

CORONA DEL MAR HIGH SCHOOL THEATRE

DEPARTMENT HANDBOOK

The mission of CORONA DEL MAR THEATRE COMPANY is to embody an equal and unified force comprised of focused, ambitious individuals working towards a joint creative purpose to positively shape our community through the arts.

“I regard the theatre as the greatest of all art forms; the most immediate way in which a human being can share with another the sense of what it is to be a human being.”

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2022- 2023
Important dates

WELCOME BACK BONFIRE	AUGUST 26 (TBD)
FALL SHOW AUDITIONS	August 31
COMEDY SPORTZ AUDITIONS	SEPTEMBER 9
GAME CON 1	OCTOBER ?
ROLL ABOUT THEATRE FESTIVAL	OCTOBER 8
CAPPIES TRAINING	SEPTEMBER 24
FALL SHOW	OCTOBER 27-30
DRAMA 2/3/4 SHOWCASE	DECEMBER 16
SPRING MUSICAL AUDITIONS	DECEMBER 5-7
WINTER BREAK DEPARTMENTAL PARTY	DECEMBER 10
CETA FESTIVAL	JANUARY 13-15
ACTOR'S REP SHOW THEATRE SHOW	JAN 25-27
COMEDY SPORTZ SHOWS	SEPT 23,DEC 9, FEB 10, APRIL 16, MAY 5
SPRING MUSICAL	MARCH 23-26
SPRING PLAY	JUNE 1-2
DRAMA AUDITIONS	APRIL 18-20
CAPPIES GALA	MAY 11
MACY AWARDS	May
CAPPIES AWARDS	May 28
DEPARTMENT BANQUET	JUNE 11

WILL BE PERMANENT JULY 31, 2022

INTRODUCTION TO THE Corona Del Mar High School Theatre

DEPARTMENT HANDBOOK

This handbook is intended to help make your years with Corona Del Mar High School Theatre Department as productive as possible. It highlights the essential information you need to understand the department's educational and artistic philosophy, departmental expectations, academic curriculum, general departmental policies and a brief overview of the production program. While this handbook will be of most use to students pursuing theatre, it will be of general interest to anyone who would like to be involved in theatre courses or productions during their years.

Please note that while the handbook does answer many essential questions, it should be seen as dynamic and thus flexible to the changing needs of the department. Students are encouraged to discuss any questions, concerns or interests with a theatre teacher, and to check the various call boards for changes in departmental policies.

Departmental Positions by Faculty

High School Theatre Director

Room 617

eybarra@nmusd.us

Jr. Highschool Theatre Director

Black Box

hlindt@nmusd.us

Theater Manager

Sea King Theatre

dvo@nmusd.us

BAPA

CdM's **Backstage and Performing Artists Company Foundation (BAPA Co)** funds in class resources and materials as well as all of our after school activities. Students in all theatre arts classes directly benefit from our foundation. Please visit and donate to **BAPACO.org**. Here you'll enjoy pictures from past performances and learn how you can make a difference in the continued success of our performing arts program.

YOUR SUPPORT

Our students will have the opportunity to work with incredible musicians, choreographers, vocal coaches, makeup artists, costume designers, set designers and directors, as well as equipment to take full advantage of the spectacular new theater. Your support makes these opportunities possible. We hope that you when you consider donating your time, talent and money to the school, you keep BAPA Co in mind.

OUR FUTURE CAST AND CREW

All students at CdM are welcome to audition and/or apply to be part of our productions. If your child does participate in a production a suggested donation for performance participation. **Please note donations are highly suggested, but not required, for your child to participate.**

All donations are appreciated. BAPACo is an all volunteer, non-profit organization recognized as a 501c3 by the IRS (EIN#47-1894135) to qualify any donation as tax deductible



Backstage and Performing Artists Company is incorporated within the state of California as a Public Benefit Corporation, EIN# 47-1894135, recognized as a non-profit organization. We are also recognized by the IRS as a 501(c) 3 charitable non-profit organization operating within the state of California. Formal Fictitious Business Names have been filed and recognized by the County of Orange including "BAPA" and "BAPACo" allowing the use of these names for solicitation and business purposes. Lastly we have a business license on file to operate as a non-profit with the City of Newport Beach.

FACILITIES

The department's facilities contain academic and office environments. As such, volume must be kept to an appropriate level and decorum must be maintained. If necessary, Faculty and Staff reserve the right to ask disruptive individuals to exit the premises.

SEA KING THEATRE THEATRE:

SEA KING THEATRE

The SEA KING THEATRE is a Proscenium Theatre used for performances, Departmental rehearsals, theatre and dance shows. This theatre boasts a 350-seat auditorium and the most current technology in theatre production. Key features include computerized automated lighting, color mixing scrollers, LCD projection, and a state of the art sound system with wireless body mics.

- This is the Department's primary performance and rehearsal space so it is not available for student rehearsals or meetings.
- Due to construction of sets and installation of lighting or sound, it is considered a construction zone and is off limits except during Departmental rehearsals, performances, or meetings. Passing through, loitering or rehearsing for class is prohibited.
- Please clean up all trash and personal possessions and restore the room to the original configuration when done using (i.e. stack chairs and cubes, etc.).

THEATRE OFFICE (rm 617)

The office belongs to Elise Ybarra.

- Typically open Mon – Fri, 8:00 am – 6:00 pm.
- It is a place of business and should be respected as such. Loitering is not permitted.

Theatre LOBBY

The Lobby can be used for concessions and ticket purchases

- Since the lobby is the public entrance to our facility, laying or sleeping on the benches or the floor is prohibited.
- Keep volume to an appropriate level.
- Avoid blocking hallways, restroom access
- Please clean up all trash and personal possessions, and restore the lobby to the original configuration when done using (i.e. stack chairs and cubes, etc.).

Black Box

The Black Box is a multi-purpose space used for theatre classes, meetings, and socials. It can also be reserved for use by the campus community or outside groups.

- Scheduled classes and departmental needs take precedence over all other potential activities however, students may reserve the room for rehearsals or meetings with Elise Ybarra.
- The piano is strictly off limits except for rehearsals and learning repertoire. Do not move or put anything on it.
- Cubes are provided as rehearsal furniture. Do not remove them from this room.
- Please clean up all trash and personal possessions and restore the room to the original configuration when done using (i.e. stack chairs and cubes etc.)

GREEN ROOM

The Green Room is for operating performances.

- The Green Room is not a secure space, please protect your valuables.
- The Green Room it is not your private living room, dining room or bedroom. The cleanliness of the Green Room is the responsibility of the students and the Student Theatre Organization. No food is allowed.
- The Department reserves the right to close the Green Room if it is not kept clean and orderly.

CALL BOARD

The Call Board is a series of bulletin boards used as a primary means to disseminate Department news, policies and official production information (i.e.: audition notices, rehearsal calendars, sign-in sheets, news, educational opportunities, etc.). ***It is expected that every theatre student check these boards daily for updates.*** Only authorized faculty, staff, and stage management may post, alter or remove items on these bulletin boards.

SCENE SHOP

The Scene Shop is typically open for set construction M-F 3pm-6pm and during technical theatre. The Scene Shop is a work environment and all posted safety rules must be followed at all times. Both shops are fully equipped and are used to provide technical support for departmental productions. Please see the Technical Director/ Theatre teacher for a complete explanation of Scene Shop policies and procedures.

Please do not loiter or walk through the scene shop as it is a work area.

- Never cut on a table, the scene shop may be used with permission. Do not glue or paint directly on the tabletop pad; please use a protective layer – there are wooden pads in the room for this purpose.
- Do not rearrange the furniture.
- Thoroughly clean up and dispose of all trash before exiting.
- Use privileges may be revoked at any time.

ALL students, staff, and faculty are expected to familiarize themselves with the following safety guidelines and to follow shop protocol at all times.

Proper Attire:

Safety demands that proper clothing be worn for work in the shop. The shop does not provide aprons or overalls, and will not be responsible for clothing damaged in any way. Failure to wear proper clothing is a safety hazard and is not an excuse to miss work. In accordance with the Theatre Department Handbook, the following guidelines apply when working in the scene shop or on any work call:

- ✓ ✓ No loose, long or baggy clothing. It can get caught in moving parts and machinery or snagged on splinters, etc.
- ✓ ✓ Wear shoes with good, non--slippery soles that cover the whole foot; no: sandals, open toed shoes, high heels, flip flops, or dress shoes.
- ✓ ✓ No gloves while using power tools. (Again, these can get caught in moving parts of machines.)
- ✓ ✓ No shorts or skirts (jeans are best). Wear clothes that will protect you from dust, etc.
- ✓ ✓ No long or large jewelry. It can get caught on things and may get ruined.
- ✓ ✓ You will get dirty and stained. Bring work clothes that can get dirty and possibly ruined.
- ✓ ✓ Long hair must be put up or tied back and put down your shirt. A cap is a good way to keep your hair up also.

General Safety Bullets:

- ✓ ✓ Persons are not permitted to work alone. **A qualified supervisor must be present any timework is to be performed in the scene shop.**
- ✓ ✓ Inappropriate behavior, such as horseplay, fighting and practical jokes are extremely dangerous and will not be tolerated.
- ✓ ✓ Any unsafe conditions that are encountered shall be

corrected or reported to your supervisor.

- ✓ ✓ Do not operate any machinery or equipment if it is known to be in an unsafe condition. Any damaged equipment or missing machine guards must be reported to your supervisor.
- ✓ ✓ Machinery and equipment, including vehicles, are only to be operated by qualified persons and then only when adequately trained in the use of the equipment and authorized to operate it.
- ✓ ✓ Unsafe acts shall be reported to your supervisor.

House Keeping Bullets: (A Clean Shop is a Safe Shop)

- ✓ ✓ Clean up your work area at the end of your work shift. This means you must clean up all sawdust and debris, put away unused materials and return all tools and equipment to their proper place
- ✓ ✓ Do not leave tools and supplies out unnecessarily.
- ✓ ✓ Do not let your work area become too cluttered; this can lead to trip hazards.
CLEAN AS YOU GO!
- ✓ ✓ Do not block fire extinguishers, doors, or marked tool--safety areas.
- ✓ ✓ Keep general pathways and fire exits clear. It can be dangerous having to carry large items while walking over lumber and trash.

HANDS:

Wear safety gloves when working.

Eyes:

Eye protection is required whenever a student is using a power tool or is around power tool usage. You must wear eye protection any time a tool plugs in (electrical, air, water), creates debris, or poses a splash hazard.

Lifting:

When lifting, have a secure footing, bend your knees, keep your back straight, take a firm hold of the object being lifted and slowly straighten your legs. If you must turn with a load, turn your feet and whole body. DO NOT twist yourself. Avoid reaching while lifting or putting the object down. Before carrying the object you have lifted, ensure that the path you are using is clear of debris and safe to move through. Look where you are going and communicate with the others carrying the object. If the object is too heavy for you, get assistance.

COSTUME SHOP

The Costume Shop is typically open for costume construction M-F 3pm-6pm and in technical theatre class. The Costume Shop is a work environment and all posted

safety rules must be followed at all times. Please see the Costume Shop Supervisor/ Theatre teacher for a complete explanation of Costume Shop policies and procedures. Please do not loiter or walk through the costume shop as it is a work area.

- Shoes must be worn at all times!
- When using shoe or spray paint, spray outside. (since we don't have a spray booth). Use a drop cloth and avoid getting paint on or near the building. Follow the directions of the product and wear a respirator when necessary.
- Clean up after yourself.
- When a machine isn't operating correctly ask for help. Do not adjust any unnecessary tension, blades or areas you may be unfamiliar with.
- Turn off the irons, steamers when not in use.
- When dyeing keep a constant eye on your dye bath. Follow the manufacturers directions and wear a respirator.

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DRESSING ROOMS

The Dressing Rooms are used exclusively for production related activities. Any additional use of the Dressing Rooms must be approved by the Costume Shop Supervisor.

- Please hang up your costumes.
- Please knock first; enter only after being invited in.
- When given a call by Stage Management, respond by saying thank you.
- No food or beverage (except water in closed containers) in the dressing rooms or while in costume.
- Cast members need to focus and concentrate, keep volume to an appropriate level.
- Please clean up all trash and personal possessions when done using.
- The dressing rooms are not secure spaces; please protect your valuables.
- Stay in your assigned dressing room.
- Wardrobe personnel (regardless of gender) need access to the dressing rooms and will announce their presence when entering.
- The dressing rooms contain costume storage which is strictly off limits without permission of Costume Shop Supervisor or Designer.

GENERAL DEPARTMENTAL POLICIES

Professionalism and Artistry

- ***Balancing Coursework and Participation in the Production Process***

Course work holds a higher priority than production work. Participation in the production process will not be accepted as a valid excuse for failure to successfully complete course requirements. If a student is struggling in a course, casting and production duties could be reconsidered. Students below a 2.0 and /or 2 U's in their coarse work will automatically be replaced.

- ***Drug and Alcohol Policy***

In keeping with college wide policies, the use of alcohol or non-prescribed or illegal drugs is strictly prohibited in the theatre. Not only does such use impair your ability to satisfactorily perform your studies, assigned roles or crew responsibilities, it compromises the work of all others in the production, and could even endanger their safety as well as that of the user.

As a consequence, students found violating this policy of prohibition during or prior to either a performance or a rehearsal will be replaced immediately.

Smoking Policy

- no smoking is allowed.

- ***Civility in the Classroom***

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure such an environment, unless otherwise approved by the instructor, students are prohibited from using cellular phones or the like, eating or drinking, (water bottles with tops are allowed) making offensive and/or defamatory remarks, intoxication, bullying, texting, checking social media, sleeping, bringing a weapon of any kind, or engaging in any other form of distraction in the classroom.

AUDITIONS AND CASTING FOR MAINSTAGE PRODUCTIONS

Mainstage Productions at CDM are generally directed by the theatre teacher.

Auditioning Policies

Auditions are open to the entire student body. Auditioning students are expected to be in good academic standing. No student is obligated or will be pressured to audition.

Audition Procedures

The auditioning procedure will vary depending on the individual requirements of the play and/or the director. Audition postings will be on high school cast and crew page on bapaco.org, posted on Facebook or Instagram and sometimes through flyers posted on campus.

Auditions usually consist of prepared monologues and reading portions (sides) of the script. Scripts are often made available by the director in either electronic or hard-copy form. Students are strongly encouraged to read the entire script prior to auditioning. Students should also be prepared for a director's request for special prepared audition materials, improvisation, and interviews and/or dance/movement based auditions. Candidates for auditions should dress appropriately for the type of audition announced. This information is generally noted in the audition posting. If not, please see the director of the production for more information.

After the general auditions a callback list will be posted on bapaco.org and/or emailed out. After the callback audition, the cast list will be posted on Ms. Ybarra's website and emailed out.

Casting

Casting decisions are made according to the strength of the individual student's audition. No preferential treatment is given to students on the basis of their class rank. The Department explicitly prohibits all forms of discrimination based on race, creed, gender, sexual orientation, age, disability or national origin. The Department eagerly encourages and promotes a casting policy known as Non- Traditional Casting to offer artistic opportunities to as many students as

possible. This casting policy expands opportunities for women, actors of color, and actors with disabilities in roles where race, gender, age or the presence or absence of a disability are not germane.

Students cast in productions are requested to make no changes to their physical appearance until the close of the production without permission of the director and hair/makeup designer. This includes changes in facial hair, hair length and color, and visible tattoos/piercings.

REHEARSAL SCHEDULES AND PROTOCOL

General Rehearsal Schedule

Rehearsal schedules vary by director, needs of the production and availability of those involved in the process. General rehearsal schedules are often announced with audition postings. While in the rehearsal process, directors usually provide specific weekly schedules, though some offer schedules in two to three week blocks. Directors often post rehearsal schedules on electronic call boards, the callboard. Stage managers are charged with updating and communicating rehearsal schedules and generally do so via email.

Rehearsal Scheduling Policies

Generally rehearsals are held Monday through Thursday between the hours of 3:30 p.m. and 6 p.m. Though rarely, some directors do hold rehearsals on Saturday.

Rehearsal Protocol

A professional, effective and efficient rehearsal and production process is the foundation of a successful performance. Though directors and area supervisors may provide a reduced version of the below at the start of rehearsals, actors and technicians are encouraged to consider the following prior to attending the first rehearsal.

- NO CELL PHONES IN REHERSAL OR IN CLASS!
- ***Respect for the Craft***
 - **Timeliness:** All involved should refrain from being late to rehearsals, production meetings, design meetings, work calls and other scheduled responsibilities.
 - o **Actors:** In the case of an emergency, actors must call the

stage manager and/or director immediately. Do know that tardiness and/or absence from rehearsal could result in removal from the position. Actors are expected to arrive at least ten minutes early to ensure that they are physically, mentally and vocally warmed up prior to the start of rehearsal.

- **Appropriate Clothing:** All should wear clothing that allows for freedom of movement and safety according to their assigned area.
- **Active and Positive Engagement:** All involved should bring any required materials, scripts, readings, assigned research, notebook, pencil or other items to rehearsals and meetings.
 - o **Actors:** Write your blocking in your script with pencil. Care for and maintain your script.
- **Professionalism:** All involved should remain quiet in the theatre during rehearsal. Refrain from “coaching” or commenting on another actor or designer’s work as it will disrupt the rehearsal process and muddy the director’s unifying vision. Refrain from jokes or comments that are defamatory, disruptive or distracting to the process. There is no tolerance for bullying and disrespect of any kind. If working in small groups away from the main rehearsal or shop space, remain on task.
- ***Respect for the Art***
 - **The Script:** Playwrights are paid royalties for the use of the finished work that they have created. A script is a work of art. Therefore, unless arranged by the director, actors are not allowed to alter the text for any reason. Full and accurate memorization will be required of the actor.
 - **The Design:** A design, whether sound, lighting, costume, scenic or otherwise, is a work of art. Therefore, unless permitted by the designer and/or arranged by the director, actors and technicians are not allowed to alter the design, application or use of the design for any reason. Anyone who is concerned about the safety or functionality of a design should immediately consult with the stage manager. Actors are not encouraged, unless directly approached, to express design concerns to the designer.
 - **The Work of the Director:** The process of the director is a work of art.

The organization and facilitation of rehearsals, development of artistic approach, management of production meetings, coordination of communications, development of research and all other processes involved in a director's work are in an effort to support the creation of a unified work of art. Therefore, actors and technicians are encouraged to support the work of the director by refraining from "coaching" actors or designers, speaking negatively about the ensemble or any elements of the production.

- ***Respect for the Ensemble***

- **Communication:** Actors, and all involved in the production process, are required to make their best efforts to communicate and be available for communication every day. Actors are expected to give a prompt reply to questions sent via email or text. Everyone is encouraged to check email multiple times a day for rehearsal notes and/or call times.
 - o **Actors:** When in rehearsal, actors are required to notify stage management when stepping out of the rehearsal space and/or leaving rehearsal. If an actor becomes aware of a rehearsal conflict, the actor is obligated to find ways to avoid the conflict notifying the stage manager and director immediately if a solution cannot be found.
- **Collaboration:** The process of rehearsing and mounting a theatrical production requires many people working toward a unified vision. Positive and active collaboration is key to the creation of a successful production. Below are a few points for both actors and technicians that will assist in the creation of a positive and collaborative atmosphere.
 - o Communicate frequently and positively with stage management. Stage management is the first place to bring questions regarding people, space, schedule and materials. They can facilitate an enjoyable process that can result in an excellent product. When given a time call from a stage manager, please respond with "Thank You."
 - o Bring positive energy to the ensemble. Refrain from communicating negativity whether verbally or electronically. Remember to maintain positive communication outside of the theatre and rehearsal hall.

- o Bring patience, compassion and positive energy to Tech Week. Remain focused and positive throughout this exciting opportunity to bring all of the elements of production together.
- ***Respect for the Space***
 - **The Theater and Dressing Rooms:** Everyone using any space for a rehearsal, build or production process is obligated to keep it free from clutter and trash and to return any items to their original position at the end of rehearsal. Please be reminded that no food or drinks are allowed in the theater, booths or dressing rooms.
- ***Respect for the Self***
 - **Physical, Mental and Academic Health:** Everyone involved in the production process is expected to make every effort to balance the responsibilities to the theatre with those of personal and academic health. As academic success takes priority over participation in theatrical productions, students are encouraged to discuss study tips, scheduling and tutoring with their faculty advisor. Everyone is also asked to maintain personal hygiene throughout the production process and make choices that will support physical and mental health.

THE PRODUCTION SEASON

This section will provide a brief overview of the production process and the various duties therein.

Anyone interested in further information on the duties, responsibilities, schedules and policies of the Production Season is encouraged to contact the Department Chair and/or the Technical Director to obtain the Production Handbook.

Mission and Goals of the Production Season

The mounting of Main Stage productions is a vital component of the curriculum. As such, the production season will also “strive to examine the human experience through the study, practice and production of theatre.” Therefore, the theatrical productions offer process centered opportunities to engage in a variety of modes of perceiving and representing the world.

Production Meetings

The production meeting is an opportunity for members of the production team to report on completed projects and to gather information required for the completion of future projects. The production meeting is a coordination meeting, a time for all parties to offer the required information necessary for completing future tasks.

Production meetings are held once a week beginning at the start of the rehearsal process for each particular production. Sometimes production meetings will begin one week prior to the start of the rehearsal process, depending upon the needs of the production. Sometimes the department will cover multiple productions during one scheduled production meeting. It is imperative that all significant production personnel attend these meetings. These include (but are not limited to): the director, stage manager(s), designers, technical director, assistant stage managers Publicity Manager, Box Office Manager, and Properties Manager.

Technical Director and/or the Production Director generally run production meetings. Occasionally, the stage manager will be charged with running the production meetings in consultation with the director and/or Technical Director. The production's director or stage manager is charged with calling and sending email reminders of production meetings.

Clear, early, prompt communication and consistent collaboration are important components of the production process. All individuals involved - faculty, staff, and students alike - are strongly encouraged to bring thoughtful ideas and suggestions to production meetings. Individuals who fail to attend production meetings, prove an inability to collaborate in a professional manner, are frequently tardy and/or prove unable to successfully complete projects in a timely manner may be removed from the production team.

Technical Rehearsal Definitions

There are a number of different kinds of rehearsals that are (or may be) scheduled during the final phase of a production's rehearsal process. As each production is unique, each director and technical director will determine the types of rehearsals required for a successful production.

- ***Stagger Through/Stumble Through***
 - o The first rehearsal in which the cast runs through the entire show, usually mid-way through the rehearsal process. Designers and crew members are encouraged to attend.

- ***Run Through(s)***
 - o Generally beginning the week prior to Tech Weekend, directors will hold one or more run through rehearsals in which the cast performs long sections (acts or the entire play), without interruption.
- ***Crew View***
 - o Generally held on the Wednesday prior to Tech Weekend, this is an opportunity for the production team to see the show in its entirety prior to the beginning of technical rehearsals.
- ***Paper Tech(s)***
 - o A meeting in which the stage manager and director meet with various designers to talk through lighting, sound and other technical cues. These cues will be noted in the stage manager's prompt book. Actors and other crew members are not called to this meeting. Paper tech(s) should be scheduled several days before the first Technical Rehearsal (Dry Tech, Cue to Cue, Tech/Run) in order to give the stage manager time to prepare the prompt book.
- ***Dry Tech***
 - o A technical rehearsal without actors. This is a rehearsal of light, sound and other technical cues. Not every production will include a dry tech.
- ***Cue to Cue (Q2Q)***
 - o A technical rehearsal with actors, but not costumes or makeup. During this rehearsal, the entire production company works through the play one cue at a time, skipping portions of the dialogue in which there are no technical cues or events.
- ***Shift Rehearsal/Scene Shift Rehearsal***
 - o A rehearsal for the stage management team and the Run Crew to rehearse scene changes. Not every production will include a Shift Rehearsal.

- **Technical (Tech) Rehearsals**
 - o Tech rehearsals generally follow the Tuesday crew view. These rehearsals are generally on Wednesday through Friday night. These rehearsals include the actors and all technical except costumes and hair/makeup.
- **“8 out of 8” Rehearsal**
 - o The 8 *out of 8* rehearsal usually occurs on the Saturday prior to opening night. This rehearsal period generally runs from 8 am to 8 pm. Times and length of rehearsal may vary due to production needs. The purpose of this rehearsal is to offer an opportunity for actors, technicians and stage managers to rehearse all elements of the production. A Q2Q may be a part of this rehearsal. Actors are allowed to bring their homework to this rehearsal.
- **Dress/Tech (Dress Rehearsals)**
 - o These are the final rehearsals prior to Preview(s) in which all technical elements including costumes and hair/makeup are incorporated. Usually, these rehearsals present the entirety of the show, without interruption, as if an audience were present. These generally occur Monday through Wednesday of opening week.
- **Run**
 - o Main stage productions usually open on a Friday evening and run for two weekends. Between weekends the theatre is usually dark (empty) on Monday and Tuesday with a brush-up rehearsal on Wednesday or Thursday prior to the second weekend of the run. Some productions run four consecutive performances from Thursday through Sunday.
- **Brief Overview of Technical Rehearsal Schedule**
 - o Wednesday – Crew View
 - o Wednesday through Friday – Technical Rehearsals
 - o Saturday- eight to 8
 - o Monday through Wednesday – Dress/Tech Rehearsals
 - o Thursday – Opening Night

Opening Night

Opening night of a main stage production is a time for the entire department to celebrate the fruition of a long rehearsal process. Student directors working on other productions are requested to suspend rehearsal to allow attendance to the main stage opening. Opening nights of main stage productions are celebrated with a post-show reception generally held in the Lobby. All cast, crew, production team and audience members are invited to attend.

Strike

Strikes take place immediately after the last performance and will continue until finished. The call will be posted regarding the exact time prior to the final performance. All cast and crew members are required to attend.

Show strike assignment will be made by the shop Supervisors and/or Technical Director and will be based on each student's production duties. At the beginning of strike, roll will be taken and students will be assigned to areas by the Technical Director. Students cannot leave until excused by the Technical Director and/or faculty shop Supervisors.

Students will be excused from strike only in the case of an emergency. If a student has a scheduling conflict they must consult with the production's Technical Director and Director immediately. Students with permission to miss strike will be expected to make up double the missed time in an assigned area prior to the next strike. Unexcused absence from strike will result in loss of credit.

Strike protocol is as follows:

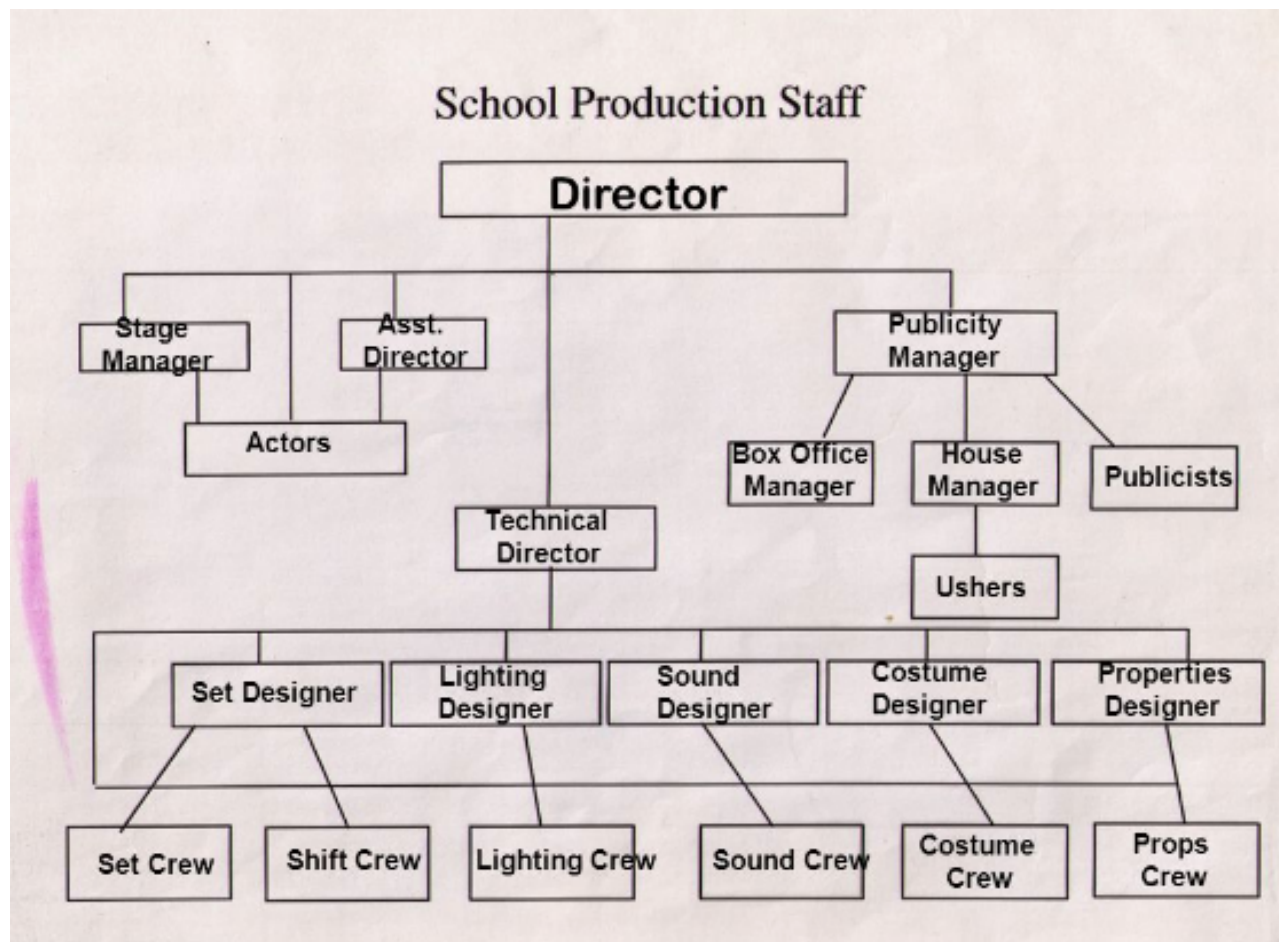
- All involved are to bring appropriate shoes and clothing.
- actors are asked to refrain from lingering in the lobby after the production and to immediately change out of costume and return to the theatre dressed appropriately for work.
- Upon completion of an assigned task, students should report to their area Supervisor and then to the Technical Director for other assignments. This requirement applies across all areas and shops.
- Students will uphold all safety standards and procedures of all shops.
- Absence, inability to comply with the above or active avoidance of work will result in loss of credit.

- When all work is completed, students will report to the theatre and roll will be taken.

Postmortem

The postmortem generally occurs during the lunch hour on the Monday immediately following the final performance of a production. The format of the event may vary based upon the particular needs of the production and so will be determined by the faculty.

The postmortem at CDM offers a two-fold opportunity. First, it is an opportunity to review the processes and procedures implemented and/or overlooked during the preparation and implementation of that production. The intent is to determine those practices that were successful and those practices that should have been less successful. The second is an opportunity to discuss the aspects of the final product. This is an opportunity to discuss aesthetics, audience response, clarity of the vision and general impact of the production. Ultimately, the postmortem is an opportunity for the department to discuss how we approached the creation and resulting impact of this art form. The intent is to better ourselves for future work.



BRIEF DESCRIPTION OF PRODUCTION DUTIES

Students interested in learning more about a particular area, production schedules, duties or other responsibilities are encouraged to see the Department Chair and/or the Technical Director to obtain a Production Manual.

Director – The Director is responsible for preparing the play for production. This requires extensive research, preparation, coordination with production Designers, organization of rehearsal, development of a Directorial Approach, providing actor training and all other aspects required in the mounting of a production. The Director works closely with the Stage Manager, Designers and Technical Director to ensure an artistically creative and professionally coordinated rehearsal and production process. This position is generally, but not always, held by a faculty or guest artist.

Assistant Director – The Assistant Director (AD) is responsible for assisting the director in communication with the actors, coordination of scheduling, rehearsal of scenes, training and coaching of particular techniques or any other tasks required in the artistic preparation of a play. Not every production will require an assistant director and duties will vary according to the needs of the director and the production.

Technical Director – The Technical Director (TD) is responsible for the coordination of all technical aspects of a production. The Technical Director will review the various designs for a production to anticipate and alleviate potential problems, and collaborate with the Director and Designers to achieve a unified vision. The TD creates construction drawings, time and materials budgets, creates calendars and schedules, and coordinates the installation, use, and strike of all technical aspects to facilitate the realization of a production. This position reports to the Director.

Stage Manager – The Stage Manager (SM) is responsible for recording the director's decisions about blocking and notes for the actors, keeping track of logistical and scheduling details and communicating needs to the production team. Stage managers also maintain schedules, call cues during performances and coordinate the work of designers and stage crews. Duties and responsibilities vary by director and production, but typically stage managers provide the practical and organizational support to the director, actors, designers, stage crew and technicians throughout the production process. This position reports to the Director and Technical Director.

Assistant Stage Manager - The Assistant Stage Manager (ASM) assists the SM

in all aspects of providing practical and organizational support to all members of the production team. Generally, ASMs will also arrive a half hour before each rehearsal to sweep the space, set out props and furniture pieces, and prepare other rehearsal necessities as requested by the director. Generally, the stage management team will also stay a half hour after rehearsals to restore the space, put away props and furniture pieces, and send out rehearsal calls and reports. This position reports to the Director, SM and Technical Director,

Scene Designer – The Scene Designer (SD) is responsible for designing all scenic elements and design/selection of all properties for a production. The SD collaborates with the director and designers of the production, incorporating all technical needs, to achieve a unified vision. The SD supplies all needed information, including drawings, painters elevations, notes, and samples, to the Technical Director (TD) for facilitating the realization of the production. This position reports to the Director.

Asst. Scene Designer – The Assistant Scene Designer (ASD) assists the Scene Designer (SD) in the design of scenic elements and design/selection of all properties for a production. The ASD may do detailed work on specific elements of the design, or more general work across the entire body of design creation. The position will vary with designers, and productions. The ASD assists as directed to aid in the realization of the production. This position reports to the Scene Designer.

Lighting Designer – The Lighting Designer (LD) is responsible for designing all lighting elements, including collaborating in any illuminated scenic elements or properties, for a production. The LD collaborates with the director and designers of the production, incorporating all technical needs, to achieve a unified vision. The LD supplies all needed information, including light plot, section, and paperwork, to the Technical Director (TD) and Master Electrician (ME) for facilitating the realization of the production.

Asst. Lighting Designer – The Assistant Lighting Designer (ALD) assists the Lighting Designer (LD) in the design of lighting for a production. The ALD may do detailed work on specific elements of the design, or more general work across the entire body of design creation. The position will vary with designers, and productions. The ALD assists as directed to aid in the realization of the production.

Sound Designer – The Sound Designer is responsible for designing all aural elements, including live and recorded effects, and reinforcement, for a production. The Sound Designer collaborates with the director and designers of the production, incorporating all technical needs, to achieve a unified vision. The Sound Designer supplies all needed information, including sound plot, equipment plan and sections, and paperwork, to the Technical Director (TD) and Master Electrician (ME) for facilitating the realization of the production.

Asst. Sound Designer – The Assistant Sound Designer assists the Sound Designer in the design of sound for a production. The Assistant Sound Designer may do detailed work on specific elements of the design, or more general work across the entire body of design creation. The position will vary with designers, and productions. The Assistant Sound Designer assists as directed to aid in the realization of the production.

Properties Manager – The Properties Manager (Props Manager) is responsible for the acquisition of all rehearsal and performance properties of a production. This may include pulling from stock, purchasing, modifying, or construction. The Props Manager collaborates with the Scene Designer and Director of a production concerning the look and use of the properties to achieve a unified vision. The Props Manager may collaborate with the Lighting Designer and Master Electrician for illuminated properties, or Sound Designer for those with aural elements. The Props Manager supplies all needed information, including detailed props lists, shop plans, budgets, and shopping orders to the Technical Director for facilitating the realization of the production.

Costume Designer - The Costume Designer (CD) is responsible for the design and selection of all costume elements for a production. The CD collaborates with the director and designers of the production, incorporating all technical needs, to achieve a unified vision. The CD supplies all needed information, including drawings, research, costume plots, color palettes, notes and samples for facilitating the realization of the production. This position reports to the Director.

Assistant Costume Designer - The Assistant Costume Designer (ACD) assists the Costume Designer (CD) in the design of costumes for a production. The ACD may do detailed work on specific elements of the design, or more general work across the entire body of design creation. The position will vary with designers,

and productions. They assist as directed to aid in the realization of the production.

Costume Build Crew - The Costume Build Crew (CBC) member is responsible for construction of aspects of the costume design for a production. The crew member will complete all assigned construction methods needed for the costume elements that contribute to the ultimate look of the costume design. CBC may also be assigned other duties in the shop as needed (for example, taking measurements or fitting notes, organizing stock, light cleaning, etc.). This position reports to the Costume Designer and the Costume Shop Supervisor.

Hair and Makeup Designer - The Hair and Makeup Designer (HMD) is responsible for the design and selection of all hair and makeup elements for a production. The HMD collaborates with the director and designers of the production, incorporating all technical needs, to achieve a unified vision. The HMD supplies all needed information, including drawings, research, and styling of wigs, choice of color palettes, training of crews, notes and samples for facilitating the realization of the production. This position reports to the CD, Director and other Designers.

Assistant Hair and Makeup Designer - The Assistant Hair and Makeup designer assists the Hair and Makeup Designer and other assistants in the completion of necessary tasks, and may design a small group of hair and makeup looks as agreed upon by the CD and HMD. The AHMD will attend crew training, all dress rehearsals, and strike. This position reports to the Costume Designer. This position reports to the CD and HMD. air of the Department and the production Director.

Publicity Manager - The Publicity (Marketing) Manager is responsible for the design, coordination and implementation of all publicity and program elements for a production. The Publicity Manager collaborates with the the Director to ensure that prompt, correct and engaging publicity materials are posted and/or sent to various news sources. The Publicity manager compiles all needed information, including designs, cast and crew lists, director's notes and other elements needed for publicity and program.

Front of House Manager – The Front of House Manager (FOH) is responsible for recruiting and training ushers for every production, and coordinating the setup of Will Call tables and lobby displays with the Box Office and Director. During the

run of each show, the FOH Manager coordinates the duties of all ushers, obtains and collates all tickets and communicates needs with the Box Office. The ultimate responsibility for the FOH Manager is to ensure the comfort and safety of our patrons. In the case of an emergency, it is the responsibility of the FOH Manager to ensure the evacuation of the theatre and/or communication with campus safety.

Ushers - Ushers are responsible for handing out programs, tearing ticket stubs and helping to seat audience members. Ultimately, they are responsible for the comfort and safety of patrons and the easy flow of patrons from the lobbies into the house. This position reports to the Head of Arts Administration, the FOH Manager and the Director. Hours on this position vary according to the needs of the FOH Manager.

Light Board Operator – The Light Board Operator (LBO) is the electrician responsible for running the light board during all technical & dress rehearsals, brush-ups, and performances. This position reports artistically to the Lighting Designer.

Sound Board Operator – The Sound Board Operator (SBO) is the electrician responsible for running the light board during all technical & dress rehearsals, brush-ups, and performances. This position reports artistically and technically to the Sound Designer.

Scenery/Props Run Crew – The Scenery and Props Run Crew members assist the Stage Manager and Assistant Stage Managers in the handling of props and movement of scenery during all technical and dress rehearsals, brush-ups, and performances. This position reports artistically to the Scenery Designer, and technically to the Stage Manager. S

Costume Run Crew - The Costume Run Crews (CRC) are the costumers who assist the Costume Designer and Assistant Costume Designers in the handling of costumes during all technical and dress rehearsals, brush-ups, and performances. This position reports artistically to the Costume Designer, and technically to the Stage Manager.

Hair and Makeup Run Crew - The Hair and Makeup Run Crews (HMRC) assist the Hair and Makeup Designer and Assistant Hair and Makeup Designers in the execution of hair and makeup design plots during all technical & dress rehearsals,

brush-ups, and performances. This position reports artistically to the Costume Designer, Hair and Makeup Designers and technically to the Stage Manager.

The Hair and Makeup Run Crew Chief – The Hair and Makeup Run Crew Chief performs all of the duties of the HMRC and is also responsible for supervising the crew and may make decisions about hair and makeup in consultation with the HMD. The HMRCC reports to the HMD and SM.

	Costume	Set	Props	Makeup	Audio	Lighting	Publicity
First Week	Script analysis due	Script analysis due	Script analysis due	Script analysis due	Script analysis due	Script analysis due	
Second Week	All Renderings due Material list	All Renderings/ Floor Plan due Material list	Prop Run sheet due Material list	All Renderings due Material list	Mic Plot due Material list	Lighting cue sheet due Material list due	Poster due Shirt design due
			Crew	Interview			
Third Week	Costume plot due				Sounds acquirement Due	Light hang due	Playbill due
			Crew	Education			
Fourth Week	Costume educational paperwork due		Prop table due	Makeup training and educational paperwork due	Sound cue sheet due	Lighting Program due	Outreach due/ Marketing due
Fifth Week	Costume Parade due	Set Complete	Props Complete	Makeup trials due	Mic table due	Cue to Cue due	Promo video due
Sixth week							

Department ACCIDENT REPORT

I am reporting a ____near miss ____injury	
Name:	
Faculty Supervisor at event:	
Date of injury/near miss:	Time of injury/near miss:
Names of witnesses (if any):	
Where, exactly, did the incident occur?	
What were you doing at this time?	
Describe step by step what led up to the injury/near miss. (continue on back of form, if necessary)	
What could have been done to prevent this injury/near miss?	
What parts of your body were injured? If a near miss, how could you have been hurt?	
Did you see a doctor about this injury? ____Yes ____No	
If yes, what is the name of doctor or clinic?	Doctor's phone number:
Date of visit:	Time of visit:
Has this part of your body been injured before? ____Yes ____No	
Supervisor Signature:	Date:
Student Signature:	Date:
Witness Signature(s):	Date:

Stage Directing Proposal 2022--2023 Academic Year
Name(s)

Title of Play

Number of Roles: Male _____ Female _____

Why do you think this play would be a useful addition to our Second Stage season?

Who owns the rights to this play?

Cost per performance: _____

Please attach the following:

- (A) A brief synopsis of the play and each of the characters. Discuss your unique production concept of the play.
- (B) A detailed list of the technical requirements of the play (set, lights, sound, costumes, props). Describe how these requirements can be met using current stock.

AGREEMENT BETWEEN PARENTS, STUDENTS, AND CDM THEATRE DEPARTMENT

For both the student's and the school's information, we ask each parent and student to read the following declaration and to sign the Agreement Form online.

I/We, the undersigned parents/guardian and student, hereby agree with and acknowledge that:

- I/We have read and are in accord with the contents of the Theatre handbook.

STUDENT AND PARENTS/LEGAL GUARDIANS AGREEMENT FORM
CDM THEATRE requests after the student and parents/legal guardians have reviewed the Student Handbook,

I/We the parents/guardian of in have read the Student Handbook

Signature of Student Date

Signature of Parent/Legal Guardian Date
