

September 2022

Dear Student/Parent,

It is that time of year again. We are in the beginning stages of our Middle School musical production for the year. This year, we will be performing *Cinderella*! This year's performance dates are January 26th thru January 29th.

Rodgers and Hammerstein's enchanting adaptation of the timeless fairytale, *Cinderella* has continued to charm audiences in productions on stage and on television. Based upon the classic fairy tale, Rodgers and Hammerstein's adaptation brings new life to the story of a young woman forced into servitude who dreams of – and achieves – a better life. *Cinderella* is the heartfelt tale of the girl from the cinders who connects with her prince. She is forthright and kind as she tries to change the prince into a better man.

We will hold vocal/acting and dancing auditions. The times for the vocal/dance/acting auditions will be:

- **Monday, October 17th, from 3 PM to 6 PM in the Black Box**
- **Tuesday, October 18th, from 3 PM to 6 PM in the Black Box**
- **If there is a need for callbacks at all, we will hold them on Friday, October 21st from 3 PM to 6 PM in the Performing Arts Center**

Cast list will be posted no later than Sunday, October 23rd by 5pm on the Schoology *Cinderella* Info page (access code is 7M6KC-JZZN2) and online at www.highlandstheatre.com

We are going to interview for stage crew positions in the show. The reason for this is so that we know exactly what it is that you want to do and why. Times for stage crew interviews will be:

- **Tech/Crew interviews will be Wednesday, October 19th from 3PM to 5:30PM in the Performing Arts Center**

Crew list will be posted no later than Sunday, October 23rd by 5pm on the Schoology *Cinderella* Info page (access code is 7M6KC-JZZN2) and online at www.highlandstheatre.com

High School only: If you are interested in being the Production Stage Manager or a Student Technical Director, I will be interviewing these students separately in order to assist with crew interviews. There will be a sign-up sheet, just like auditions and crew interviews. Times for Production Stage Manager and Student Technical Director interviews will be:

- **During FlexTime on Wednesday, October 12th**

PSM and STD(s) list will be posted no later than end of school on Wednesday, October 12th on the Schoology *Cinderella* Info page and the Highlands Theatre Schoology page

High School only: Crews are only going to be middle school students, so if you are interested in being a Designer, I will be interviewing these students separately in order to assist with crew interviews. There will be a sign-up sheet, just like auditions and crew interviews. Times for Designers interviews will be:

- **Designer interviews will be Thursday, October 13th from 3PM to 5:30PM in the Black Box**

Designers list will be posted no later than end of school on Friday, October 14th on the Schoology *Cinderella* Info page and the Highlands Theatre Schoology page

Please only attend one of the audition/interview dates!!!!

In order to audition or interview, you must select a time slot from the available slots posted outside the office in the middle school.

If you are a high school student, to interview for a design/crew position, you must select a time slot from the available slots posted outside of Mr. Burgess's room located behind the Black Box.

Audition Requirements:

- 1 vocal solo (16 to 32 measures) - bring recorded accompaniment or sheet music. (Music from a Broadway show preferred.)
- 1 short monologue (preferably comedic and 45 to 60 seconds - memorized). These are available from the HMS or HHS library.
- Dance audition. The dance audition will be taught at the beginning of both audition days and anyone auditioning on that day must be present for the dance portion and then may leave after they have auditioned. So, this means that everyone auditioning on Monday needs to be ready to learn dance at 3:00 then individual auditions will begin at 3:30. The same goes for Tuesday as well. The dance audition will be taught in the Black Box. You cannot come and learn the dance unless you are auditioning on that day.

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 show up for the auditions on time and ready to go.

There will be sign-up sheets posted by the middle school office and Mr. Burgess's room by Monday, October 3rd.

The rehearsal schedule will be made once the cast and crew has been chosen. Rehearsals will typically be held after school but there might be the occasion because of schedule conflicts and other events that some rehearsals will be held in the early evening. This will be determined by the conflicts listed by the students. **The first rehearsal has been decided though and it will be Monday, November 7th from 3pm to 5:30pm in the Performing Arts Center.**

Also, the PARENT MEETING for *Cinderella* will be held in person on Monday, November 21st at 7:00pm in the Performing Arts Center.

We understand that participating in this musical requires a commitment. Please consider all extra-curricular involvement when thinking about joining the musical. Note that some other school events, team events, and club meetings/activities conflict a good amount.

Make sure that this is an activity you can commit to before auditions. Students will have two (2) unexcused absences and any more after that and students will not be allowed to continue in this program. Also note that mandatory rehearsals will occur the week before the show opens and the production week of the show. Also, if a student's conflicts become too much that they are missing too many rehearsals and causing musical numbers and scenes to be troublesome, disorganized and substandard, the production team reserves the right to pull that student from such musical numbers and scenes.

Actors: Please fill out the audition form online at www.highlandstheatre.com, at <https://forms.gle/KZwGjNWAax4A45W6> or by clicking here and bring a recent photo of you and your resume (if you have one) to the audition.

Crew: Please fill out the crew application form online at <http://www.highlandstheatre.com/>, at <https://forms.gle/1S4g4j43tfUg5ebH6> or by clicking here

AUDITIONING TIPS

Every actor/actress in their right mind gets nervous before an audition, some even go as far as to say that if you are not nervous, it is a bad sign. Here are a few tips that really seem to work.

Before the audition:

- Become familiar with the play before the audition. Read the play in advance, if you can, and see what parts you want to audition for.
- Do NOT prepare a five-minute monologue. Prepare a 30 to 45 second monologue.
- Do NOT perform material from the show.
- Prepare yourself for the audition at least several days to a week before the audition by practicing and memorizing your monologue. The more you prepare yourself, the more confident you will feel.
- Select your music with care. When selecting music for an audition, choose pieces that you can perform well and expressively. Try to select pieces that complement each other through your contrasting styles, challenging technical passages, as well as exhibiting tone color and musical markings. It's risky to audition using pop music.
- For the dance audition, know some basic dance steps.

For the audition:

- Bring your sheet music and/or karaoke music with you to the audition.
- Avoid sugar and caffeine in the hours before the audition because this might make you hyper and nervous. You want the directors to see you relaxed and confident.
- Dress nice, show you're serious about the play. I'm not saying tuxedos and evening gowns, don't go there, but something nice enough. If you show up in dirty jeans and a ratty t-shirt, the directors might get the idea that you're not serious about the part and maybe won't take you seriously.
- Make sure you have a schedule of days you're busy ready so you know when you have to write it down. If you have an acting resume or something like that, bring that too.
- Warm up before you perform. Make sure you have at least half an hour to an hour before your performance to achieve the tone you want. Warming up makes an incredible difference to your sound.
- NEVER show up late. If you show up late for an audition, brace yourself for disappointment. First of all, make sure you figure out where the audition site is ahead of time, and not just the building – know the very room! Imagine your panic 5 min before your audition when you're still running the hallways searching desperately for the audition room.
- Make some action and voice decisions about the characters you will present in your audition. For instance, you might decide a character is awkward, loud and tactless, using a voice that is rather booming, maybe abrupt and gruff. You might choose broad, sweeping, abrupt, movements that lack any grace or poise.
- Be nice to everyone, not just to the people you are actually auditioning for.

During the audition:

- Have your audition pieces well prepared. If you forget your lines and absolutely cannot recover, politely ask if you can begin again.
- Do say your name and the name of your song or monologue before you begin. Refrain from giving too much information. You need not explain the piece, the play or who you are talking to.
- Don't say you're sorry if you make a mistake during your audition. Simply pick up where you left off. By doing this, you won't draw attention to your mistake.
- Be brave and bold. Make sure you convey a positive attitude of excitement. Auditions require a firm, no holds barred attack. This is not a time to be shy. Even if your choices are wrong, directors want to see you make definite choices and commit yourself to those choices.
- Don't be afraid to shout, gesture, fall down or foam at the mouth. If a scene seems to require you to go for it, then GO FOR IT! Take every opportunity to make a fool of yourself. Most directors would rather see you trying something, taking risks, being bold, then standing stock still with your nose in the script.
- Take the time to vary the speed of your speech as you read the lines. Try not to just get up and read the lines as though you are reading a book report in a classroom setting. Try different vocal styles and pitches, as appropriate to the line and character. This is probably more important at this point than getting the character just right.
- Do NOT chew gum.

After the audition:

- When you thank the casting directors for the audition, you should leave right away.
- If you are offered a role, even if it's not the role you wanted, and even if it's a very small role, accept it. It's best to do the best you can with a small role, hoping that the directors will see how well you work, and keep you in mind for a larger one down the line.
- Always keep in mind that, no matter how brilliant you are at the audition, no matter how much preparation you do beforehand, you still may not get a part, or may not get the part you want. Don't be discouraged; it happens to everybody. It doesn't mean that the directors didn't like you, only that they found you not right, or not as right as another actor, for the role. Hard as it is to do, don't take this as a judgment on your talent. Keep your eyes open for the next audition. Remember that doing a good job at an audition, even if you aren't offered a role, makes a good impression on the directors, and they may keep you in mind for the next show.

Plot Synopsis for Cinderella

ACT ONE

Once upon a time in a faraway forest, a young woman named ELLA does chores for MADAME, her stepmother, while wishing the world would be as beautiful as it appears.

In another part of the land, PRINCE TOPHER is having a hard time finding his purpose in life, even though he is to become king soon. After defeating a giant in battle, Prince Topher stumbles upon Ella in front of her home. He commends Ella after he witnesses her kindness towards a homeless woman named MARIE. Prince Topher and his advisor SEBASTIAN head back to the palace, just as political radical JEAN-MICHEL arrives, sharing his ideas about the problems between the rich and the poor.

Miles away at the palace, a ball is held to find Prince Topher a wife. While the upper crust of society are excited about the ball, Jean-Michel rallies the poor to do something. Meanwhile, Marie witnesses all the frantic excitement while mumbling something nonsensical to herself. As the Stepsisters get ready for the ball, the Lord Chancellor SEBASTIAN visits Madame's house and discusses plans for Gabrielle and Prince Topher to marry. Jean-Michel visits afterwards, this time with flowers for Gabrielle, but Madame throws him out.

After Madame and the Stepsisters leave, Marie magically reveals herself as Ella's Fairy Godmother and sets a plan in motion for Ella to go to the ball. With beautiful glass slippers, animals magically transformed into royal attendants, and a carriage made out of a pumpkin, anything is possible!

Prince Topher becomes smitten with this beautiful stranger. Just as they are going to share a kiss, the clock strikes twelve, and Ella tells Prince Topher that his people are suffering and that he must do something. Ella hurriedly leaves but drops one of her glass slippers.

ACT TWO

Prince Topher and his royal guards search for Ella. Eventually, Madame and her daughters return home, and as they rehash the evening, Ella describes how she would imagine the evening. Charlotte, Gabrielle and Madame join in, dreaming about a true love. After Madame and Charlotte head to bed, Gabrielle and Ella bond over their secrets: Ella was the girl at the ball, and Gabrielle is in love with Jean-Michel.

At the castle, Prince Topher is sullen and demands a banquet be held to find Ella. News spreads, and as the women head back at Madame's cottage to quickly prepare, Gabrielle pretends to be sick so she can help Jean-Michel at a soup kitchen. She also offers her dress to Ella for the banquet. Madame and Charlotte race off to the banquet, while Jean-Michel arrives to pick Gabrielle up. They are unexpectedly interrupted by Madame returning home. She banishes Gabrielle from the house and rips up Ella's borrowed dress.

Marie visits Ella and encourages her to truly believe in herself. Marie transforms Ella's torn-up dress, once again, into a beautiful gown and sends her off to the banquet. There, Ella finds Prince Topher and shares with him that the poor are heading to the palace soon. Quickly after the poor arrive, Prince Topher finds himself inspired by their concerns and decides that there will be an election to elect the first Prime Minister of the kingdom. With all this excitement, Prince Topher and Ella question their newfound love, but the clock strikes twelve, and Ella must run again.

A day later, Lord Pinkleton announces that the election and search for Ella are in full swing. Ella appears in her normal, ragged clothes, and Prince Topher permits her to try on the slipper. He is ecstatic when it fits and proposes to Ella. And of course, everyone lives happily ever after!

Character Descriptions for Cinderella

Below you will find descriptions of all characters appearing in *Cinderella*

ELLA (CINDERELLA) – Though no one notices her beneath her rags and quiet demeanor, she is opinionated, charismatic, passionate, beautiful, and funny. Idealistic and hopeful, she courageously challenges the prince to change the policies in his kingdom - and helps him discover who he truly is. Always her late father's daughter, she is determined to see the good in everyone despite her hardships and suffering. We see her blossom into a confident woman

PRINCE TOPHER – A misguided and lost prince who longs to do something important with his life. Though brave and heroic, he feels lonely and unfulfilled. Charming but NOT a stereotypical ladies man, he is thoughtful, appealing, and innocent - with an unforced goofy streak. Moral, genuine, and kindhearted, he is at a crossroads and must take control of his kingdom and his future.

MADAME – Ella's selfish stepmother. The epitome of vanity and fashion. A ravenous social climber who values wealth, status, and material possessions above all else. Unapologetically dismissive and sometimes cruel, Madame schemes her way up the social ladder.

SEBASTIAN – The kingdom's Lord Chancellor. Though he is Topher's trusted advisor, he is devious and selfish. Using propaganda and dishonesty, he keeps Topher isolated and in the dark about his kingdom. Sebastian rules without regard for the lower class, or anyone other than himself - and truly believes he deserves to rule the kingdom.

MARIE – A friend to Ella and the town's resident crazy lady and beggar woman, Marie is actually a fairy godmother in disguise. Wise, warm, otherworldly, and charming, Marie rewards Ella for her kindness by making her dreams a possibility.

GABRIELLE – Ella's stepsister and daughter of Madame. Encouraged by her mother and sister to value material wealth and social status, she unenthusiastically joins them in their abrasive behavior. Quietly passionate, empathetic, and witty, she is drawn to Ella and Jean- Michel. Ironically aware that she doesn't fit in.

CHARLOTTE – Ella's stepsister and daughter of Madame. Brash, self-centered, materialistic, snooty, loud, sassy, and bratty, she has a ridiculously high, but unfounded, opinion of herself. She never passes up an opportunity to be the center of attention.

JEAN-MICHEL – A feisty, passionate peasant determined to make a change for the starving class. Impetuous. A firebrand, but lacks authority and isn't taken seriously as a revolutionary. Has a crush on Gabrielle, though their courtship is forbidden because they are from different social classes.

LORD PINKLETON – The Lord Chancellor's right-hand man. Announces royal balls, banquets, and even the weather to the villagers.

GIANT

FOX (PUPPET)

RACCOON (PUPPET)

FOOTMAN

COACHMAN

KNIGHTS, PEASANTS, SERFS, TOWNSPEOPLE, LADIES AND GENTLEMEN OF THE COURT, SERVANTS, ETC.

Middle School Crew Descriptions for Cinderella

Below you will find descriptions of all middle school crew in *Cinderella*.

Assistant Stage Manager(s) – 2 ASMs – will assist the stage manager in all of the duties below in the high school descriptions.

Assistant House Manager(s) – 1 AHM – helps direct and coordinate the entire house staff for each performance. They coordinate, assign and supervise the work of the house staff; resolve problems such as complaints regarding, seat location, the seating of infirmed or incapacitated persons, provide training to employees of the house staff.

House Crew/Ushers – is responsible for assisting the House Managers in creating a fun atmosphere in the lobby, decorating, passing out programs, cleaning up the Performing Arts Center before and after performances as well as anything else that might be necessary.

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.

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

Lights/Sound Crew - is responsible for the upkeep, repair, cleaning, and running of lights and sound during the run of a particular production. This might include running the spotlights, putting on and off mics, focusing and hanging lights, changing out batteries, etc.

Scene Shift Crew/Set Construction/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. This crew is also responsible for implementing any scene changes during performance including but not limited to set pieces, set dressing, furniture, etc. and for any flying and some costume changes.

High School Crew Descriptions for *Cinderella*

Below you will find descriptions of all crew in *School of Rock*. Following the description of each crew position, International Thespian System (ITS) Points will be in italics.

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. *ITS-8*

Assistant Director (AD) - The duties of the Assistant Director are quite flexible and will vary from production to production. Communication and negotiation are important in clarifying the assignment of these duties. The Assistant Director will typically act as another set of eyes and ears and as a sounding board for the Director at auditions, rehearsals, and performances. When asked, the Assistant Director will offer constructive suggestions to the Director regarding all elements of the production from design to performances. It is important to keep in mind that the Director should be the only person communicating these suggestions with the production team including performers. The Assistant Director should restrict comments to the Director in order to avoid confusing or possibly contradictory messages. It is also important to realize that the Assistant Director position is one of trust and confidentiality--the Director may share thoughts or concerns that should not be common knowledge. The Assistant Director position is an opportunity for students to learn firsthand an individual director's process and the production process as a whole. The following are some of the duties and responsibilities a Director may require of an Assistant Director: Reads and studies the play; discusses interpretation and production concept with the Director, attends all production conferences, assists the Director as needed. Sits in on all rehearsals, taking notes and actively watching and listening. Communicates regularly with the Director regarding the progress of the production, is in complete charge of rehearsals in absence of the Director. Director may also ask Assistant Director to run special rehearsals such as line-throughs, speed-throughs, etc. The AD may be asked to walk through scenes for an absent actor, the Assistant Director may be asked to take rehearsal notes during final run-through, **Technical** and **Dress Rehearsals**. *ITS-8*

Assistant Music Director – is an extension of the music director. The assistant acts as liaison to the performers, coaching those who need extra time while the music director focuses on the big picture. During tech rehearsals, the assistant is onstage attending to the details while the music director sits in the house conferring with the director and the designer. *ITS-6*

Dance Captain/Assistant Choreographer – is an extension of the choreographer. The assistant acts as liaison to the performers, coaching those who need extra time while the choreographer focuses on the big picture. During tech rehearsals, the assistant is onstage attending to the details while the choreographer sits in the house conferring with the director and the designer. *ITS-6*

Student Technical Director – is an extension of the technical director. The STD 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 STD is potentially backstage attending to the details while the technical director sits in the house conferring with the other members of the production team. *ITS-8*

Assistant Stage Manager(s) – 2 ASMs – will assist the stage manager in all of the duties above. Would like to fill with middle schoolers however we are definitely open to high schoolers in these positions. *ITS-6*

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. *ITS-5*

Assistant Props Master – will assist the Props Master in all of the duties above. *ITS-4*

Props Crew - is responsible for the upkeep, repair, cleaning, and running of all props during the run of a particular production. *ITS-3*

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 or people who occupy the locations of films and television shows. *ITS-5*

Assistant Set Deco/Scenic Painter – will assist the Set Deco/Set Painter in all of the duties above. *ITS-4*

Set Decoration/Scenic Painting/Scene Shift 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. This crew is also responsible for implementing any scene changes during performance including but not limited to set pieces, set dressing, furniture, etc. and for any flying and some costume changes. *ITS-3*

Costume Designer/Leader(s) - is a person(s) 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. *ITS-5*

Assistant Costume Designer/Leader – will assist the Costume Designer in all of the duties above. *ITS-4*

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 to 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. *ITS-5*

Assistant Make-up Designer/Leader – will assist the Make-up Designer in all of the duties above. *ITS-4*

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. *ITS-3*

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. *ITS-5*

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. *ITS-4*

Sound Designer - is responsible for creating the Sound Design. This might include finding sound effects, finding or creating preshow, intermission, and post-show music. They also help maintain all sound equipment for the show along with the Sound Board Operators. The Sound Designer sits out in the house during rehearsals during tech week and during performances in order to hear from an audience perspective and troubleshoot as needed. *ITS-5*

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. *ITS-4*

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. *ITS-4*

Sound Board Operators/ Lights/Sound Crew - is responsible for implementing the Sound Design and maintaining all sound equipment for the show. The Sound Board Operator is responsible for maintaining any paperwork including Sound Cue Sheets for the show. The Sound Board Operator performs a sound check prior to each Technical and Dress Rehearsal, and each performance. The Sound Board Operator is responsible for safely storing all tapes, master tape, minidisks, and/or CDs after each rehearsal and performance. Also responsible for the upkeep, repair, cleaning, and running of lights and sound during the run of a particular production. This might include running the spotlights, putting on and off mics, focusing and hanging lights, changing out batteries, etc. *ITS-3*

House Manager(s) – 2 HMs – 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. *ITS-5*

Assistant House Manager – will assist the House Manager in all of the duties above. *ITS-4*

House Crew/Publicity Crew/ Ushers – is responsible for assisting the House Managers in passing out programs, help with concessions, create candygrams, cleaning up the Performing Arts Center before and after performances as well as anything else that might be necessary. *ITS-3*