**Savannah Arts Academy**

**Theatre Department**

****

**Student Handbook**

2023-2024



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INTRODUCTION

This handbook is designed for theatre majors and their parents/guardians to use as a reference guide while in pursuit of their theatre studies at Savannah Arts Academy. This guide aims to outline the goals, expectations and procedures held in the department so that we can all be held accountable.

It is recommended that students familiarize themselves with all materials within and keep this handbook available during their four years in the department. Please note that everything in this handbook is an ideal that we are aiming for - not where we actually are. To achieve this handbook’s goals will require diligence and effort.

MISSION STATEMENT

*Savannah Arts Academy Theatre Department seeks to develop the young theatre artist into having an understanding and appreciation of theatre performance and production by providing hands-on experience, a structured working environment, and honest critiques to create well-rounded students who will grow intellectually, physically and skillfully into artists and adults.*

This department offers opportunities for performance and skill building through productions and workshops. Students are encouraged to participate in productions as well as the Thespian Society and other conferences. Students are also encouraged to build their skills through local community and professional productions. We are interested in developing the skills, crafts and attitudes of our students to prepare them to continue their studies at the collegiate level and/or for those seeking an aesthetic appreciation of theatre as a compliment to another area of future study.

College Theatre professors are seeking a wide variety of skills in theatre candidates for their departments. Hard skills include building platforms, rigging a piece of scenery, painting, construction, etc. Soft skills are the most sought after, which include critical thinking, imagination, work ethic, self-motivation, etc. Now is the time to develop a love for the art and build strong, reliable, resident artists who are ready to learn hard skills.

Active student participation is at the heart of any quality program. The department strives to give students a practical approach that is challenging in a structured environment. By the time of graduation, students should be able to demonstrate basic knowledge of theatre and understand the theatrical process.

**FACULTY**

**Richard Lundin | Theatre Department Chair | Technical Theatre II-IV| Acting Teacher| Director**

BSA in Education; Specializations in Theatre and Speech Communications; University of Nebraska at Omaha

**Scott Tucker | Acting Teacher | Theatre/Film| Director**

M.A. in Directing, Roosevelt University, Chicago, IL; BFA in Musical Theater, Shorter College, Rome, Georgia

**Kassandra Hazard| Acting Teacher |Theatre Literature | Director| Musical Theatre| Director**

BA in Theatre, Middle Tennessee State University; Minors in Musical Theatre & Dance

**David Poole| Theatre Tech I |Fashion|Director**

MFA in Interdisciplinary Art, Goddard College; MA in Performing Arts, SCAD; BA in Drama Studies, Purchase College

The educational philosophy for the staff at SAA is to provide a wide variety of theatrical experiences through classwork, productions, community service, and providing a broader understanding of the field of theatre through connections to local, semi-professional, and professional individuals and organizations. SAA Theatre faculty are expected to support students through strong teaching, solid theatrical practice, building an understanding of individual student goals, and timely communication with all vested parties.

Parents (as volunteers) and students are encouraged to participate and communicate all concerns to the SAA faculty. The ultimate goal of the program is to provide unique challenges and experiences to help students be more successful in whatever field they choose, but especially those wanting to advance in theatrical arts.

**PROGRAM FEES/PARTICIPATION POLICY:**

The SAA Theatre Department requires certain fees for all students registered as Theatre Majors. A Musical fee is also required. **Thespians** have additional fees and should reference the Thespian Constitution that is distributed each year for that information.

 **Department Fee:** $50.00 (This fee helps defer the cost of printing, script orders, and includes an SAA Theatre shirt.)

 **Musical Fee:** $75.00 (This fee helps to defer the significant cost of royalties, costumes, makeup, lighting and sound equipment replacement, and includes the cost for a show shirt.)

 **Participation Policy:** The SAA Theatre Department follows a “pass to play” guideline. Participants are foremost students and must be passing all classes to participate. Additionally, all **Theatre Majors** and **Thespians** are expected to participate in the one (1) annual fund raiser. Information for the fundraiser will be distributed later in the year.

**THEATRE CREW LABS:**

All theatre students will be required to attend after school crew labs that will be scheduled by the instructors for the purpose of learning all aspects of theatre production in a hands-on environment. Work assignments will be given by instructors and will be a part of the students overall grade for the instructor associated with the work assignment. Theatre crews will include, but are not limited to, lighting, sound, set construction, costume, hair & makeup, production management, house management, publicity, and run crew. The crew labs will be linked to theatre productions that are produced by the SAA Theatre Department.

**DEPARTMENT LATE WORK POLICY:**

Beyond the SAA/District excused absence late work policy, the following late work policy will be utilized by all theatre teachers: Students who fail to turn in work on the day and class period that it is due will only be eligible for 50% of the value of the grade. Work will be due next class period. Work that is not submitted by the next class period will receive a 0 (zero) with no opportunity to make up the work. The department values the need for time to make up excused absences, but equally understands the necessity for students to learn the importance of time sensitive concepts like meeting deadlines.

**THEATRE VALUES**

**Attitude**

The SAA Theatre Program endeavors to build a positive, inquisitive, self-disciplined theatre student who is not afraid to take risks. This requires a strong positive attitude that is willing to accept structured criticism as well as provide it. Negativity toward faculty, peers, and/or the support structure will rapidly decay a quality program. Students are encouraged to work through negative moments and find a positive element to the experience.

**Patience**

Have patience towards yourself and others. Nothing happens overnight. Recognize that you’ve got four years here - to not be cast or on the production team is not the end of the world. Move at a slower pace and produce quality work, not just quantity. This is the start of your artistic life. You and your peers have a lifetime to evolve and grow. Don’t rush through this process. This time is extremely valuable. Use this time to get experience, not grow your resume. If you’re not cast, put that energy into acting work in class. If you’re not on the production team, go to work calls and lead by example.

**Hard Work / Work Ethic**

Always give 100% at everything you do. Do it fully, do it well and do it with a giving heart. No one wants to work with an unwilling participant. Take pride in the work you do by giving it everything you have. Develop a strong self-discipline. Do tasks at your highest level because it is important to you not because you want an “A”. Develop a thorough understanding of the program so that you know what to do without being told.

**Attention / Preparation**

Bringing attention to your work not only honors the work you do, but it will make your work stand apart from others. Your concentration and preparation will take you as far as you are willing to go. Be prepared; know your schedule; be on time; have your script; get off book. There is a lot that is out of your control as a teenager - we get that.

So control the things you can - be responsible for yourself. It requires more of your attention and time to prepare.

**Communication**

Communication is key to the department running smoothly. You must get in the habit of talking to your teachers, communicating your schedule with your parents, notifying the stage management when something comes up, and preparing so that things don’t sneak up on you. You must communicate and organize your schedule. This is a big part of theatre, school, college, life, etc. The call board is a HUGE part of this - check the call boards daily. One is located outside of 111, 115, and 127. Other forms of communication are used but the callboard is the theatre’s primary medium.

\*\*Parents: Everything that is posted on the callboard is posted and available to you on the SAA Theatre Website, Theatre Guild Facebook Group and/or Richard.Lundin-saa.

**OVERVIEW**

***FIRST YEAR***

During your first year at SAA, you are expected to go to class, audition as best you can and be open to new experience. You aren’t expected to know the ins and outs of the department. Do the best that you can to learn from your instructors and peers. You must be responsible for yourself. Know your schedule, look at the callboard, and be in charge of your educational experience.

If you have any questions, ask. Talk to your teachers, ask a junior or senior. This is your time to learn and ask questions about the department and become familiar with everything.

***SECOND YEAR***

As a sophomore, the expectation level is raised significantly. You are expected to be an example to the freshmen - being on time, warming up before rehearsal, following proper procedures. This is your year to prepare for a leadership role. Aim for leads as a performer and production team as a technician. Keep growing, push yourself now that you have your bearing.

If you still need help, ask a friend. We expect a greater level of maturity and focus. This is the year to get serious about what you want to learn and how to grow.

***THIRD YEAR***

As a junior, you are expected to be a leader in the department. You will be taking on leadership roles, on the production team, in Thespians, and leading roles in productions. You set the standard for the department. This is the year to exercise your skills and be exemplary. Lead and participate in warm ups, encourage others to step up, hold your peers accountable. You are expected to be fully self-sufficient as a student.

***FOURTH YEAR***

As a senior, you are expected to be the most mature and have the ideal attitude amongst the department. You should set the prime example. Show others what to strive for. You must also begin training sophomores and freshmen on equipment, facilities and organization, etc. You must train the underclassmen to take your place.

You are expected to begin slowly removing yourself from the department. You will not be here next year, so your focus will be on preparing for your life post-graduation. You will still be cast in shows and on the production team, but building your skill set, auditioning for college departments, applying for schools/jobs, internships, independent opportunities are valuable to your life after SAA.

**FACILITIES**

Savannah Arts Academy is a very old building and has much to be desired in regards to upkeep, so we must do our best to make our areas functional and appealing. **Absolutely NO food or drink (water is permitted in a sealed container) is allowed in any theatre facilities.** Food and drink may be consumed in the hallway, courtyard, and lobby and properly disposed of.

JOHN A. VARNADOE AUDITORIUM

The mainstage theatre, where most of our productions take place, is a shared space with other departments in the school and community organizations. It is located directly in front of you when entering the main entrance to the school. It is a proscenium style theatre equipped with wing space, fly space, and a technical booth.

DRESSING ROOMS

Located in the stage right wing, the dressing rooms are where actors change and costumes for a production are stored. A dressing room for the black box is located between the black box and room 111.

TECH CLOSET

Located in the gym across from the rear exit of the theater’s back stage, the tech closet holds lighting and sound equipment. Items should not be handled without purpose and permission. This space is also used to store music department equipment.

THE RANGE

The Range is located in the courtyard between the scene shop and theatre. It houses and stores lumber as well as stock set and furniture pieces.

SCENE SHOP 127

The Scene Shop is where the sets and props are built. This is also used as a classroom and houses all of our tools and equipment.

PAINT ROOM

Located next to the Scene Shop, the paint room houses all paints, brushes, rollers and materials for painting the set. Cabinets to store work clothes are also located in the paint room.

THE BLACK BOX THEATRE

Room 115, is primarily a class, but is also used as the Black Box Theatre, which is also a shared space in the school, and for smaller, intimate performances.

PROP STORAGE

Located next to the black box theatre’s booth, props storage organizes all smaller hand held props.

ROOM 111

This room is a classroom for acting and may also be used as a pre-show preparation room. You will spend a lot of time in this room as an actor.

THEATRE LIBRARY

This is a resource available to acting students to search for monologues, scenes and plays. Located between room 111 and 115, it is a resource to be utilized for classes and acting work.

HAIR/MAKEUP ROOM

This is located between the Theatre Library and room 115. It houses wigs, hair products, hats, and serves as a makeup storage and preparation space.

Practice Room

The Theatre Library and Hair/Makeup Rooms also serve as practice rooms when needed.

COSTUME STORAGE

This room stores a variety of costume pieces categorized by color and style.

CALL BOARDS

The callboards are located outside of room 111 and the Scene Shop (room 127). Look at each one daily for any questions about upcoming events, cast lists, production teams or schedule questions. These callboards are key to your success here.

**AUDITIONS**

Below is everything you need to know about auditions. Read over carefully and be prepared when it comes time to audition. First and foremost, read the script or learn about the play. Do as much prep work as possible, don’t walk into the audition blind.

Bring with you: water to hydrate, journal to take notes and your bravery.

Most auditions here will consist of cold readings. During cold readings, you are handed a side [script excerpt] and asked to read for a specific role on the spot. Make strong choices and have fun! These kinds of auditions are the least stressful and allow you the opportunity to demonstrate how you will behave in rehearsal.

ATTIRE

Look nice and put some effort into impressing at the audition - you’re practicing for job interviews. Learn to present yourself well. Wear your hair out of your face, dress shoes, business casual attire [nothing too formal or too casual]. Avoid flashy jewelry that may distract from your audition, as well as busy prints, and too much skin.

MUSICALS

When auditioning for a musical, there will be a singing portion and probably dance.

Each show is different, but you will either pick your own song or sing from a selection from the show - ask your director. Have your music prepared and be respectful to the pianist.

DANCE

Arrive early to stretch and be prepared. You will likely learn a dance combination.

Having fun is key - if you mess up, that’s okay. The purpose is to see how well you move, how quickly you learn and can you tell a story with your skill set.

ATTIRE

Wear something comfortable that you can move in that is still nice and professional looking - no pajamas. Bring and wear jazz shoes, ballet shoes, tennis shoes, character shoes - something to move in - as well as any tap shoes or knee pads that you may need when requested.

**CALL BACKS**

If possible, wear the same thing to callbacks as auditions. It helps the director remember and associate you with what you were wearing previously. Don’t try to figure out the director’s method - just do your best and try to learn. That is what all directors are looking for in actors.

**CAST LIST**

The part you get, or don’t get, doesn’t matter. What matters is what you learn. Talk to your directors after auditions, either way, to find out what you could do better. Don’t waste your energy worrying or fretting over not getting what you want, ask, learn and grow from the experience.

When the cast list is posted, sign your initials beside your name to acknowledge that you saw the list and accept your role. Do not throw away or belittle ensemble or small roles - those will be the roles you learn the most in and will be the most challenging. Your artistic life will be far more enriching if you treat every role with the same respect and dedication. To pass up or not take advantage of that opportunity is immature, foolish and selfish.

Don’t boast about leads and, likewise, don’t make a scene if you don’t get what you wanted. Take it with stride and find other ways to be involved. Be happy for yourself and/or your peers and learn how to improve. Auditions are difficult and based on a lot of factors - do your best and don’t fret if things don’t turn out the way you imagine.

**PRODUCTION TEAM**

This is the technical theatre equivalent of the cast list. These are the designers, builders and maintainers for the show. The Production Team must attend weekly production meetings; generally on Wednesdays from 3-4 p.m. If you are on this team, the breakdown of your job and your paperwork will be given to you at the first production meeting.

If you are not on the production team you may still assist by volunteering for a crew [costumes, set/props, lighting/sound]. Crews and production teams will meet Monday, Tuesday and Thursday for work calls – just like actors do for rehearsal.

**FROM REHEARSAL TO PRODUCTION**

Below are the procedures we will follow and the expectations we have for our students at Savannah Arts Academy.

At every rehearsal, bring your script/libretto, a notebook, water/snack, pencil and appropriate attire. All rehearsals will be immediately after school, with some weekend rehearsals - usually in 2-3 hour blocks. During tech week, the final week – rehearsals can last much longer and everyone involved should be prepared to stay until dismissed.

\*\*Parents: Call times and end times are strictly adhered to - we will begin on time and get out on time, every time. If the rehearsal ends at 5:00 p.m., please be at the school to pick up your student at 5:00 p.m. Our school remains open for the time listed on the schedule - we need to be out of the building in a timely manner. We don’t want students hanging around outside of the school waiting for rides - please make arrangements and trust the schedule.

**WORK CALLS**

During rehearsals, crews and the production team will be building the technical elements of the show. To be on a crew, sign up on the call board outside of the scene shop. Tech students are expected to attend, which will be part of their course work under the class assignment of Lab or Lab Hours and is part of their overall grade in the class. All other students, especially cast members, are encouraged to attend whenever possible. The idea is to have ownership in your show.

**TIMELINESS**

It is crucial that you are on time to every rehearsal. It is disrespectful to be late to rehearsal. Be at rehearsal at least 15 minutes early in order to have time to get in the right mindset and warm up. If you are not at rehearsal at least 3 minutes prior to rehearsal, expect a phone call from the stage manager. Practice the habit of arriving on time and prepared - it will serve you for the rest of your life. There will be a sign in sheet every day that you must sign. If you do not sign in by the time of rehearsal, you will be counted as late. All tardies and absences are noted on the rehearsal report and will go into consideration for future casting. Review the **Performance Contract** for more details.

**ABSENCES**

Because theatre is participatory, we are strict on absences. If you are absent from school, you may not go to rehearsal and your absence will be excused - some things we can’t help. If you are at school and fail to come to a scheduled rehearsal, you may risk losing your role. Showing up is a large portion of the process - we cannot make up missed rehearsal time. Review the **Performance Contract** for more details.

Approved absences:

• Family emergencies [death, hospitalization, etc]

• Sanctioned family events [wedding, special birthday, etc.]

• Severe illness [immobile, contagious, vomiting, flu, etc.]

• Absent from school

Unapproved absences:

* Work
* Overcommitting to additional productions
* Doctor appointments
* Social events (movies, concerts, recitals, etc)
* Mild illness (cough, sore throat, headache, tired, etc)
* Any conflict without prior approval from the director

If you don’t like this or can’t sacrifice your time, theatre may not be the major for you. It is the nature of the beast. We must depend on each other as a department to be successful.

**STAGE MANAGEMENT**

Stage Management team works extremely hard and a lot of their work may go unnoticed. Treat your stage managers with respect by listening to them and following directions.

Your stage manager is not your personal assistant - it’s not appropriate to ask them when your rehearsal is - that’s your responsibility. If you are going to be late or absent for a rehearsal, contact the stage manager, not the director or your friend. The stage manager is the channel to funnel all information. The stage manager cannot grant you an excused absence. Until you hear from the director, consider your request not approved.

**ATTIRE / REHEARSAL PIECES**

Please wear appropriate attire for rehearsals - this includes something that you feel comfortable moving in and appropriate for the play. If you are wearing a skirt in a play, wear a skirt to rehearsal or request a rehearsal skirt to practice in. Wear appropriate footwear for rehearsal based on what your character wears [dress shoes, socks, barefoot, heels, etc]. Keep your hair up and out of your face. No jewelry or distracting clothing.

**PREPARATION**

Be on top of everything. This does not mean arrive to rehearsal completely off book -

but come to rehearsal having read the script and be familiar. Score your lines [assign actions to each line you have]. Warm up before each rehearsal, even if you aren’t dancing. Warming up your voice and body will allow you to perform better in rehearsal.

If permitted, highlight your lines and take notes – only in pencil. Do your homework - if there’s something you don’t understand or a reference you don’t get in the script, look it up. Define words that are unfamiliar to you. Do the same with words that are difficult to pronounce - this will save you a lot of time in rehearsal. Work on getting off book through the process, don’t let it sneak up on you.

**SCORING**

Scoring is marking your script with actions. Beside each line, give your character an action to do. Not a line reading or an adjective, but something you can actually do.

Below is a list of actions to help you get started:

TO PROTECT

TO SERVE

TO OPEN YOUR HEART

TO TEAR DOWN THEIR WALL

TO SCARE

TO THREATEN

TO APOLOGIZE

TO ALLOW

TO INVIGORATE

TO CONTROL

TO INTIMIDATE

TO ENGAGE

TO END

**READ THRU**

The read thru is your first rehearsal. You listen to the director discuss any themes or concepts for the play and then we will begin rehearsing while seated around a table, focusing on the words - not the movement. Do not blow off the read thru or come in having not read the play - start as soon as you get your script. It is a waste of time to merely read thru the play - start making choices and rehearsing. Don’t wait for the director to give you everything - be proactive.

**BLOCKING REHEARSALS**

Some of your first rehearsals are blocking rehearsals where the director will tell you where to walk and what psychological or physical actions to pursue. A lot of information and understanding of the show happens in these rehearsals. Pay attention and take notes. Ask questions.

**BREAKS**

We will begin on time and end on time. Please bring snacks and water if you need and make arrangements during our longer tech days to have food with you or delivered. Parents and/or friends are not allowed to bring the food to you. A show assistant will collect food delivered and ensure that you get it in a timely fashion. The delivery of food will not take precedence over the rehearsal.

**HYGIENE**

We will spend a lot of time with each other. Please bathe regularly and wear deodorant.

We will be moving and sweating so please take care of your hygiene. This includes brushing our teeth and wearing clean clothes. This is important for avoiding uncomfortable moments regarding cleanliness. Take care of yourself.

**WORKING REHEARSALS / RUNS**

At some point you may work through the show, specifying moments in the production.

You will also run the show and put it all together. It’s key that you give it your all. Tech week is not the week to try new things, it’s in rehearsal. If you don’t try now, you’re wasting time. You will get out of rehearsals whatever you put in, so give it your all.

Ask your director for notes - ask them how to improve. Try new things and get feedback. Experiment and try something, even if it’s scary. Be fearless in rehearsals and stretch yourself.

Be prepared for runs - know your track and where you come on and off throughout the play. This is the time to see where and when you need props, make costume changes and how much down time you have. This is your time to work the flow of the show and follow your characters journey. The first runs may be a little wonky, but give it your best and be prepared.

**ETIQUETTE**

Do not laugh at other actors trying new things or give notes to other actors. It’s the actor’s job to be creative and try choices in rehearsal. Laughing at them for trying is the opposite of what we want. Encourage your peers to be brave. Don’t be overcritical of your fellow actors. You are not the director. If something isn’t working for you due to another actor, tell the director. It’s not your job to tell others what to do, it’s your job to do the play. Do not be distracting in rehearsal. No phones are allowed in rehearsals. If you have a break, work on homework or write in your journal. No excessive talking while your peers are rehearsing. Don’t expect directors to spoon feed you everything. Take a chance and try something. Don’t wait to be told what to do - make a choice.

**NOTES**

Director’s give notes at rehearsals and after runs. Write down every note you get. Order your art and document your journey in rehearsal. Seek notes, ask for notes - that’s the only way to get better. Look at your notes and review your notes. If something changes, make sure you incorporate the changes. Don’t make a director give you the same note over and over again - it wastes time.

**PROJECTION / VOICE**

We must learn how to communicate and project our voice and articulate so that the entire audience can hear us. This is key to your success as an actor. Practice speaking at a higher volume and speaking to the back row of the theatre. If the audience can’t hear you, nothing you say has any meaning. Microphones may be used to enhance your sound, but they are not designed to replace your sound. An actor with strong projection and articulation makes the job of the sound technician much easier. If you have a thick accent, high school is the time to strive for a standard American dialect and learn to remove our accent to play a diverse group of characters. The same can be said of articulation and projection.

**COMMUNICATION**

If you’re having trouble, ask the director for help. Talk to the director about what you’re working on. You will grow a lot faster if we have a dialogue about how to grow and some things we can do to help.

**TECH WEEK**

LOAD IN

Prior to tech week, we will load in the set. We will bring all of the pieces together, assemble the set, hang lights, paint, whatever needs to be done. The cast, production team and crews must go to load in. Please wear appropriate clothing, including gloves.

COSTUME PARADE

Time in the schedule will be made to parade the costumes so the director may examine the progress and give final notes to the designer before tech week. Actors will get into costumes, hair and makeup and line up on stage to become familiar with their costume.

Please remain quiet and still so that the process may run smoothly.

CUE TO CUE

During technical rehearsals, we will run through the show from cue to cue. Meaning lighting, sound and scene change cues. This is a long process - use this time to get use to the stage spatially. The focus is on the technical elements, which will require that you keep your focus throughout the process. No excessive talking - don’t waste this time. It is crucial to be off book and to speak clearly in order for stage management to hear your lines and call their cues. We may skip sections of the play where there are no lighting changes, so it’s key that you know the script well and stay focused and prepared. Respect and thank your technicians for their work.

DRESS REHEARSALS

We will have dress rehearsals that incorporate all technical elements including hair, costumes and makeup. Treat these as performances and work to help the show run smoothly by being on your A-game.

CALL TIME

Actors and technicians have call times for dress rehearsals and performances. Call times indicate the time you need to be at the rehearsal or performance to begin getting ready. Once at rehearsal, this is the time to focus and get in costume, not run around and chat with friends. Technicians have pre-show duties to perform and actors need to focus for the performance. Call times are found on the rehearsal and tech schedules.

WARM UP

Warm ups are necessary for a great performance. Do group warm ups or individual, whatever your preference. Just make sure you get focused and ready prior to rehearsals and performances.

VOCAL WARM UP

During musicals, in addition to a regular warm up, there will be vocal warm ups to warm up our singing voice. Everyone must participate - it’s important for the success of the show and your vocal health.

MIC CHECK

During productions, a mic check is required prior to each performance with microphones. You will receive your mic from the sound board operator and when mic check begins arrive on stage. Each actor with a mic will speak or sing a few lines from the show to test the sound level. Once you are done, the sound board operator will dismiss you. Don’t talk during this time as the purpose is to test sound.

PERFORMANCES

Have fun! You have been rehearsing for weeks and now get to share the world you’ve created with an audience. Don’t allow audiences to affect your performance. This means don’t ham it up if folks are laughing and, likewise, don’t dull it down or give up because they’re not reacting. Give 100% no matter what. Do not change anything that we rehearsed. Your time to experiment was early in the rehearsal process - not during performances. Do not surprise your fellow actors and director with new things - it’s unprofessional. Be aware of backstage nice - no talking unless absolutely necessary.

Honor the people performing on stage - give them the respect you would want.

FRONT OF HOUSE
There will be signups for students to assist with front of house duties which include ushering, taking tickets, greeting audience members, cleaning the house, running information table, etc. This is an opportunity for us to be the face of the department and provide a clean, polite, structured setting for our audiences. We will not decorate the lobby – we will impress our audience with polite, mature high school students greeting them at the door, not spectacle and building another set for the lobby. Less is more.

STRIKE

Strike will take place after the final performance. We will move all set pieces off stage, clean dressing rooms and clean the theatre. The following week during school will be used to disassemble the technical elements. Please dress appropriately with closed-toed shoes and gloves.

**THESPIANS / THESCON**

***ThesCon for 2023-2024 will be in person. More information will be shared as it becomes available and/or check the Georgia Thespian website provided below.***

The International Thespian Society (ITS), founded in 1929, is an honorary organization for high school and middle school theatre students located at more than 4,200 affiliated secondary schools across America, Canada, and abroad. The mission of ITS is to honor student achievement in the theatre arts. High school inductees are known as Thespians and junior high/middle school inductees are known as Junior Thespians. ITS is a division of the Educational Theatre Association (EdTA).

When: February 1st – 3rd , 2024

Where: Columbus, GA

Cost: TBD Registration (does not include hotel or travel expenses)

For more information, visit: <https://www.schooltheatre.org/internationalthespiansociety/jrtroupedirectors/juniorthespiantroupehandbook>

*\*Dates and fees may change without notice.*

SOCIALS

Each year there are socials held for theatre majors. These are fun events that everyone is encouraged to attend to get to know your fellow thespians. As we find other areas throughout the year – we will have more opportunities to socialize.

BEGINNING-OF-THE-YEAR GATHERING

Theatre Guild parents host a gathering at the beginning of the year where there is food and games and an opportunity for everyone to meet the new students.

PRODUCTION SEASON

SAA Theatre may produce up to 6 mainstage productions including musicals, one-acts, dramas and comedies. You will do a variety of shows throughout your time. The key to being a member of the theatre program is getting involved and staying involved. Take the opportunity to experiences a wide variety of activities in theatre.

ONLINE REFERENCES

Southeaster Theater Conference [www.setc.org](http://www.setc.org)

The Actor’s Guide [www.theactorsguide.com](http://www.theactorsguide.com)

William Shakespeare [www.williamshakespeare.com](http://www.williamshakespeare.com)

Backstage [www.backstage.com](http://www.backstage.com)

Actor’s Equity [www.actorsequity.org](http://www.actorsequity.org)

Theatre Communications Group [www.tcg.org](http://www.tcg.org)

Internet Movie Script Database [www.imsdb.com](http://www.imsdb.com)

Internet Broadway Database [www.ibdb./com](http://www.ibdb./com)

Internet Movie Database [www.imdb.com](http://www.imdb.com)

PLAYS TO READ AND BE FAMILIAR WITH:

*Agamemnon* by Aeschylus

*Oedipus Rex* by Sophcoles

*Antigone* by Sophocles

*Medea* by Euripedes

*The Trojan Women* by Euripedes

*Lysistrata* by Aristophanes

*Everyman* by Anonymous

*Six Characters in Search of an Author* by Luigi Pirandello

*The Threepenny Opera* by Bertolt Brecht

*Caucasian Chalk Circle* by Bertolt Brecht

*Blood Wedding* by Frederico Garcia Lorca

*No Exit* by Jean-Paul Sarte

*Rhinoceros* by Eugene Ionesco

*The Importance of Being Earnest* by Oscar Wilde

*Major Barbara* by George Bernard Shaw

*Waiting for Godot* by Samuel Beckett

*The Caretaker* by Harold Pinter

*Rosencrantz and Guildenstern are Dead* by Tom Stoppard

*What the Butler Saw* by Joe Orton

*Top Girls* by Caryl Churchill

*Desire Under the Elms* by Eugene O-Neil

*Our Town* by Thorton Wilder

*The Glass Menagerie* by Tennesse Williams

*A Streetcar Named Desire* by Tennesse Williams

*The Little Foxes* by Lillian Hellman

*Death of a Salesman* by Arthur Miller

*The Zoo Story* by Edward Albee

*American Buffalo* by David Mamet

*Glengarry Glen Ross* by David Mamet

*The Tempest* by William Shakespeare

*The Comedy of Errors* by William Shakespeare

*A Midsummer Night’s Dream* by William Shakespeare

*The Merchant of Venice* by William Shakespeare

*As You Like It* by William Shakespeare

*The Taming of the Shrew* by William Shakespeare

*Twelfth Night* by William Shakespeare

*Henry IV Part I* by William Shakespeare

*Henry V* by William Shakespeare

*Ricahrd III* by William Shakespeare

*Titus Andronicus* by William Shakespeare

*Romeo and Juliet* by William Shakespeare

*Julius Caesar* by William Shakespeare

*Macbeth* by William Shakespeare

*Hamlet* by William Shakespeare

*King Lear* by William Shakespeare

*Othello* by William Shakespeare

*The School for Wives* by Moliere

*The Misanthrope* by Moliere

*Tartuffe* by Moliere

*The Country Wife* by Moliere

*The Way of the World* by Moliere

*Ghosts* by Henrik Ibsen

*Hedda Gabler* by Henrik Ibsen

*Miss Julie* by Henrik Ibsen

*The Sea Gull* by Anton Checkov

*Three Sisters* by Anton Checkov

**GREAT ACTING BOOKS**

*An Actor Prepares* by Constantin Stanislavski

*True and False* by David Mamet

*A Sense of Direction* by William Ball

*The Actor and the Text* by Cicely Berry

*Freeing the Natural Voice* by Kristin Linklater

*Respect for Acting* by Uta Hagen

LOCAL THEATRES

**Front Porch Improv**

<https://www.frontporchimprov.com/>

This community improv troupe performs long form improve and hosts other improv events throughout the year. They cater towards improv and comedy lovers, both local and tourists. They perform at The Department of Cultural Affairs [9 W Henry Street], [The Sentient Bean](https://www.facebook.com/sentientbean/) [13 E Park Ave] and [Sulfur Studios [2301 Bull St].](https://sulfurstudios.org/)

**Odd Lot**<http://www.oddlotproductions.com/>

This community improv troupe performs every Monday night and also runs a Murder Mystery Dinner Cruise and coffee shop shows. They perform at Muse Arts Warehouse [215 West Liberty Street].

**Collective Face Theatre Ensemble**<http://www.collectiveface.org/>

This community theatre performs throughout the school year and focuses its work around classic American theatre and caters towards local theatre lovers. They perform at Savannah State University Kennedy Theater.

\*\*CFTE provides $10 student rush tickets which are available 10 minutes prior to each performance.

**Savannah Children’s Theatre**

<http://www.savannahchildrenstheatre.org/>

This community theatre performs multiple shows throughout the year as well as summer camps and field trips. They perform at the Savannah Children’s Theatre [2160 E Victory Dr].

**Asbury Memorial Theatre**

<http://asburymemorial.org/theatre/>

This community theatre is housed in a church on the eastside of downtown. They lean towards musicals and classics and cater towards locals and the church community. They perform at Asbury Memorial United Methodist Church [1008 E Henry St].

**Bay Street Theatre**

<http://www.baystreettheatre.org/>

This community theatre located downtown and performs an annual production of *Rocky Horror Picture Show*. They cater towards more adventurous and younger audiences. They perform at Club One [1 Jefferson St].

**Savannah Stage Company**

[www.savannahstagecompany.com](http://www.savannahstagecompany.com)

This touring company is Savannah’s only professional non-profit theatre and produces improv, productions, educational classes and camps, as well as tours. They cater towards diverse local audiences. They perform at [Sulfur Studios [2301 Bull St].](https://sulfurstudios.org/)

\*\*SSC has a Pay-What-You-Can policy, so if you cannot afford the ticket price, you may pay whatever you can.

**Historic Savannah Theatre**

<http://www.savannahtheatre.com/>

This historic theatre is a for-profit professional company that performs musical theatre reviews and caters to the tourist industry in downtown Savannah. They perform at the historic Savannah Theatre [222 Bull St].

**Savannah Repertory Theatre**[www.savannahrep.com](http://www.savannahrep.com)

This professional, Equity theatre produces a number of shows each year and is Savannah’s only Equity theatre - bringing actors from New York and local actors together.

\*\*SRT provides $10 student rush tickets prior to each performance.\*\*

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