



Youth Theatre of Northern Baltimore County

THEATRE HANDBOOK

2018-2019

ARTISTIC DIRECTOR

Mr. Ed Marbury

ASSISTANT DIRECTOR

Ms. Amber Gaede

MUSIC DIRECTOR

Ms. Heidi Kasun

STUDENT DIRECTOR

Ms. Hailey Gaede

TECHNICAL DIRECTOR

Mr. Doug Gaede

PRODUCTION DIRECTOR

Dr. Julie Liu

BOARD OF DIRECTORS

Mr. Doug Gaede, Chair

Mr. Peter Wilkinson, Vice Chair

Dr. Julie Liu, Treasurer

Ms. Kelly Francis

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GENERAL INFORMATION

CONTACTS

Location – Our Lady of Grace, 18310 Middletown Road, Parkton, MD 21120

Website – www.ytnbc.org

Email – go to website, look for “Subscribe to updates”, enter your email address

Text Alerts - text **YTNBC** to 84483

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Assistant Director – Amber Gaede, agaede2@gmail.com

Student Director - Hailey Gaede, hailey@gaede.net

Musical Director – Heidi Kasun, heidi.kasun@amtote.com

Technical Director – Doug Gaede, doug@gaede.net

Producer/Production Director - Dr. Julie Liu, liuj3307@gmail.com

ABOUT YTNBC

YTNBC (Youth Theatre of Northern Baltimore County), is a non-profit organization devoted to delivering quality theater founded in God-honoring values. Located in Parkton, Maryland our theatre has been reaching out to the communities surrounding the Baltimore region since 2004. We have had children, youth and young adults perform on our stage from over 37 schools and universities across the region.

The theatrical performances we “bring to life” have meaningful messages that promote moral values. We continually search for shows that address relevant issues facing our community, have positive messages or are just fun to watch; we strongly encourage shows that the whole family can enjoy together.

Our volunteers consist of actors, directors, technicians and theater enthusiasts with the shared desire of participating in quality theatrical performances. We welcome participants from all backgrounds and life experiences.

Our History

The Youth Theatre of Northern Baltimore County (YTNBC) had its humble beginnings as a group of volunteers in 2004 with an initially planned one-time small Christmas pageant. Small quickly went by the wayside when over 100 children showed up to audition and the production grew into a community gathering that celebrated the gifts of our youth, the wonder of faith and the beauty of the arts. We quickly learned that there was a need for an arts program that could not only touch the hearts of our youth but help our community grow and reach out to others. Since 2004 we have done just that. Over 1700 children (and counting) have participated in our theatre either on-stage or behind the scenes and countless volunteers have come together to provide young people from diverse cultural, educational and faith backgrounds the opportunity for personal and spiritual growth through participation in “morality based” theatre experiences.

Mission

We use musical theater as a platform to educate young actors, not only in developing theater skills (singing, dancing, acting), but also to share these God-given talents with others by providing entertainment and enlightenment while also supporting the needs of the community through outreach.

Vision

The Youth Theatre of Northern Baltimore County (YTNBC) provides a quality program for local youth (ages 5 to 18) to develop their acting skills in a safe, non-denominational faith-based manner. We use a tri-fold approach of faith, outreach, and theater. YTNBC is built on the backbone of countless families who volunteer their time and talent to support the success of the program. We serve the community by helping food banks fill their shelves with non-perishable food items and toiletries, as well as providing gift cards to local grocery stores for the purchase of perishable items. We strive to promote "an attitude of gratitude" by helping the actors recognize not only their talents, but their blessings as well. We endeavor to reinforce positive life values in our larger community by producing morally based programs. We continually search for shows that address relevant issues facing our community, have positive messages or are just fun to watch. We endorse shows that the whole family can enjoy together. The primary goal of this theater is not to entertain, but to enlighten. With every production, we aspire to enrich the lives of the families who participate in our program, the community for whom we perform, and the community whom we serve. We are committed to putting our youth at the center of our productions with an emphasis on love, faith, and morality at the heart of what we do. We celebrate the spirit, creativity, and fresh perspective of each cast member, no matter the age or role. We welcome their presence in all aspects of the production while encouraging hearts and minds to open, and encourage an environment of enjoyment and confidence.

Values

We are rooted in an environment of respect for one another and the craft.

We promote an environment of collaboration.

We believe in taking chances and exploring options for delivery because our relationships with one another foster trust.

We work to build and instill leadership skills.

We value the contributions that each participant makes.

We create community by welcoming all interested participants and their families to become a part of the production.

We provide an extension of classroom learning.

We are a theatre family.

Attitude of Gratitude

Our theatre is committed to helping our participants and in turn our communities develop an "attitude of gratitude" by helping them to appreciate the many gifts each has received. We do this by instilling the fact that appreciation is attained not only through the utterance of thankful words but by the living of them. Our theatre participants live by their words of gratitude by:

Collecting canned goods for the hungry

Making financial, clothing, and supply donations to local homeless shelters

Donating grocery store food cards to local food shelters

Supporting an annual scholarship fund

Striving to reinforce positive life values in our community with morality based programs

Visiting and performing for our veterans at the VA hospital

Making care packages for our troops overseas

Supporting Sarah's Hope through contributions of supplies, new clothing and cash donations

Supporting the 18th Annual Mix 106.5 Stuff a Bus campaign for the hungry

Donating items for St. Vincent's Orphanage

Donating items and supplies to House of Ruth

Providing free admittance to performances through My Neighbors Foundation

Supporting our Lady of Grace Catholic Church Outreach Activities

RULES OF RESPECT

- Be respectful of each other
- Respectful language is expected at all times
- Keep hands to yourself
- Be quiet when others are talking, performing, teaching or leading
- Please show up on time and ready to rehearse, we are very conscious of ending rehearsals on time so as not to disrespect your time, please show us the same respect
- Please be mindful and respectful of the setting in which we are rehearsing
- Dress accordingly in appropriate attire—midriffs, short-shorts, and exposed undergarments are not acceptable
- Please keep shoes on at all times
- No food or drink is permitted on the carpeted stage or outside the rehearsal area
- Stay in the boundaries of the rehearsal area, no wandering the halls or outside
- During tech week, dress rehearsals, performances, some areas are strictly off limits unless authorized: trusses w/ lights, lighting table, sound table, piano, kitchen, near electrical cords
- Take care of your props, costumes, and scripts, you will be asked to pay a replacement fee if broken, lost, or destroyed, which can cost anywhere from \$25-\$50 to replace
- Do not use or play with any theatre equipment, including props and stage sets, without permission and supervision from the director, stage manager or production manager
- Please clean up after yourself each day, put trash in cans, return props and costumes to designated areas when finished, and pick up and take home all personal belongings
- Children under the age of 12 will wait inside for rides unless an adult member of the crew is waiting with you
- If you have to miss a rehearsal, you must email, text, or call in advance to the directors who are running the rehearsal
- If cast members miss more than three rehearsals except for pre-excused conflicts, they may lose their speaking role, and unexcused absences may lead to dismissal
- Add to the fun, don't subtract from it
- Always come prepared
- There are no small parts, only small actors

GUIDELINES

All performances are held at Our Lady of Grace, in the Manor Hall, 18310 Middletown Road, Parkton, MD 21120. There are two performances each year in the Fall and Spring. Please check www.ytnbc.org for the current show information. The dates are announced for each show.

Fall Show – typically highlights middle school and elementary school aged children, auditions held in September, rehearsals held September through December, and performances held first or second week in December on Thursday, Friday, Saturday evenings and Sunday matinee.

Spring Show – typically highlights high school performers, auditions held in January, rehearsals held February through May, performances held late May or early June

Rehearsal Schedule – the typical rehearsal schedule consists of the following days and times but always check rehearsal schedule at www.ytnbc.org to see who is called or if it is an “all call”. Tuesdays 6:00-8:00pm in Activity Room

Thursdays 6:00-8:00pm in Music Room

Saturdays 9:00am-12:00pm in Activity Room

Sundays 1:00pm-4:00pm in Activity Room

Tech Week is the week before performances and Dress Rehearsals are the days preceding the performances. “Load-in” or “Build” is a designated time the weekend prior to Tech Week where all families contribute to constructing the stage and loading the hall prior to the performances. After load-in, all rehearsals are held on stage in the Manor Hall. “Tear Down” or “Strike” occurs after the last performance followed by a cast meal for cast, crew, and parents.

STUDENT INFORMATION

THEATRE ETIQUETTE

- Learn your lines, songs, and blocking on schedule
- Never look through the curtains before or during a performance
- Don't hang in the wings watching the show
- Try not to block the visibility the crew and their needs to change scenery or do cues
- Although backstage can be cramped, do not block entrances needed by other actors
- Obey the directions of the crew
- If you can see the audience, they can see you
- Never talk with anyone backstage, your voice can carry into the audience and it can be confusing to the audience as well as the actors onstage
- Please do not mingle with members of the audience or leave the theater in costume or makeup, unless permitted to do so by the director
- Do not change lines or tell others to do so unless it has been approved by the director
- Listen to the vision of the director and accept your role, costume, hairstyle, and make up that go with it
- Pay attention to the director's comments and make an effort to follow all directions as it is meant to help you become a better actor
- Don't upstage other performers
- Don't borrow another actor's makeup
- Report any damage to costumes or props before leaving the theater after each rehearsal or performance
- Join the audience in applauding the musicians at the end of a musical's curtain call
- Show appreciation to the director, crews, and other staff members associated with the production
- Do whatever the crew tells you without arguing, especially during a performance, they are telling you for the sake of the entire show
- If you are asked to keep a prop with your costume, please be responsible for it, take care of it and know where it is at all times
- Never sit on scenery or touch props while you are waiting back stage and never touch a prop or costume piece unless it has been assigned to you
- Please do not handle props or sets unless you are on the props crew, props should only be handled in the context of the performance
- Never move a prop, stage managers put them in specific places in order for them to be found easily in dim backstage lighting during a performance
- Check your props before each performance including any that are set for you to use onstage, if your prop is not set properly, go with the flow and improvise for the sake of the show
- Respect those who want to carry on theatre traditions
- Help others when needed so there are no missed cues and cast members do not get upset
- Remember your mic is on, do not talk or make noises with food, drink, or going to the restroom
- Turn off cell phones and other electronic devices, the backlight is disturbing to others
- Do not text or play on your devices, it is rude to others
- Never openly criticize or correct a performer, always approach with an attitude of respect and helpfulness

DIRECTING

Follow the instructions of the director, and their vision is for the best interest of the entire show.

Examine, understand, and practice the five fundamentals of play directing: 1) the director's media (actors, script, stage or space), 2) composition, 3) visualization, 4) movement, and 5) rhythm (timing)

STAGE DIRECTIONS

Follow stage directions – these are directions given to the actors by the director. They involve the physical movement of the actors on stage. Actors should write down the directions in their scripts. Stage directions can be recorded in the master book, known as the "Prompt Book". If there is any disagreement about where an actor is supposed to move, the prompt book is the final word. If the director does not like the movement, or changes his/her mind, the prompt book is revised.

Upstage (US): moving away from the audience, towards the back of the stage

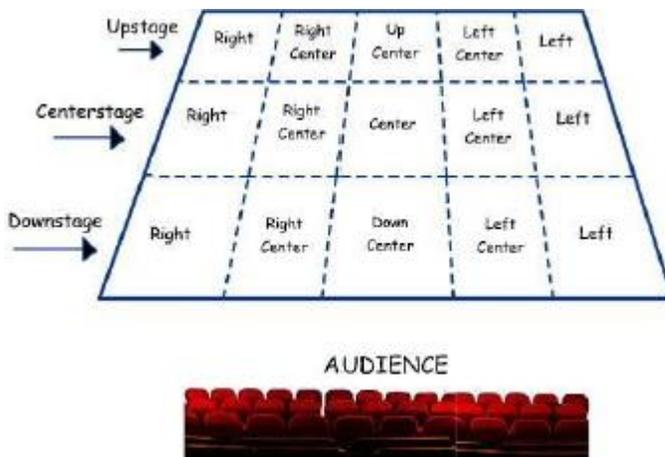
Centerstage (CS): moving towards the middle of the stage

Downstage (DS): moving towards the audience, towards the front of the stage

Stage Right (SR): moving towards the right (facing the audience)

Stage Left (SL): moving towards the left (facing the audience)

Cross (X): crossing the stage to a predetermined position



CHOREOGRAPHY

This includes the dances in a musical often used to help tell the story. Try to:

- Experiment with basic body movement
- Practice movement and rhythm
- Interpret lyrics, mood, and melody into movement
- Incorporate rate, rhythm, and style
- Listen to the choreographer's interpretation
- Learn choreographed dance positions and dance steps

ACTING

- Develop characterization and justification of actions
- Experiment with sensitivity, imagination, creativity, invention, improvisation, and observation
- Discover the use of body and experiment with artistic variations
- Master rehearsal and performance discipline
- Make changes to appearance and personality in order to practice characterization
- Use movement such as how the one walks, makes gestures and holds posture
- Use voice such as an accent (Australian, New Yorker), diction (projection, articulation), sound (witch's laugh vs. Santa Claus laugh) and vocabulary (slang vs. proper language)
- Experiment with pitch (high vs. low), voice rate (fast or slow), volume (loud vs. soft) and words specific to the character type
- Follow directions of the director, observe others, and incorporate traits into the character, careful observation is an important tools for all actors
- Master your lines and your blocking so you are free to be creative with characterization

SINGING AND VOCALS

- Practice proper breathing technique and breathe control for singing
- Understand lyrical interpretation and phrasing
- Practice projection for soft to loud singing and develop use of the stage voice
- Use breathing exercises (yawning, diaphragm exercises, breathing in and out)
- Warm up using scales, ascending and descending, and range extension
- Try different body positions to help you to feel your breath movement such as starting flat on the floor and gradually work your way up to standing
- Learn your lyrics and listen to the music, careful listening is the key to successful singing

SET DESIGN

- Investigate materials needed for set design
- Understand the physical stage such as sight lines, thrust stage, and flexible staging
- Observe the fundamentals of design such as composition and proportional balance, and work with the director's vision
- Examine set designs and assist with construction for scenery
- Examine the use of color for staging
- Use three steps for preparing a new canvas which include size, prime, and base coats for painting scenery, backgrounds, and flats
- Experiment with how scenery is handled on casters, wagons, revolving, flying, or hanging
- The "stage picture" is the look or physical appearance of the stage reflecting the way that the stage is composed artistically with regard to props, actors, shapes and colors
- The stage picture should express the show's concept and be visually appealing for the audience
- The scenic designer collaborates with the director and crew to create an environment for the production, communicate it to all areas, and scale development that coordinates with the other production staff

LIGHTING EFFECTS

- Stage-lighting instruments are used to provide intensity, shades, spots, and various lighting technique
- Understand the qualities of light, its intensity, distribution, and color
- Learn how the qualities of light affect scenery and costumes to create visibility, establish the mood, reinforce the theme, and enhance the story line
- Use lighting effects and cues for scenes, actors, acting area, background, and special areas
- Understand the impact of special electrical effects such as smoke, fire, and explosions
- Lighting plans are used to help the director and the light crew design the best lighting system for each show
- Stage lighting plans can include the placement of lights, light directions, colored lights, and cueing for lights
- Light boards control which lamps are powered, and can be cued for each show differently
- Lighting cues are important for actors so they know when to enter or exit a scene



SOUND EFFECTS

- Actors generally wear wireless microphones to be heard by the audience and over the music
- The use and placement of floor, hanging, and wireless mics and wireless receivers is critical
- Examine the use and operation of the sound board
- Experiment using sound to create mood, create sound cues and special sound effects
- A sounds designer or technical director can prerecorded sound effects and decide on its use for a production
- Previously recorded music can be used for scene changes, underscoring, or featured moments
- Composed music and hiring of live musicians can be used for the production
- The music director ensures the production is well-balanced so it is acoustically pleasing to both the audience and the performers
- The technical director oversees the wireless system and assigns wireless mics to performers



STAGE PROPERTIES (PROPS)

- A theatrical property is referred to as a prop and is an object used on stage understand the plot or story line of a production
- The term "theatrical property" originated to describe an object used in a stage play and similar entertainments to further the action
- A prop is any object that gives the scenery, actors, or performance the space specific period, place, or character
- A prop is used by a performer, so if it is touched by the actor in accordance to script requirements or instructed by the director, it is a prop
- A set decoration is not touched by a performer for any reason, so it is simply a set decoration
- Props in a production originate from off stage unless they have been preset on the stage before the production begins
- Props are stored on a prop table backstage near the actor's entrance during production
- The person in charge of handling the props is generally called the props master
- Stage props are used to enhance theater performances and add meaning and help create realism
- Types of stage props include:
 - Hand props-those that are small enough to be held by the actor, such as a box of cigars
 - Dress props-those that are not worn but add to the costume, such as a briefcase
 - Rehearsal props-those used only in rehearsals perhaps because the actual prop is still being built or because the item is fragile and is available only for performances
- Set properties make up the set and are used by the actors, such as chairs
- The Props Area and the Props Tables ensures that props are properly preset before each performance, and hand props are organized on a large, off-stage tables which can be setup having each prop item outlined and labeled with a short description with the act and scene in which it's used, and the name of the character who uses it, so the prop can be easily located or returned to its proper place
- Do not touch or move any props that your character is not using unless instructed by the props master or stage manager

COSTUMES

- The costume designer reveals the world of the play demonstrating the character's identity, actions, and language
- Fabrics can be used to enhance colors, textures, and movement to determine versatility and use for a character and for the coordination with the set
- Costumes indicate the time and place of a play, original story and character relationship
- Good costumes and makeup will give the audience key information about a character at first sight that enhances the storytelling and realism of the play
- Costumes are a chief indicator of the garments worn during the time and place of a play, whether the actors are wearing Renaissance period or styles of the 1960s
- Makeup and hairstyles are also coordinated to match the garments and setting of the play
- Costume storage and dressing areas will be designated for boys and girls
- Girls should have bodysuits or camis/spandex to wear under costumes
- Footwear needed is character shoes for girls, and dress shoes or jazz shoes for boys but shoe selection is based on the show and typically includes a type of dance shoe
- Dance shoes are quiet and allow for the best range of motion

MAKE UP

- Please do not share makeup
- The makeup used for stage is more dramatic and the colors are brighter so the actor's face is easy to see and doesn't get "washed out" by the bright stage lights
- Understand different techniques to create lines and folds using painting and coloring
- Learn how lighting and color, shadows and highlighting create the various characters
- Makeup enables the performers to be more believable and will help enhance the costumes
- Please do not wear any personal jewelry
- Hair needs to be pulled away from the face unless a specific hairstyle is requested for the show
- All performers need their own foundation, eye liner, eye makeup, blush, and lip makeup that should be placed in a personal bag or a case that has their name printed clearly on it
- Most character makeup can be completed at home before the performances
- Touchups will be available before the show if needed



PARENT/GUARDIAN INFORMATION

PARENT COMMITTEES AND PRODUCTION SUPPORT

YTNBC is a community theatre, and as such we need volunteer support from each family. Parents are asked to chair or assist on a committee and chaperone a rehearsal. Each family will also need at least one adult to assist with load-in/build and tear-down/strike. Committee descriptions are:

Advertising/Marketing: Responsible for coordinating efforts for marketing the show. Activities are communicating with schools, churches, youth organizations (scouts, 4H) and local papers regarding the show/ticket information. All communications to cast families, flyers for local businesses, road signs as well as other recommendations.

Angel Grams: Responsible for the coordination of envelopes for all cast members and tech crew, selling and filing of angel grams prior to performance and during intermission.

Cast Strike Meal: Responsible for the coordination of cast meal to occur after the final performance.

Chaperone Coordinator: Responsible for having an extra adult present at each practice to assist with the cast members. The tech rehearsals and performances can require many chaperones.

Concessions Performance Coordinators: Responsible for the purchase and replenishment of food/drinks/ice for the performances as well as the set-up/pack-up of concession items. Concessions are sold prior to the performance and during intermission. Team members will work with the Cast Snacks coordinators for purchase coordination.

Cast Snack Coordinator: Responsible for prepping/delivering/clean-up of snacks for the cast members prior to intermission. Normally provide for the cast 2 healthy snack options (cheese sticks, yogurt, animal crackers, pretzels, etc.) and jug of ice water for each performance.

Costumes: Responsible for coordinating the required costume pieces for the show. Items may be rented, purchased, made or supplied by cast depending on the show requirements.

Front of House: Responsible for the communication with patrons during the performances, ticket collection, program distribution. Includes working with director to identify timing of opening doors for general admission seating, timing of intermission, and theater area is set for next performance.

Photographer: Responsible for taking pictures of cast/tech crew members and the preparation of a "show" board to be available for viewing by audience members.

Props: Responsible for acquiring and/or making the necessary props required for the show.

Outreach Coordinator: Responsible for working with cast members to collect non-perishable items for local food banks. Coordination includes the coordination of food items during the practice and performances and arranging for cast members to hold donation baskets at the end of each show.

T-Shirt Coordinator: Responsible for the design (if show logo is not available) and coordination with the printing company for the production t-shirts.

Ticket Sales: Responsible for the coordination of ticket sales including the sale of tickets to cast members at specified rehearsals, respond to email and phone ticket requests, manages the seating assignments of Angel Seats (reserved seating), and be present at all performances for door sales.

Clean Up Coordinator: Responsible for assigning chores to cast/crew at end of all rehearsals and shows and making sure area is clean and ready for the next performance/rehearsal.

Lights: Assist with setting up lighting system and operation during tech week and shows. Must be available for all mandatory rehearsals. Youth encouraged to help so they can get the experience.

Program Development and Printing: Responsible for developing the program, gathering business and personal advertisements and shout-outs, coordinating printing prior to the performances.

Sound: Assist with setting up sound system and operation during tech week and performances. Must be available for all mandatory rehearsals. Youth preferred to help so they can gain experience.

VOLUNTEERS

Volunteers are the back bone of the organization. By giving your time, you not only receive the pleasure of helping young people grow and develop, you share your skills with others and learn new skills. Most jobs need no experience and you work with a variety of other community minded people.

There are many areas in the organization where volunteers are utilized: set construction and painting, costume design and development, public relations, choreography, props, lighting, sound, backstage, technical work, program development, community outreach, house manager, ticket sales, program ushers, makeup, cast snacks, and chaperoning.

The Archdiocese of Baltimore requires volunteers that have contact with children to register for VIRTUS. [Use the link on the YTNBC webpage](#). Go to www.ytnbc.org, then Actor and Parent Information, then VIRTUS on-line for Volunteers. There you will find instructions for new volunteers to register for VIRTUS. Only new volunteers need to register. SHIELD compliant registrants have been transferred to the new program.

Once your application has been approved by the archdiocese, you will then be eligible to volunteer with children at Our Lady of Grace and YTNBC. If you have any questions, please do not hesitate to contact Cheryl Reisinger at shieldcoordinator@ourladygrace.org.

DONORS

Donations are a central source of income for the theatre. Your gift and other contributions allows YTNBC to increase community outreach to the less fortunate, provide quality theatre arts experiences to our children and the community, and provide affordable access to the performing arts. Many employers provide matching funds to non-profit through their employee giving program.

There are many ways you can support YTNBC including cash donations, employer matching contributions, attending performances and supporting our fundraising events. You can also help support the theatre by purchasing an ad to appear in the program for each show.

There are two types of ads for purchase:

Shout Out Ad is a one-line ad that is written to a cast or crew member offering congratulations and support. Shout Out ads are 20 words maximum. *Example: To Suzy, great job on your performance! You shine on stage! Love, Mom and Dad*

Patron Ad is an ad for merchants or individuals to advertise their business. This is a great opportunity for local stores, restaurants, doctors, dentists, professionals, and parents of cast members who have a business to advertise. In addition, families often purchase patron ads to support or congratulate a cast or crew member.

Thank you for your generous contributions. YTNBC is dedicated to providing superior theatre arts experiences to children and young adults which includes ensuring affordable access to the performing arts.

Thank you for your support!

Our Sincerest Appreciation to...

God for the gifts and talents He has given us and the opportunity to share them with others.

The staff of Our Lady of Grace Parish especially Fr. Mike Triplett, Debbie Kaminski, John Butlet, Jennifer Perry, Kate Wyvill, Debbie Weber, and Cheryl Reisinger for their ongoing support of our faith and of our youth theatre.

All who have contributed to the homeless and hungry within our larger communities through their donations to our local food banks, shelters and other outreach activities.

The scores of parents, grandparents, family and friends who have assisted us in a myriad of ways to make this theatre a reality.

