Mary's daughter. Melodramatic, emotional, romantic. The lively middle sister, headstrong. Irish accent (Armagh).

Honor Carney: 7-8. Quinn and Mary's daughter. Dresses up as and calls herself Cleopatra. Fanciful, tenacious, smart, fearless. Irish accent (Armagh).

Shane Corcoran: 18+ to play 17. The eldest and most confident of three brothers. A cocksure lad with sex-appeal and an urban swagger taking his first steps into the dangerous political landscape of 1980s Northern Ireland. Irish accent (Derry).

Diarmaid Corcoran: 18+ to play 16. Middle Corcoran brother. Like his older brother, he is political and spirited. Irish accent (Derry).

Declan Corcoran: 13. The youngest of the three Corcoran brothers. Rough and tumble, trying to fit in with his older brother and cousins. Irish accent (Derry).

Synopsis of *Mean Girls*

Cady and her parents have moved to a Chicago suburb from Kenya, Africa but Cady soon realizes that her high school classmates do not readily accept others who differ from them. Janis and Damian decide to help her as she tries to find her social group; the clique of high school social royalty dubbed "the Plastics" in particular. The trio consists of Regina George, the "Queen Bee"; Gretchen Wieners, Regina's nervous, eager-to-please second-in-command; and Karen Smith, the stereotypical dumb blonde. Regina and her fellow Plastics decide that the new girl will eat lunch with them for the rest of the week.

Later, Cady meets the dreamy Aaron Samuels (Regina's ex-boyfriend) and immediately falls for him. Kevin, head of the Mathletes, is impressed with Cady's performance in class and asks her to join them, but Gretchen warns Cady that joining the Mathletes is social suicide and Regina puts down Kevin to make him leave. The Plastics and Cady retire to Regina's house, where they show Cady their old Burn Book, where they put photos of their classmates and write mean comments about them. When they come across Janis' photo in the book, Gretchen explains that she and Regina used to be best friends. Regina claims Janis freaked out when she was unable to invite her to her thirteenth birthday party and ended up in art therapy. Later, Gretchen confides in Cady that, because of the state of her friendship with Regina, she has lost all confidence in herself.

The next day, Cady believes that if she acts stupid, Aaron will help her with her work, and therefore talk to her more. After using this tactic, Aaron invites Cady to his Halloween party. At the party, Gretchen tells Regina about Cady's crush on Aaron to get her approval. Spitefully, Regina decides to flirt with and manipulate Aaron until he agrees to get back together with her. Cady sees Aaron kissing Regina and is devastated. Furious, Cady shows up at Damian's house and tells him and Janis what happened. The three friends decide to work together to get revenge on Regina including making gain weight, breaking one of the Plastics' arbitrary clothing rules, etc. Cady eventually stands up to Regina, banning her from sitting at their table. Everyone is relieved to be freed from Regina's rule.

Following the winter break, Cady has undergone a complete makeover befitting of her new "Queen Bee" status leading Karen and Gretchen though Damian and Janis disapprove of this. Gretchen and Karen convince Cady to lie to her parents and throw a "small" party while they are gone for the weekend. Gretchen starts to notice similarities between her friendship with Regina and Cady.

Following Gretchen and Karen's advice, Cady throws a party to get Aaron to come over. However, she becomes intoxicated and crazier. When Aaron shows up, they sneak off to her bedroom, where Cady tells him the "funny" story about how she pretended that she was dumb to make him like her. Aaron becomes upset and says he liked the smart and kind Cady, not her new Plastic self. He leaves, but she chases after him and runs into Janis and Damian outside, who have come to confront her after the art show. They tell Cady that she betrayed their trust, lied to them, and has gone full Plastic. Cady accuses Janis of being in love with her, just as Regina did years ago. Janis and Damian are disgusted by Cady's behavior.

When Regina discovers that she was not invited to Cady's party, she decides to get revenge by releasing the Burn Book after adding "Regina is a Fugly Cow" to it to take the blame off of herself. She throws copies of the Burn Book pages all over the school, revealing the insults about everyone they know, except Karen, Gretchen, and Cady. Everyone starts to fight, Janis tries to empower the girls to stand up for themselves, Regina storms out in anger and disbelief, and Cady tries to apologize, but the former Plastic gets distracted and hit by a passing school bus.

The accident prompts Cady to reevaluate herself and realize what a monster she has become. Cady takes full blame for the Burn Book, despite not having written the entire thing herself. She is suspended for three weeks and banned from the Spring Fling. When she returns to school, she is offered a way to save her grade: joining the Mathletes at the state championships. The team wins, and Cady feels redeemed. She then sneaks into the Spring Fling where she runs into Regina, and they have a heart-to-heart before making up. Cady is elected Spring Fling Queen, but after noticing how fragile and cheap the plastic crown is, she breaks it into several pieces and gives them to each girl in attendance - telling them they are all "real, and rare." She apologizes to Janis and Damian, and they move forward as friends once more. Cady, Damian, Janis, Gretchen, Karen, Aaron, and Regina join together, finally accepting each other.

Character Descriptions for Mean Girls

Below you will find descriptions of all characters appearing in *Mean Girls*.

Cady - A new junior at North Shore High School, Cady grew up in Africa and was homeschooled by her wildlife biologist parents. She is warm, bright, and strong enough to take on The Plastics. Is the emotional heart of our story. Gender: Female. Vocal range top: Gb5. Vocal range bottom: G3

Regina - Regina is the Queen Bee of the Plastics. When she shines her light on you, you feel like the most important person in the world. When that light goes cold, you want to die. She is regal, still, and “hot”, but at her most vulnerable moments, she is just a kid in over her head. Gender: Female. Vocal range top: Gb5. Vocal range bottom: F#3

Janis - An “Art Freak” and social outcast, Janis is not afraid to be weird or make others uncomfortable. She paints herself as an objective observer, but, like so many of us, she longs to avenge the devastating events of eighth grade. Gender: Female. Vocal range top: F5. Vocal range bottom: Ab3

Damian - Outgoing and an active member of the student activities committee, Damian is a fiercely loyal friend to Janis and they have the close rapport of a comedy team. Gender: Male. Vocal range top: A4. Vocal range bottom: F2

Gretchen - One of the Plastics. Desperate to please Regina and to maintain her position in the Plastics, Gretchen is a nervous wreck. She is a “banker” meaning she befriends people to “bank” their secrets so she can trade them later for her own benefit. Her fragility at times is heartbreaking. Gender: Female. Vocal range top: D5. Vocal range bottom: G3

Karen - One of the Plastics. Although her intellect and personality never had a chance to develop, Karen is essentially kind, relaxed, and a generous laughter. Gender: Female. Vocal range top: Gb5. Vocal range bottom: G3

Aaron - A cute boy with a good moral compass and a backbone. He’s not immune to all the female attention he gets, but he’s not going to let himself be a pawn in their chess game either. Broadway and pop tenor. Gender: Male. Vocal range top: Bb4. Vocal range bottom: B2

Mrs. Heron - Cady’s intellectual mom who can’t understand why her daughter is devolving before her eyes.

Ms. Norbury - Cady’s world-weary Calculus teacher who pushes Cady to be her smartest self.

Mrs. George - Regina’s “cool mom.” She’s desperate to look young and feel like one of the teens. She’s also desperate for Regina not to repeat her mistakes. Great singer. Distinctly

defines these three characters. Eclectic Broadway vocal mix. Gender: Female. Vocal range top: Eb5. Vocal range bottom: G3

Mr. Duvall - The principal of North Shore High. Mr. Duvall may have once taught computers at Joliet penitentiary, but nothing prepared him for the harsh realities of out-of-control junior girls. Funny and a strong singer. Gender: Male

Kevin G. - Kevin is the extremely driven captain of the North Shore Mathletes. He is a confident student and a decent rapper. Gender: Male

Ensemble – Teachers, students, parents, etc.

Crew Descriptions for CAST

All crew positions listed below are needed for both shows.

Production Stage Manager (SM) - is a key position in any successful theater production. The SM, stage manager, will be the key assistant to the director; however, the SM also serves as an assistant to the designers, technical director, costume shop supervisor, director of theater, conductor, and all other staff positions. Daily contact must be maintained with the entire production staff in order to communicate all of the various bits of information pertaining to the production. The SM will be responsible for the creation and distribution of the Daily Rehearsal Report and the Performance Log. The report serves as a two-way communication between all members of the production staff. The SM should email the report in order to ensure that everyone receives the information.

A primary duty of the SM is the creation of the Prompt Script. The SM will prepare a prompt script that will eventually contain all blocking notations, plus cues for lights, sound, shift, orchestra, and whatever is necessary for the production. This “bible” must be created with care so that anyone would be able to assume the position of SM and call a successful performance.

The SM will maintain a Production Book that will contain all information necessary for the production: Company Roster, production and rehearsal calendars, prop list, Daily Rehearsal Reports, Performance Logs any and everything pertaining to the production. This production book must be brought to every production meeting. When rehearsals move into technical rehearsals, the SM will run the rehearsals. The SM will maintain the show throughout the run of the show, as rehearsed.

Assistant Stage Manager(s) – 2 ASMs – will assist the stage manager in all of the duties above.

Student Technical Director – is an extension of the technical director. The assistant acts as liaison to the crews, helping those who need extra time while the technical director focuses on the big picture. During tech rehearsals, the assistant is potentially backstage attending to the details while the technical director sits in the house conferring with the other members of the production team.

Master Carpenter – The master carpenter, under the supervision of the technical director, is responsible for the construction, mounting, and rigging of the scenery. They usually supervise the run/set building crew in the actual construction. They may also be responsible for the maintenance of the scene-shop equipment and supplies.

Props Master - supervises properties, also known as props. Props are various objects that are used by actors and actresses during their scenes. He or she usually makes a list of these objects, and meets with the director, costume designer, set designer, and lighting designer to discuss the vision for the finished piece to ensure that suitable props are picked out. Armed with this list, the props master scours for props. The props master leads the props crew.

Assistant Props Master – will assist the Props Master in all of the duties above.

Props Crew - is responsible for the upkeep, repair, cleaning, and running of all props during the run of a particular production.

Set Decorator/Scenic Painter - The set decorator is responsible for converting the blank canvas of the set into a space that feels authentic, lived-in, and believable. This artist deals in the details, the

small touches that reveal to the audience something about the person, people, locations, etc.

Set Decoration/Scenic Painting Crew – This crew helps the set decorator(s)/scenic painter(s) convert the blank canvas of the set into a space that feels authentic, lived-in, and believable. These artists deal in the details, the small touches that reveal to the audience something about the person or people who occupy the locations of films and television shows.

Make-up Designer/Leader – is an artist whose medium is the human body, applying makeup and prosthetics. Stage makeup is used as a method in conjunction with stage lighting to highlight the actors' faces in order make expressions visible to the audience from moderate distances. This often includes defining the eyes and lips as well as the highlights and lowlights of the facial bones.

Assistant Make-up Designer/Leader – will assist the Make-up Designer in all of the duties above.

Costume Designer/Leader - is a person whose responsibility is to design costumes. The costume designer might also collaborate with a hair/wig master or a makeup designer. Costume designers will typically seek to enhance a character's personality, and/or to create an evolving plot of color, changing social status or period through the visual design of garments and other means of dressing, distorting and enhancing the body - within the framework of the director's vision. The designer needs to possess strong artistic capabilities as well as a thorough knowledge of pattern development.

Assistant Costume Designer/Leader – will assist the Costume Designer in all of the duties above.

Wardrobe/Hair/Make-up Crew - is responsible for the upkeep, repair, cleaning, and running of all costumes during the run of a particular production. Wardrobe Crew members are on the Run Crew and may also be assigned to assist with quick changes or other backstage duties.

Light Designer – is responsible for implementing a light design for the production. They learn light concepts, hang and focus lights. Decide on colors of lights and set light cues.

Assistant Lighting Designer/Light Board Operator - is responsible for helping set lighting cues and assisting the Lighting Designer during Hang and Focus and for implementing the Light Design during the run of the show. The Light Board Operator is responsible for maintaining any paperwork including Light Cue List for the show.

Sound Designer – is responsible for implementing a sound design for the production. They learn sound concepts, fix and troubleshoot mic issues, find and make sound effects and cues.

Assistant Sound Designer – Software – will assist the Sound Designer in all of the duties above, however primarily focusing on creating and finding sound effects, pre-show/post-show music and more.

Assistant Sound Designer – Hardware – will assist the Sound Designer in all of the duties above, however primarily focusing on mic plots, microphone maintenance and more.

Sound Board Operators/Lights/Sound Crew - The Sound Board Operators/Lighting and Sound Crew are responsible for the upkeep, cleanliness, safety and maintenance of all theatre areas and equipment. They will assist the Lighting Designer with: the wiring of scenic practical lighting or stage properties, as instructed, the hanging, cabling, securing and focusing of all lighting equipment used in production, checking equipment to be certain that it is in proper working order, running pre-show

checks, etc. They will assist the Sound Designer with: working with the wireless microphones, preparing mics, manage mic inventory, maintain the mics, mic the actors, and switch mics on actors, being responsible for knowing mic relevant cues backstage in order to ensure mic changes happen accordingly, etc. The Sound Board Operators are responsible for implementing the Sound Design and maintaining all sound equipment for the show. The Sound Board Operators are responsible for maintaining any paperwork including Sound Cue Sheets for the show. The Sound Board Operators perform a sound check prior to each Technical and Dress Rehearsal, and each performance. The Sound Board Operators are responsible for safely storing all tapes, master tape, minidisks, and/or CDs after each rehearsal and performance.

House Manager(s) – directs and coordinates the entire house staff for each performance. They coordinate, assign and supervise the work of the house staff; resolve problems such as complaints regarding heating or ventilation, seat location, the seating of infirmed or incapacitated persons, provide training to employees of the house staff.

House Crew/Publicity Crew/Ushers – assist the house manager(s) in all aspects. Help wherever needed. Pass out programs, help with concessions, create candygrams, etc.