



lovejoy theatre

Handbook

2015-2016

TABLE OF CONTENTS

Letter from the Author.....	3
Words of Wisdom from Lovejoy Alumni.....	4-5
Mission Statement/Expectations.....	6
Brief History.....	7
Yearly Theatre Productions.....	9
Theatre Course Offerings.....	10-11
Crew Opportunities and Responsibilities.....	12-14
Letter Jackets.....	15
Eligibility.....	16-17
One Act Play.....	18
International Thespian Society.....	19
Improv Troupe.....	20
UIL Theatrical Design.....	21
Community Theaters and Camps.....	22
Outside Resources and Acting Coaches.....	23
Audition Tips	24

LETTER FROM THE AUTHOR

Dear LHS Theatre Family,

I'm a big believer in the fact that we are all born onto this Earth for a reason. We all have a purpose for being here, and about six years ago I found my purpose, my reason: theatre. My first audition was in seventh grade for *A Midsummer Night's Dream*. Theatre was this "foreign" thing to me. I didn't like the idea of putting yourself out there in front of a bunch of nameless strangers, but all of my friends were auditioning so I decided to do it with them. To this day, I still remember the first time I felt "it." I had just started my piece when all of the sudden I felt this completely overwhelming and incomprehensible joy. I felt completely and utterly alive. From then on I knew that I would spend the rest of my life trying to seek out that feeling again, and I have.

Even though it feels like it'll never end, high school goes by really quickly, guys. I remember freshman year like it was yesterday. I was scared coming into high school theatre, worried I would never be a part of the "theatre family."

Well, now I am a senior, scared to go into college theatre. However, I go into it knowing that I have been prepared for this. I was first prepared by Mrs. D. She taught me that we all have to find our own inner "rock stars." I was prepared for it by Davenport. He taught me that any and every mountain can be climbed, and that there's no better way to bring a group of people together than by listening to some good music. And of course, I was prepared for it by Ms. Brewster. She taught me to be fearless. She pushed me out of my comfort zone and showed us all how to push the envelope. In order to play the part, you have to be the part. If you look good, you feel good. It's a lesson in authenticity. In order to be genuine as an actress you have to allow yourself to be vulnerable. In acting, you have two choices: You can either fall or you can fly. With Ms. Brewster's help, I learned how to fly.

Please, don't be scared to make a mistake. Ms. Brewster will not hate you, I promise. Looking back, I feel like I wasted a good three years of my high school theatre experience by being afraid of failure. I wouldn't take risks because I never wanted to make a mistake. I couldn't work on things with the directors because I didn't want to show them something that wasn't perfect. See that was one of my biggest problems—I felt like every piece of acting I did, had to be perfect. Little did I realize—this is impossible. Nobody is perfect all the time. It's impossible. It's silly to be scared of failure or to be scared of disappointing the directors. As long as you are actively trying your hardest, you won't disappoint them. I promise.

Also, please be nice to everyone. You never know what is going on in people's lives. I've said it once and I'll say it again, even if you don't like someone, pretend to. We're all actors, so just...act. I truly believe that theatre is filled with some of the most wonderful people in the entire world. Let yourself get to know everyone! I know that I made some of my best friends in high school theatre and I am sure you will too.

Lastly, always stay genuine. I've always wondered how I'll be remembered. Freshman and sophomore year, I was sure I would be remembered as the girl who always wore sparkly shoes, but then junior year I was sure I would be remembered as the girl who defaced a Bible for character work. But now, senior year, I have no idea how I'll be remembered. I can only hope that it will be in a good way.

I'm not going to lie, I shed a lot of tears over the past four years and quite a few of them had to do with me being frustrated with something theatre wise. But in the past four years I also laughed more than I ever had before and felt happier than I ever thought was possible. Theatre is hard, but it is worth it. It is so worth it.

Love,

Farren Barnett

Farren Barnett

Class of 2014

WORDS OF WISDOM FROM LOVEJOY ALUMNI

"Enjoy High School Theatre while you can. You will not likely have these opportunities in the future. I chose to explore a different avenue for my career and I constantly miss the experiences and family I found in LHS Theater."

Cindy Brugge
Class of 2010

"Theatre at Lovejoy was the foundation for my entire entertainment career. Ms. Brewster taught me so many things, but the most important thing I learned was...never be afraid to try something new or get laughed at. If you fail today, you can only succeed tomorrow."

Jesse Jacobs
Class of 2010

"First of all Lovejoy Theatre really is a family. Now just remember to always take whatever role you get and run with it. Even though it might not be what you wanted or what you worked really hard for, there is a specific reason you were out in that position and it will make for a better show. Each and every part is crucial to a successful show and not matter what, you will have fun!"

Caitlyn Herres
Class of 2011

"Being someone that people care about and want to work with is more important than being the star of every show. Your experience and relationships with others is equal to what you put into it."

Kendall Westbrook
Class of 2011

"Theatre gave me the opportunity to express myself. The group within the theatre was fantastic. A place you could come and enjoy the environment. A little family. Loved, loved, loved playing different roles and playing with many emotions."

Kensy Berry
Class of 2012

"Don't think that the underclassmen don't know anything. We were all in their position at one point. Take them under your wing, like someone did when you were an underclassmen. It will mean the world to them."

Alex Adkins
Class of 2013

"Do what you love. Don't let anything such as your appearance, confidence, or extremely busy life stop you. High school is what you make it, so make it memorable."

Erin Shafranek
Class of 2013

"Never be afraid to take risks and step out of your comfort zone. It will only help you grow. Be kind and be humble. Most importantly, always stay genuine."

Farren Barnett
Class of 2014

"Lovejoy Theatre is where I found my confidence. It was a place where I could be whatever I wanted to be. I found a theatre family that loves me and encourages me. Not only has theatre changed my life, it IS my life, as well as my passion and my home."

Meredith Bergwall
Class of 2014

"Don't be afraid to be yourself. As long as you're confident, and do what you love- people will respect you."

Amy Bogucki
Class of 2014

"Take risks, and don't be afraid to try something new, 'cause you might experience something new about yourself."

Erin Vatteroni
Class of 2014

"Hard work, fun times, good people, and a lotta' love. That's theatre."

Mckay Walters
Class of 2014

"Don't take the fun out of theatre. What Brewster and Davenport have given all of us is a beautiful opportunity to express ourselves and make new friends. Don't mess it up with competition and drama. Take risks! Be welcoming! Have fun!"

Ben Meaders
Class of 2015

"Get engaged in every aspect of theatre you can. Theatre will feel more like home if you make it your own. Build a set, create the music, and be the star of the show. Believe me, no job you do is too small to help. You are so valuable."

Haley Brown
Class of 2015

"Theatre is one of the best extracurricular because while it is about the acting and tech, it is also about making friends and stretching yourself. You will make some of your best friends in high school theatre. You will also discover who you are and what you want to be. Remember to work hard and that theatre kids always have each other's backs."

Kamie Lloyd
Class of 2015

MISSION STATEMENT/ EXPECTATIONS

Our theatre department is known for being a big, tightly knit family. We look out for one another and we strive to be supportive and encouraging to everyone involved in our program. We hold our students to extremely high standards.

Mission Statement:

“Our mission is to create a comfortable environment where people feel safe to make artistic choices and make mistakes without being judged. We aim to produce quality art.

Drama should be reserved solely for the stage. Our goal is to be a family filled with wonderful people and lasting memories.”

(Created by Production Class 2013–2014)

General Expectations of students in the Lovejoy Theatre.

- Academically responsible
- Supportive and encouraging of all
- Focused and hard working
- Organized
- Able to “Leave it at the door”
- Kind and compassionate
- Dedicated

BRIEF HISTORY

Led by director, Jessica Brewster, the Lovejoy High School Theatre Department began in 2006 and has already been recognized for its ability to produce impressive, ambitious productions. In conjunction with the choir department, led by Bethany Stuard, the school has produced full-scale musicals to sold-out audiences. Lovejoy High School's students, plays, and musicals have garnered many awards for both performing and technical achievements in UIL one-act play competitions and the Schmidt & Jones Awards. Due to the growth of student interest in Theatre, the department added Mr. John Davenport as a technical teacher in fall of 2012.

2006-2007

- Hot Topic
- When Shakespeare's Ladies Meet
- Seussical: The Musical
- I Never Saw Another Butterfly (District Champs, UIL OAP)

2007-2008

- You Can't Take It With You
- Beauty and The Beast
- And They Dance Real Slow in Jackson (State Qualifier, UIL OAP)

2008-2009

- Nunsense: Teacher Show
- Dearly Beloved
- To Gillian on Her 37th Birthday
- The Sound of Music
- W;t (Alternate to Region, UIL OAP)

2009-2010

- Hot Topic (2)
- The Crucible
- Charlie and the Chocolate Factory
- Bye Bye Birdie
- The Strange Case of Doctor Jekyll and Mr. Hyde (Alternate to State, UIL, OAP)

2010-2011

- The Miracle Worker
- Almost Maine
- Into The Woods
- Nevermore! (Alternate to Area, UIL OAP)

2011-2012

- The Ant and The Grasshopper
- The Dining Room
- Charlie Brown Christmas
- The Music Man (Best Musical, Lyric Stage's Schmidt and Jones Awards)
- Kentucky Cycle: Fire in the Hole (Region Qualifiers, UIL OAP)

2012-2013

- Hot Topic #The New Generation
- The Importance of Being Earnest
- Charlie Brown Christmas
- Little Shop of Horrors
- Sweet Nothing In My Ear (State Qualifiers, UIL OAP)

2013-2014

- You Can't Take It With You
- All in the Timing
- 'Twas the Night Before Christmas
- Annie
- The Women of Lockerbie (Region Qualifiers, UIL OAP)

2014-2015

- Princess and the Moon
- The Dining Room
- Charlie Brown Christmas
- Oklahoma!
- Waving Goodbye (District Qualifiers, UIL OAP)

YEARLY THEATRE PRODUCTIONS

Fall Show

The type of show chosen for the fall play alternates each year. It will either be Hot Topic, a children's show, a comedy, or a classic. Auditions for the fall show are the second day of school and are open to all Lovejoy High School students. Typically, the show is performed near the end of September or the beginning of October.

Production Show

Production show is the second fall show. Generally, the auditions are closed to only members of production class. Although often there are Tech opportunities for those enrolled in a Theatre class. It is an extremely fast paced show, and has a quick turnaround from the first fall show. The show takes place near the beginning of November.

Musical

Musical auditions are open to anyone. The musical alternates every year from being a big show to a small show. Bigger show years have a larger cast while smaller shows are more selective. The directors will generally announce their pick for the musical in October. After the musical is announced, there is a two to three week turn around to learn audition pieces before the audition. The musical takes place towards the end of January.

UIL One Act Play

One Act auditions are open to everyone but typically only theatre students audition. One act play is a UIL competition and the directors are highly selective when it comes to auditions. The show must be under 40 minutes. One Act auditions occur in December and rehearsal start the Monday after the musical ends. The cast, crew, and alternates are expected to change into Production class if not already enrolled in that class.

THEATRE COURSE OFFERINGS

Theatre One.

This fine arts class is designed to give students a peek into the world of drama. It is a survey course that gives a broad overview of all the aspects of production. Teamwork, improvisation, and basic acting skills are highlighted in the first semester, as well as a brief study in theatrical history. Students will be expected to perform monologues, scenes and improvisations in a studio setting. The second semester will cover the technical side of theatre: Lighting, Sound, Costumes, Make-up, Publicity, Props, and Sets. Practical hands-on opportunities will be offered to demonstrate skills learned once classroom terminology and safety information is mastered.

Beginning Acting*:

This acting concentrated class teaches the student acting by exposing them to a variety of theaters including Sanford Meisner's and Constantine Stanislavski's. By learning the different theories and basics, the student will be able to develop their own personal style for character development. The student will spend a year in an acting studio atmosphere, experimenting with different genres of theatre ranging from children's theatre to serious historical dramas. In addition, upon completion of this course they will have headshots, an acting resume, and a developing portfolio. The actor will spend time working on improvisation, monologues, as well as scene work.

Advanced Acting*:

The students will be exposed to many areas of acting in this class. The information is extremely large in each of the areas and because of this only a broad overview of each section will be covered. The following are some of the areas that the students will be working on during the year:

1. Auditioning/Choosing Monologues
2. Vocal/Focus Exercises
3. Movement
4. Methodologies
5. Duet/Group Work
6. Directing

Production*:

This production concentrated class teaches the students all the different aspects of production and how they unify to create a moving, memorable experience. Students will experience all aspects of production, yet will have the freedom to “specialize.” The acting track will expose them to a variety of theories. By collaborating with others, they will learn different methods and refine their own personal style for character development. The tech track offers design and crew head opportunities in technical theatre including sets, lighting, props, publicity, costumes, make-up and sound. The technician will have opportunities to specialize in the areas of personal interest. All students should be prepared to spend a significant amount of time as needed outside of class in preparation for all upcoming productions. Everyone is required to be a part of ALL LHS productions in some way—tech or acting. If you cannot make this type of commitment, we ask you to respectfully choose another class. It is important for both actors and technicians to be able to understand, have a strong working knowledge and appreciate both halves of one whole.

Technical Theatre One*:

The students will be exposed to many areas of Technical Theatre in this class. A broad overview of each section listed will be covered.

1. Theatre Safety/Physical Theatre Spaces
2. Stagecraft/Theatre Design Skills
3. Theatre Lighting
4. Make-up
5. Costuming
6. Sound
7. Props
8. Publicity

Advanced Technical Theatre*:

The students will be exposed to many areas of Technical Theatre in this class. There is an emphasis placed on developing previously learned skills and schemas, broadening the understanding of each element of technical theatre, and applying skills in different ways in new productions. Students should be prepared for anything when it comes to this class. They might have to help paint backdrops, build a set piece or change lighting on a whim.

** requires audition/application/interview and teacher approval*

CREW OPPORTUNITIES AND RESPONSIBILITIES

Equally important to the onstage component is the backstage component of theatre. In order to be considered for one of these assignments a sign up or application process is required.

Below is a basic list of responsibilities for some of the jobs we require.

Stage Manager

- Once you receive a script read through it and take notes
- Keep and update rehearsal reports for every rehearsal
- Post the rehearsal reports on the call board
- Rehearsal reports should include the following: Notes for actors and tech, attendance, rehearsal schedule for that day, and important information that needs to be communicated to the company and directors
- Make sure everyone who is called to the rehearsal comes and that they come on time
- Creating a production book (Usually a 3 inch binder, with multiple tabs)
- The book should include: all paper work, blocking, cues, cast and tech information, calendars, attendance sheets, rehearsal reports, etc.
- Keep the rehearsals on task and assist the director as needed

Lights

- Assisting technical director in focusing and programming lights
- Write down lighting cues-where the light goes in the play and what color the light should be
- Take notes each rehearsal on what the director wants changed in terms of lighting
- Provide your cues to the stage manager

Sound

- A sound designer will design all of the sound cues in the show (be sure to get them all checked by Davenport AND Brewster)
- A soundboard operator is responsible for running the sound board during rehearsals and during the show
- Soundboard operators will either be backstage on a portable sound system or in the booth with a sound board
- You are required to provide a sound cue sheet to the stage manager and communicate your cues to the stage manager

- You will be working a lot with garage band so if you sign up for sound be sure you know how to use garage band

Props

- You are responsible for reading the script and marking all the places where a prop is used throughout the show
- Create a master prop list (The list should include the prop, a description, where you could find it, and what page it is used on)
- Look upstairs for props you can use that we already have
- Provide the director and the stage manager with a prop list and keep it updated with what you have found/bought
- You are in charge of keeping up with all props
- Make sure all props are put away on tables or carts at all times
- Keep the prop table or carts clean
- During the show assist actors with their props
- At the conclusion of a rehearsal or a show make sure all props are put away in the appropriate places

Costumes

- Take measurements of all cast and understudies
- Once you receive a script read the play and research the time period of the play
- Create a list of what you think each character needs to wear and good colors for them to wear and then show it to Ms. Brewster to see what she thinks
- Start pulling costumes onto a clean rack that you think could work for the show
- Fit costumes on people
- If using Rose Costumes, schedule a time to go with Ms. Brewster to pick up costumes
- If using Rose Costumes, you are responsible for keeping a binder with every single item that is rented marked. When you receive the costs for a trial period to try them on make sure every single item is tagged with either a “No thank you” or a “Yes” tag. If the item is tagged with a yes tag, write down the character that will be using it and what they will be wearing with it. You also will fill out costume sheets for every single character that say what their costume is and whether it is LHS’s or Rose Costumes
- Create a list of what you are missing and still need and give it to Ms. Brewster
- During a show you will need to be backstage or in the dressing rooms to assist all quick changes

Hair/Make-up

- Research the time period of the show and write down, draw, or find pictures of what makeup and hair you see each character having
- Show your ideas to Ms. Brewster
- Make sure we have all the supplies necessary
- At dress rehearsals and performance dates make sure a table is set out with all of the makeup and hair supplies needed (Usually on the small stage in the theatre room)
- Help the actors with their makeup and hair
- Keep up with all supplies
- Keep the make-up and hair area clean and organized

Publicity

- Create a logo that you think would be good for the play and show it to Ms. Brewster, she will then critique it
- Write a press release
- Create a flier and then get approval from Ms. Flemming to hang the fliers all around the school
- Create an event for the play on Facebook
- Advertise on social media
- Assist Ms. Brewster with painting a big poster to hang in the Commons

LETTER JACKETS

There are two ways to receive your letter jacket through theatre.

One way is to be part of the OAP cast or crew and advance past the District level.

The other way is to be in theatre for two or more years and earn 60 points through the International Thespian Society Official Thespian Point System shown below:

Recommended Thespian Point Awards

<u>Category</u>	<u>Position/work done</u>	<u>One-Act</u>	<u>Full Length</u>	<u>Category</u>	<u>Position/work done</u>	<u>One-Act</u>	<u>Full Length</u>
Acting	Major role	4	8	Directing	Director	4	8
	Minor role	3	5		Assistant director	3	6
	Walk-on	1	2		Vocal director	3	6
	Chorus	1	3		Video producer/director	3	4
	Dancer	1	3		Assistant vocal director	2	5
	Understudy	1	2		Orchestra or band director	3	6
Production	Stage manager	4	8	Assistant orchestra or band director	2	5	
	Stage crew	2	4	Choreographer	4	7	
	Lighting technician	3	6	Assistant choreographer	3	5	
	Lighting crew	2	3	Writing	Original play (produced)	5	8
	Set designer	4	5		Orig. radio script (prod.)	4	6
	Set construction crew	3	5		Orig. TV script (prod.)	4	6
	Costumer	3	6		Orig. play (unproduced)	1	2
	Costume crew	2	5		Orig. radio script (unproduced)	.5	1.5
	Properties manager	3	5	Orig. TV script (unprod.)	.5	1.5	
	Properties crew	2	3	Miscellaneous	Oral interpretation		2
	Sound technician	3	5		Duet acting scenes		2
	Sound crew	2	3		Participation in theatre festival or contest		3
	Video editor	1.5	2		Attending theatre festival		1/day
	Video crew	1.5	3	Assembly program		1	
	Makeup manager	3	5	Officers	President		6
	Rehearsal prompter	2	4		Vice president		4
	Pianist	3	6		Secretary		5
Musicians	2	3	Treasurer			4	
Business	Business manager	4	6		Clerk		4
	Business crew	2	4		Website develop/maintenance		4
	Publicity manager	3	5	Other		2	
	Publicity crew	2	3	Audience	Troupe directors may award points on an hourly basis for attending productions, or they may award .5 point for attending a production <i>and</i> writing a substantial critique or report demonstrating the educational value of the experience.		
	Ticket manager	2	4				
	Ticket crew	1	3				
	House manager	2	4				
	House crew	1	2				
Ushers	1	2					
Programs	1	3					
Program crew	1	2					

GRADES AND ELIGIBILITY

We pride ourselves on maintaining a high level of academic work. We strive not just to meet the minimum, but to far exceed it and do our best work across the board.

As is the case with all other extracurricular activities, maintaining grades are a priority while involved in any theatre production. Therefore, in order to remain a part in a play/musical, every member is required to meet basic UIL eligibility rules. No matter what, even if you are a lead part in the performance, if your grades don't meet the necessary requirements, you WILL be removed until you meet the minimum state required eligibility requirements.

We encourage all students to be pro-active, rather than reactive in maintain academic health or in asking for help. Asking for a "bail out" in the last days before a grading period is unacceptable. Let Brewster or Davenport know at the first hint of a concern. They are not looking to punish you, but to help get you back on track and do your best.

Please know all teachers should have a morning and afternoon set of tutorials for each course offered. It is strongly encouraged that you attend a tutorial that does not conflict with rehearsal, however if necessary, we will make arrangements to attend tutorials and make-up sessions as necessary in order to bring you back up to an acceptable and eligible academic level.

Also, behavior plays an active role in a member's ability to remain in a production. A significant number of behavioral issues such as Academic Recovery or suspensions of any kind may lead to removal from the event, the length of time varying depending on the issue. The Lovejoy theatre program has high expectations for the conduct of its members, so please keep this in mind whenever participating in a show!

Below is an excerpt from the UIL website. (Credit:

<http://www.uiltexas.org/academics/resources/eligibility/>)

No Pass, No Play

- Students must be eligible under no-pass, no-play. Extracurricular activities include public performances, contests, demonstrations, displays and club activities. An activity would be considered extracurricular if:
 - the activity is competitive;
 - the activity is held in conjunction with another activity that is considered extracurricular;
 - the general public is invited;



- an admission price is charged.
- Exception: If a student is enrolled in a state-approved course in which he or she must demonstrate mastery of the essential knowledge and skills in a public performance, then he or she may participate so long as the activity is not competitive, it is not held in conjunction with another activity that is competitive, and an admission price is not charged.

For example, a theatre student may participate in a non-competitive, free presentation of a one-act play in which the public is invited to attend.

Basics of No Pass, No Play

- **Must be passing all courses** (except identified advanced classes).
- Students lose eligibility for a three-week period, which is defined as 15 class days. Exception: one but only one of the three school weeks may consist of only three or four class days, provided the school has been dismissed for a scheduled holiday period. Two class days does not constitute a school week. Exception: Thanksgiving if schools are on holiday Wednesday, Thursday and Friday.
- School week begins at 12:01 a.m. on the first instructional day of the calendar week and ends at the close of instruction on the last instructional day of the calendar week (excluding holidays).
- Ineligible students must wait seven (7) calendar days after a three-week evaluation period and the grading period to regain eligibility.
- Students may regain eligibility an unlimited number of times throughout the school year. Passing means a minimum grade of 70 on all courses (except identified advanced classes).
- **Note: Spring break can't be part of the 3-week evaluation process.** All students are eligible during spring break.

ONE ACT PLAY

University Interscholastic League One Act Play is a competition that hundreds of theatre departments across the state of Texas compete in. The OAP is one of Lovejoy's most advanced shows made up of the most devoted and passionate actors and technicians in our department. The One Act auditions are held in or around December and the competition may continue through May. The length of the experience may vary depending on the number of advancements. OAP is a 40-minute show with a 7-minute set up and strike time. One Act Set usually consists of the official, grey OAP set pieces. If you would like to learn more about UIL OAP and the rules for the performances, please visit the UIL website.

One Act Tips:

- If auditioning for one act, be prepared for a lot of rehearsals. You will spend most of your spring break at the school, but it will also be one of the best spring breaks you've ever had!
- At competitions be respectful of other school's shows. Please remember that everyone is trying their hardest and we should support them for that. Save your critiquing for on the bus!
- Keep your grades up. If you fail a class, you can't perform and have to be removed from the show.
- If you have issues with another person in the cast or are disappointed with how the casting of the show turned out, then leave it at the rehearsal door. Don't let your conflicts ruin the experience of one act for you or others around you.
- Sometimes the critique can be brutal so always give others around you compliments on their performance. We all need it sometimes.
- Always come overly prepared. Bring your script and a pencil to every rehearsal.
- Know your lines
- Be respectful and kind to everyone
- When the directors asks you a question or gives you a note, always respond.
- If you're an actor in the show, do character work. It really does help I promise! This can include writing in a journal, making a collage, making a playlist. Find whatever works for you!
- Be on time!
- Stay quiet backstage.
- Ms. Brewster's birthday is during One Act season (March 23rd). Never forget it and always throw her a party!
- Only audition if you are 100% dedicated to the show

INTERNATIONAL THESPIAN SOCIETY

The International Thespian Society (ITS) is the Educational Theatre Association's student honorary organization. ITS recognizes the achievements of high school and middle school theatre students. Since 1929, EdTA has inducted more than 2 million Thespians into ITS. That number continues to grow, with more than 36,000 students from around the country being inducted each year.

Having a Thespian troupe at Lovejoy raises the profile and stature of our theatre program, making both your school and community aware of your activities and success. Having this honor status recognized by an international organization lends additional weight to the honor, making it a valuable addition to any student's resume.

ITS celebrates the work of all theatre student artists and technicians. This includes students who perform as well as students who prefer technical or staff positions. Our suggested point system reflects this sensibility. ITS values a well-rounded theatre education as well, so we recommend that all students be required to earn points over the course of more than one production and in more than one discipline. In fact most inductees earn points in several fields, i. e. performance, set construction, publicity, and make-up.

Our Thespian troupe is led by a troupe director- John Davenport, and assisted by Jessica Brewster. Students can earn an invitation to be inducted into the Thespian Society by earning the required number of points.

For More information:

Come to the informational meeting (TBA), see John Davenport, or visit: <https://www.schooltheatre.org/internationalthespiansociety>



INTERNATIONALSM
THESPIAN SOCIETY

HONORING STUDENT ACHIEVEMENT IN THEATRE

IMPROV TROUPE

This year we will be debuting the first ever IMPROV troupe. This team will be led by director, Jessica Brewster and will feature an 8-10 person troupe with 2 alternates who will also serve as technicians.

This is an audition only troupe. Auditions will be held once a year, at the beginning of the year. Rehearsal are once or twice a week. There will be 3-4 performances in informal settings.

We will be seeking actors with the following qualities:

- Entertaining
- Versatile
- Comedic
- Quick Thinking
- Respectful
- Team Player
- Coachable
- Strong Understanding of Pop Culture
- Active on Social Media
- Coachable
- Strong Understanding of Pop Culture
- Active on Social Media
- Good Representative of LHS Theatre

Requirements:

- Currently enrolled in Beginning Acting, Advanced Acting, Production, or Technical Theatre
- GPA of >2.5 and must remain eligible
- In Good standing with LHS and the theatre department and maintained a clean behavior record
- Audition and be selected

UIL THEATRICAL DESIGN

Students are able to participate in a theatrical design competition sponsored by UIL. Each year, a prompt will be released. A play or book will be chosen and everyone is required to use this play/book.

Students can submit designs in costumes, make-up, marketing, and set design. This allows students a way to get their creativity flowing and gives them an opportunity to showcase their talents in technical theatre. Students can either work individually or can work as a group.

You must have a theatre teacher mentor/sponsor you, so if you are interested in the theatrical design competition talk to Davenport. There is a very specific format for how designs have to be submitted.

For information on what the current play is and to see past submissions visit.

<http://www.uiltexas.org/theatre/theatrical-design>

Technical Design Awards:

Erin Vatteroni

Individual Marketing

State Qualifier 2013

Erin Vatteroni

Individual Marketing

2nd place – State, 2013

COMMUNITY THEATERS AND CAMPS

If you're ever looking for outside theaters to improve your acting skills or to see shows there are many located in the DFW area. Many of these theaters also offer classes for you to take in acting. Popular community theaters include:

- YAG (McKinney Youth Guild) <http://www.yagmckinney.com/>
- Plano Children's Theater <https://www.planochildrenstheatre.org/>
- Dallas Children's Theater <http://www.dct.org/>
- Junior Players <http://www.juniorplayers.org/>
- Kitchen Dog Theatre <http://www.kitchendogtheater.org/index.html>
- Allen's Community Theatre <http://allenscommunitytheatre.net/Home.html>

There are also many opportunities for theatre camps during the summer. Camps are highly suggested as we see a major change in all students that attend a camp in the summer. Here are some of the camps in Texas that we recommend:

- **The Perfect Performance**
<http://www.theperfectperformance.com/>
- **Texas Tech Theatre Camp** <http://www.depts.ttu.edu/uil/Academics/2014/Camp/TheatreandTechnicalCamp2014>
- **Camp on the Coast (Texas A&M Corpus Christi Theatre Camp)**
<http://cla.tamucc.edu/theatre/events/camp.html>
- **Tal Lostracco's Summer Theatre Camp at Southwestern University**
<http://www.talscamp.com/>
- **SFA Summer Theatre Workshop**
<http://www.theatre.sfasu.edu/programs.php?link=summerworkshop>
- **Lovejoy's Musical Theatre Camp for Kids**

OUTSIDE RESOURCES AND ACTING COACHES

Books can often be helpful for learning basic techniques. Here are some of the books that we recommend:

- **The Art of Acting** by Stella Adler
- **On the Technique of Acting** by Michael Chekhov
- **A Dream of Passion: The Development of the Method** by Lee Strasberg
- **Self-Management for Actors** by Bonnie Gillespie
- **The Science of Acting** by Sam Kogan
- **The Artist's Way** by Julia Cameron
- **Audition** by Michael Shurtleff
- **A Practical Handbook for the Actor** by Melissa Bruder
- **An Actor Prepares** by Constantine Stanislavski
- **Building A Character** by Constantine Stanislavski
- **Respect for Acting** by Uta Hagen
- **Sanford Meisner on Acting** by Sanford Meisner
- **Stage Managers Handbook** by Daniel Ionazzi
- **Stage Management** by Lawrence Stern

If you have the opportunity to work with a private acting coach we highly recommend that you do it. Acting and vocal coaches can only help you to be better prepared for auditions, classes, and shows.

We offer private lessons through the school (at the school, during your acting class time) with Robin Coulonge. The rate is \$18 for 22 minute lessons. Financial arrangements are to be made between the student/parent and the private lesson teacher. If you are interested, Brewster will provide you with additional information.

AUDITION TIPS

- Arrive fifteen minutes early.
- Do as much research as you can before the actual audition. Read the play and re-search the time period, place, and important events that occurred during that time. Be as memorized as possible!
- Dress well. Don't dress "in costume" for the role you want to be cast as. Dress in a way that helps you "find" the character.
- Be respectful of everyone! Don't interrupt someone if they're rehearsing. Respect everyone's space.
- Let your nerves go. The directors want you to succeed!
- Your script is not a mask! If you're not completely off book, that's all right. If your face is buried in the script and you're mumbling, that is not all right. Allow the paper to become an extension of your arm.
- Try to find differentiation in each character you read for. Vocal and physical changes are wonderful in an audition room.
- Be brave. Take risks. Being memorable is more important than being safe, and the directors will respect strong choices, regardless of whether they agree with them. Set yourself apart.
- Be supportive.
- Let the director decide where you go.