



PERFORMANCE ACADEMY 2014 HANDBOOK

Welcome to our Holiday Shows!

We are very excited and blessed to be working with YOU!

Remember – All important information is listed on our website as well at www.wix.com/topbillingent/home under the pass worded “cast section”.

This cast’s password is HOLIDAY.

CONTACT INFORMATION

e-mail = kkivy@topbillingent.org

website = www.topbillingent.org

facebook = <http://www.facebook.com/TopBillingEnt>

videos = <http://www.youtube.com/topbillinginc>

Producer/Music Director – Kristina Keener Ivy 626-675-4439

To the Student

On behalf of the board members and myself, I welcome you to Top Billing Entertainment Performance Academy. You are now an integral member of what is one of the finest performing arts programs in the state. I hope you will enjoy being a part of this organization, and that we can work together to build on the tradition of excellence at TBE.

The instructors and performers here are dedicated to the mission of continuous improvement culminating in a significant performance experience for our audiences and ourselves. With patience, endurance and love, we will develop in each of our members the qualities of leadership, personal responsibility, pride, respect, and honesty so that we may be a model of a harmonious and diverse community.

Our responsibility as instructors to each of you is to accept you for who you are NOW, not who you will be or who you have been, and demonstrate to the best of our abilities that musical performance is a way of expressing, a way of thinking, and a way of sharing and understanding ourselves and each other better. Many exciting and new opportunities lie ahead of us. To achieve our goals, we must work together, being patient, tolerant, and accepting of each other. A lot of hard work will be required of you during this production, and by trying your hardest, you can reap all the rewards and fun that will result from your effort. ***Remember this is your show – you make or break it.*** We are looking forward to working with each and every one of you!

To the Parent

As the executive director, I am here not only to help your performer, but also to work with each of you in achieving a quality musical performance experience for your child. If it were not for your support, encouragement, and approval, the quality of your child's performance would suffer. If I can be of any assistance, or if you have any questions or suggestions, please do not hesitate to call or e-mail me. All of my contact information is listed on the front cover of this handbook.

About this Handbook

This handbook is designed to acquaint the performers and their parents/guardians with the rules and procedures expected of them. It outlines the behavioral expectations and gives the answers to many frequently asked questions. I would suggest that both the performer and the parents/guardians take some time to read and become familiar with the handbook. After it has been read, **the forms in the back should be signed and returned to the executive director.** These documents will indicate an agreement to abide by the rules and procedures outlined within.

Thank you for all your time and effort!

Kristina Keener Ivy

Kristina Keener Ivy, Executive Director

Who are we?

Top Billing Entertainment Performance Academy (TBE) is a non-profit organization serving the San Gabriel Valley. TBE specializes in musical theatre training for kids and teens, from 4 years old to 19 years old. Born out of the Keener Music Studio, Top Billing Entertainment's goal is to bring professional level instruction and performance opportunities to performers of all ages and abilities at low cost. Our vision is that every performer be treated as if they had "top billing." Also we strive to provide our performers with professional instructors who work in the entertainment industry and who are rigorously screened for their supportive nurturing connection to young performance artists.

We will not discriminate on the basis of race, color, sex, age, national origin, religion, sexual orientation, disability, marital status, parental status, or any other legally protected status in any of our policies, programs and practices, including our admission policies, selection of board members, scholarship programs, and hiring and retention of faculty and staff.

Currently TBE provides an environment for youth to learn about all aspects of theatre and to participate in the production of a musical presented to the public. To keep performer's fees low, a themed fundraiser showcase concert is held after six weeks of rehearsal, then a main stage musical is performed the third weekend in July.

In the future we plan to open a year round academy with classes and performance opportunities for performers of all ages in theater acting, dancing, vocal performance, instrumental performance, on camera acting, film making, sound recording, and music composition.

Our Philosophy

The focus of TBE is to create an atmosphere where students can explore and experience a range of musical theatre skills. For the beginning student it is a chance to learn, discover, and create a dynamic and accessible arsenal of musical theatre skills. For students who have had some exposure to doing shows or taking some classes, it is a chance to hone and process new techniques, to strengthen and deepen physical and mental musical theatre skills, and to experiment with exciting creative ideas. The musical theatre training at TBE reinforces personal confidence, artistic discipline, performance technique, and ensemble work. The group work nurtures social communication skills and helps young artists discover the true meaning of musical theatre as a collaborative art form. Inherent in the process of the work is the reinforcement of confidence, self-esteem, and trust in individual artistic choices. The ensemble work supports discipline and commitment to the group and a respect for the ensemble process that nurtures artistic integrity.

A) REHEARSALS

Not every cast member will be called for each rehearsal. Generally we will rehearse Saturdays 3-6 pm and Sundays 3-6 pm. We will try to give at least 2 weeks notice if any rehearsal dates or actors called for that rehearsal changes. The show will be broken down into manageable units to optimize attendance requirements (and accommodate approved conflicts), and rehearsals will be broken down to allow some cast members to come late or leave early where possible.

Rehearsal Location Addresses:

Jazzercise Dance Studio
165 N *Glendora* Ave. (at Meda)
Glendora, CA 91741
(Below Keener Music Studio)

The Tennant Warehouse
781 W. Front St.
Covina, CA 91722

Baldwin Park Performing Arts Center
4640 Maine Ave.
Baldwin Park, CA 91706

B) COSTUMES

Some costumes for will be your own clothing including jeans, t-shirts, hats, dance shoes, tights, undergarments, etc. If you have a specially made or rental costume you may be asked to pay a \$40 deposit which will be returned when the item is turned it at the end of the production. Costs for repairs or cleaning to the costume may be withheld.

C) CAST MEMBER OBLIGATIONS

Cast members are allowed to miss two rehearsals TOTAL and must give two weeks' notice along with listing any conflicts on your initial audition sheet. Any amount beyond that, without prior consent from the directors, and the cast member will be dropped from a number and ultimately from the show.

Also in your audition contract you agreed to the following:

We, the undersigned, agree to fully participate in the following fundraiser activities by the due dates listed or the cast member below may be removed from all performances:

- 1) Performance participation in all shows. Final schedule will be issued by Nov. 24, 2013. Exceptions will be made for any conflict dates listed on your original audition sheet.**
- 2) Sell a minimum of 10 x \$15 tickets to the "Back to the Future Christmas" fundraiser by Saturday, December 20, 2014 at the Baldwin Park Performing Arts Center.**
- 3) 1 Snack Bar Donation of ONE case (24) of brand name soda/beverage or (36) bottles of water AND a ONE large box of "fun foods" (brownies, rice krispie treats, cookies, or chips) individually wrapped (30 servings) no later than Saturday, December 20, 2014.**

OR

You may bypass all the fundraising and pay a \$175 fee by Sunday, November 15, 2014.

D) GENERAL RULES

The student and parent/guardian should read and familiarize themselves with these rules as they will be strictly enforced. These rules and regulations may be amended and/or extended at any time.

- Be on time for rehearsals, performances and other scheduled activities, if you are late or absent you may be cut from performance numbers and ultimately from the show.
- Behave in a professional manner at all times during performances and rehearsals.
- Don't hurt anyone -physically or emotionally- bullying, fighting and rough play will not be tolerated at any time.
- Have fun and make sure everyone else can have fun, and be open to new ideas.
- Don't touch anything in the room or anything that doesn't belong to you.
- Listen if someone else is talking.
- Be supportive of each other.
- Participate as much as possible - try and step out of your comfort zone.
- Treat all actors and adult volunteers with courtesy, politeness and respect.
- Don't leave any mess after rehearsal or performance.
- Use only appropriate language (outside of script)-no foul language.
- Any damage done by the student to any property, public or private, will be compensated for by the parent.
- No gum chewing during class. GUM IS NOT ALLOWED IN THE THEATRE.
- During theatre time, the youth must stay within sight of the adult volunteers.
- At no time should the student leave the theater/class area without permission.

E) PRODUCTION STAFF AND VOLUNTEERS

As a non-profit community theatre program, TBE depends upon the support of volunteers and there are many opportunities for you. Every production and every performance takes as many people backstage as there are on stage. Parents of participating actors are required to complete a number of volunteer hours. Moms, dads and family members are expected to play a part in the success of their child's performance. Individuals without participating actors are invited to share their time and skills with us. The following is a list of all production staff and volunteer positions and their responsibilities:

I) Production Framework and Etiquette (please read, important!)

1) The directors (Director, Musical Director, Choreographer) are the boss/king/emperor. What they say goes. Period.

2) Other team members (designers, tech, volunteers) are members of the team that build/enhance the directors' vision of the show. In no way should collaborators undermine that vision. They must be there when that vision is created, give their input in its formulation, but once the vision/concept is created, support it as best as possible.

3) Rehearsals should be a joyous discovery of script, talent and art. The focus of a theatre presentation should always be the great learning process that occurs in rehearsal. Rehearsal is a building up, not tearing down of character. While discipline is necessary, and the tone in rehearsal is of serious work, all players should continually bear in mind that we are in this together as a team. We will respect each other. We will find the appropriate time and place for disagreement, if that happens.

4) The goal is learning, not performance. While it is wonderful to bask in the accolades of "great show", all teachers/directors should be in awe of the experience of discovery through rehearsal. This process takes time and patience. Give your show the integrity it deserves.

5) In all aspects of the production team's work, the dignity of the human being must be kept foremost in our thoughts. We will not be choosing scripts that put down race/gender/sexual orientation, nor should we practice habits that foster any form of prejudice. A show must be sensitive to its cast and its audience.

II) Production Staff: Artistic team

a) Director

Pre-rehearsals

- 1) Chooses a script for production. This choice should be dependent upon the quantity and quality of people available, time, budget and production restraints, the type of audience the director anticipates, and last but not least, the passion for producing the show.
- 2) Formulates the show concept. This should be the motif/guide/motivation for all production designers and performers. The Director is responsible for final approval of show design, especially if it is a collaborative work.
- 3) Chooses (along with show Producer and Technical Director) the production designers/crew. This choice should be based upon a) good working relationships and b) confidence in abilities.
- 4) Along with Producer, creates and sticks to a production budget.
- 5) Supervises all production meetings.
- 6) Conducts show auditions and chooses the cast along with Choreographer and Musical Director.

Rehearsals

- 1) Supervises all show rehearsals, with exception of those he/she relinquishes to other show directors.
- 2) Is responsible for the overall quality and integrity of the show.

Post-performance

- 1) Attend and be an active part of strike.
- 2) Leads (along with show producer) all post show evaluations.

b) Producer

Duties include but are not limited to:

- 1) attending production meetings and first read-through of the play
- 2) coordinating publicity including banners, posters, online ads, newspaper articles, etc.

- 3) gathering playbill information
- 4) creating a lobby display (poster) appropriate for the production, including scheduling studio photography session. The director must approve all publicity materials before they are distributed.
- 5) Creates and sticks to a production budget, tracks expenses, pays bills, deposits, and oversees the box office.
- 6) Also supervises the house manager, snack bar, merchandise, DVD and photography production and sales and those in charge of publicity and advertising.

c) Technical Director

Pre-show

- 1) Accepts and evaluates set designer's drawings or model and makes the necessary purchases (after consultation with set designer and director) to build the set.
- 2) Drafts elevations, work drawings for the set.
- 3) Schedules and supervises set, light, property and stage crew volunteers for work sessions, tech and dress rehearsals, and all performances.
- 4) Encourages good safety habits while working on the stage.
- 5) Supervises cleanup of stage area after all work sessions, rehearsals and performances.
- 6) Selects light and stage crew for performance based on attendance, responsibility and work habits.
- 7) Is responsible for the quality of work that is done backstage during all work sessions, rehearsals, and performances.
- 8) Runs (under supervision of the director) technical rehearsals.
- 9) Refers all aesthetic decisions regarding the look or feel of a design to the appropriate designer.

Performance

- 1) Gives stage manager GO signal for all backstage crew people, after he/she has found crew to be ready.
- 2) Is readily available for stage crew/cast in the event of an on or off stage emergency.
- 3) Is responsible for backstage crew responsibilities during performances.

Post performance

- 1) Is responsible for the safe and orderly dismantling of the stage set, lights and the proper return of all stage properties.
- 2) Is an active evaluator/participant in a post show evaluation.

d) Property Master (Props)

The property master is responsible for assisting the directors with stage properties. Props master reports directly to the director before the show opens and to the stage manager after the show opens. Volunteers gather, make, shop for, and manage appropriate props for each show. This is done under the supervision of the "Props Master", which is also a volunteer position. This provides a flexible schedule.

Pre-Show

- 1) attending all production meetings
- 2) gathering props as directed
- 3) painting props as directed
- 4) building props as directed

Performance

- 1) Making sure all props are accounted for at beginning and end of each show
- 2) Repairing props during the run of the show

Post-performance

- 1) Striking props at end of performance run

e) Musical Director

Pre-show

- 1) Meet with Director to formulate a show concept and rehearsal schedule that works for all concerned artists.
- 2) Attend all subsequent production meetings with director when called.
- 3) Audition show band/orchestra or create/purchase performance tracks (with director's & producer's approval).
- 4) Order and/or purchase all needed music materials (with director's & producer's approval) for production.
- 5) Conducts show auditions and chooses the cast along with Choreographer and Director.

Rehearsal

- 1) Conduct at music rehearsals. Evaluate rehearsal, and give notes to director.
- 2) Consult with director in the event of any changes in music.

Post-performance

- 1) Attend and be an active part of strike.
- 2) Attend and be an active part of post show evaluation.

f) Choreographer

Pre-show

- 1) Attends production meetings with the director to collaborate show concepts before choreographing the show.
- 2) Conducts show auditions and chooses the cast along with the Director and Musical Director.

Rehearsal

- 1) Choreographs dances assigned by the director.
- 2) Supervises all dance show rehearsals.
- 3) Works with director, musical director and production staff on any problems that deal with dancing.
- 4) Attends and is an active participant/evaluator of all dress and technical rehearsals.

Performance

- 1) Attends and evaluates previews and opening night performances. Gives notes to director and/or discusses evaluation/corrections with cast.
- 2) Attends and is an active part of a post show evaluation.

g) Stage Manager

A stage manager must be responsible and organized, efficient and dependable, cool under pressure, a good problem solver, considerate, and have a good sense of humor. The stage manager reports to the director. Duties include but are not limited to:

Pre-show

- 1) assisting with auditions
- 2) attending all production meetings

Rehearsal

- 1) attending all rehearsals as necessary or as directed.
- 2) attending all production meetings
- 3) taking all blocking and directorial notes
- 4) distributing daily rehearsal notes to the artistic staff and production staff
- 5) assembling rehearsal props
- 6) making plots for props, sound & lights

7) calling cues in technical rehearsals

Performance

- 1) calling cues in technical rehearsals and performances
- 2) working with house manager to coordinate smooth running of performances
- 3) creating checklists for both stage manager and assistant stage managers for use in the running of the show
- 4) running all performances with consistency and professionalism.

h) Costume Designer

Volunteers work closely with the costume designer, assisting in various aspects of costume production, including patterning, cutting, sewing, shopping and pulling. This provides a flexible schedule and some work can be done in your own home.

Pre-show

- 1) Attends production meetings with the directors and producer to collaborate on show concepts and budget before costuming the show.

Rehearsal

- 1) Costume designer and their crew prepares costumes for show. Duties may include sewing, ironing, dyeing, etc
- 2) Attends and is an active participant/evaluator of all dress, technical rehearsals.

Performance

- 1) Assisting in accounting for costume pieces
- 2) Assisting in washing/ironing costume pieces
- 3) Assisting in quick changes during show
- 4) Assisting in costume strike
- 5) Duties are concluded when costume strike is complete.

i) The Actor

Pre-show

- 1) Actors are responsible for rehearsal attendance, punctuality, line/music/dance memorization. Failure to adhere to responsibilities means being asked to leave the show.
- 2) Responsible for his/her own stage properties and costumes and the condition they are in, and where they are kept during rehearsals and performances.
- 3) Responsible for calling Stage Manager in the event of sickness or being late for rehearsal. Responsible for making up work done while absent.
- 4) Actor should be very familiar with the stage and the set. Know where entrances and exits are, where backstage access areas are, where costumes and props are kept before rehearsals.
- 5) Actors should have a warm-up routine and warm-up on their own even though there is a company warm-up.

Pre-performance

1 HOUR 30 MINUTES BEFORE CURTAIN -

Actors arrive in full hair and make-up. Actors enter backstage entrance (designated by the Stage Manager) and sign in on the sign in sheet to indicate your arrival. If actors are going to be late, call the Stage Manager at this time. Actor then proceeds to dressing rooms.

1 HOUR BEFORE CURTAIN –

Property check. Warm-ups.

45 MINUTES BEFORE CURTAIN -

Company call with Directors, at location announced by Stage Manager.

30 MINUTES BEFORE CURTAIN -

House is open. Actors either backstage or in dressing rooms. Do not peek onstage, make noise.

15, 10, 5 MINUTES -

Prepare mentally for performance.

PLACES -

Places is called by the Stage Manager, usually in the dressing room. Actors then proceed to their respective areas for the beginning of the performance.

CURTAIN

During the performance

Be ready to go before your part. It is not the responsibility of the Stage Manager to call you to your positions once the show has started. There will be runners to call places for young performers as needed. Do not do anything that will distract the Stage Manager or any one of the performers. Do not run, make noise, talk backstage. When your part is done go offstage in the area where you will be the least distracting to performers - like the scene shop.

Post-performance

Attends and actively participates with set STRIKE.

III) Production Volunteers

Did you know that each TBE show requires hundreds of hours of labor to produce? Why not join us in this great adventure? Contact us for ways you can contribute as a volunteer!

Can your business help TBE by providing services or materials as a tax-deductible donation or at a discount? Services needed include scenic construction, costume construction, printing, marketing, public relations, free advertising, t-shirt/logo & banner printing, among others. Materials needed: paper, office supplies, in-kind advertising, fresh flowers, paint, set materials, fabric and notions, bottled water, refreshments, to name a few. If you don't see things related to your business listed here, don't assume we couldn't use your help! Please contact us!

a) Technical Volunteers

Scene Construction/Painters: Help construct and paint set and scenic elements. Handyman/woman skills helpful but not required. Depending on the show 10-50 hours may be required, usually on weekends and evenings when crew is available to work.

Load In/Strike Crew: Help step-up and break down/remove the set, props and costume pieces from the theater at the start and conclusion of the show. Load in is on a Monday morning usually lasting 2-3 hours, strike is after the final show Sunday night and usually takes 2-3 hours.

Set Mover: Ideally someone who has a moving truck, trailer or large pick-up truck to transfer set pieces from construction site to the theater before the show and from the theater to the storage unit after the show. Same days/times as the load in/strike crew but usually takes 1-2 hours each direction.

Props Construction: Help create or gather required props. Sewing skills are helpful, but not required. Depending on the show may take 1-50 hours usually on weekends and evenings when volunteers are available to work.

Spot Light Operators: Run spotlights at all dress rehearsals and performances. Must be present 45 minutes before each performance and stay until the end of each.

Stage Crew: Assist with all stage set changes at all dress rehearsals and performances. Must be physically able to push and lift heavy objects. Also assists with sweeping and cleaning the stage, battery changes for microphones and other sound system help. Must be present 45 minutes before each performance and stay until the end of each.

b) Costumes Volunteers:

Costume Assistant: Assist costume shop staff with taking performer's measurements, record keeping, coordinating fittings, errands, and simple non-sewing projects. Depending on the show may take from 1-20 hours, usually on weekends and evenings when volunteers are available to work.

Costume Repairs: Be present at dress rehearsals and performances to help deal with costume emergencies. Basic sewing and repair skills required.

Seamstress: Assist in costume sewing or assembly. Depending on the show may take 5-50 hours, usually on weekends and evenings when volunteers are available to work.

Wardrobe Crew: Organize costumes before and after dress rehearsals and performances, assist cast members with quick changes, deal with daily ironing/laundry issues.

Cast T-Shirt Coordinator: Collect orders, money and sizes for cast t-shirts. Place order with a t-shirt company, pick up and distribute t-shirt to cast members. Can take up to 15 hours, usually during the first month of rehearsals.

c) Office Volunteers:

Advertising Team: Distribute materials promoting the show to area businesses, schools, libraries, recreation centers, etc. Can take 1-10 hours usually on weekends and evenings when volunteers are available to work.

Graphic Design: Help design tickets, flyers, posters, program cover, t-shirts and other merchandise for the show. Photoshop skills a plus but not mandatory. Can take up to 20 hours usually on weekends and evenings when volunteers are available to work.

Program Design: Help design and layout the show program including formatting all program ads. Can take up to 10 hours usually on weekends and evenings when volunteers are available to work.

Public Relations Team: Attend public events as an TBE representative. Staff the TBE "booth" at fairs and festivals; accompany our musical theatre touring group to its periodic performances; introduce TBE to local PTAs and community groups. Can take up to 20 hours usually on weekends and evenings when volunteers are available to work.

Fundraising/Grants: Research and coordinate general fund-raising and grant-writing efforts. Can take up to 40 hours usually on weekends and evenings when volunteers are available to work.

School/Church Liaison Team: Prepare and distribute TBE registration and student matinee flyers to area schools/churches, and follow-up with staff/teachers to ensure distribution and encourage field trip arrangements. Can take up to 20 hours based on volunteers' availability.

d) Rehearsal/Show Volunteers:

Silent Auction/Raffle Fundraiser Coordinator: Assists with collecting and cataloging donation items, creates bid forms and numbers, coordinate set-up and sales of donated items. Can take 15-30 hours, must be present at some rehearsals, at least an hour early for the fundraiser concert, and 45 minutes before each main stage production.

Concessions Coordinator: Coordinate parent volunteers to run all the concession tables before the show and at show intermission. Ensure all snack bar items (candy grams, flowers, raffles, photos and other concessions) are purchased or donated before each show. Oversees the set-up and clean-up of all concessions each show.

Concession Sales: Sale concessions including snack bar, flowers, candy grams, photos, half and half raffles, show DVDs, etc. Must be present 45 minutes before a show and at intermission, also must stay after intermission to help with clean-up.

Flower Sales Coordinator: Obtains and designs flower bouquets for sale before each performance. Can take 10-20 hours.

Candy Gram Coordinator: Designs candy grams, obtains candy and ribbon to attach to the grams, distribute grams to the cast members during the show. Must be present 45 minutes before a show and at intermission, also must stay after intermission to help with clean-up.

Ticket Sales: Attend rehearsals to take preorder ticket sales and mark sold seats on seating chart. Also volunteer 45 minutes before each show into the first 15 minutes of the show to sell tickets at the ticket window. Can take 10-20 hours.

Usher: Volunteer 45 minutes before each show and into the first 15 minutes of the show to assist with concessions set-up, tear tickets, and distribute programs. During the show they may be asked to assist in policing the audience for recording devices, cameras, inappropriate behavior, etc.

Cast Meal Coordinator: During double show days or other rehearsals/performances where a meal must be provided for the performers, this volunteer collects money and food orders, picks up food and ensures everyone is fed. Can take up to 3 hours.

Rehearsal Monitor: Attend rehearsals to monitor cast member behavior, keep noise levels down, and make sure everyone gets dropped off and picked up safely after rehearsal ends. Can take 10-50 hours.

Backstage Monitor/Runner: Assist with supervision of cast member preparations, behavior, noise control and meeting cues at the proper time. Preferably backstage runners will be available for the entire run of the show.

Make-Up/Hair Crew: Attend training session, assist cast members backstage prior to the show and/or during the performance. Preferably make-up/hair crew will be available for the entire run of the show.

Photography Assistant: Coordinate and supervise actor photo sessions. Usually takes place during the first month of rehearsals. Can take 5-15 hours. Some photography experience preferred but not required.

Video Assistant: Assist videographers with camera set-ups, taping, etc. as needed usually during the fundraiser concert and the Saturday of show weekend. Some videography experience preferred but not required.

G) FREQUENTLY ASKED QUESTIONS:

1) What is a musical number?

In musical theater a “number” is the performance of a dance routine while singing.

2) What is call time?

Call time is the time an actor is expected to be backstage at the theater with hair and make-up done, dressed and ready to receive notes, re-block choreography or participate in group warm-up and team building exercises.

3) Stage Hair –

Males wear hair brushed and styled out of their face. Unless otherwise directed, males should be clean shaven. Females generally wear hair half up and half down or all up, curled with bangs pulled back. Natural looking hair pieces are encouraged. Accessories, glitter, wigs, etc. are by directors’ discretion.

4) Stage Make-up –

Performance makeup is part of a performer’s costume. Without enough make up, the audience can’t see a performer’s face. Stage lighting at the theater also flattens facial features and takes away the dimensions that allow a performer’s expressions to be seen clearly. Ensure you purchase all required makeup items based on the color guidelines provided. Below are some directions for makeup application. Please practice a few times before dress rehearsals and performances. We will also check makeup and hair at a future rehearsal, with notice.

All performers must wear:

Base/Foundation—Apply over entire face, blending out to hairline. Choose same shade as skin tone, or just slightly darker.

Translucent Powder—Apply over base. Reapply after eye shadow and blush application.

Darken eyebrows with eyebrow pencil—Use brown for blondes; black or dark brown for brunettes.

Dark blush—Apply to apples of cheeks. Dark rose (females). Dark peach (males).

Lip liner—Line lips then apply to entire lip surface.

Lipstick—Apply over lip liner. For females: Buy a red lipstick. It should look more crimson in the tube. Do not buy a lipstick that looks bright red; it will look unattractively bright and pink on the lips. For males: buy mocha/brown lipstick.

Females add:

Natural eye shadow—Apply in crease and on eyelid. Please choose dark browns.

Black eye liner—*On top of eye:* apply liner across eyelid, extending out beyond eye (wings). *On bottom:* apply from center of eye straight out to make a parallel line with upper “wing”.

Cream-colored eye highlight—apply below brow and onto eyelid

Optional based on director’s approval:

False eyelashes

Glitter/face paint

Makeup application instructions:

Apply Base/Foundation. Dot foundation on forehead, nose, cheeks and chin. Blend out to hairline so the entire face is covered with a layer of color.

Apply Translucent Powder. Pat (do not rub) translucent powder to set the foundation.

Apply Eye Makeup. Eye makeup is one of the most crucial steps in applying stage makeup. The eyes should pop dramatically so the audience can see a performer's expression from afar. Darken eyebrows with appropriate color eyebrow pencil. Apply eye shadow from the eyelid up to the brow bone and blend. Line the upper lash and lower lash lines are directed (see guide) with a black pencil eye liner.

Apply Blush. Swirl the blush brush in a dark peach colored blush and tap onto the apples of the cheeks. Without picking up additional product, buff blush to create a deep yet natural-looking color without any harsh lines.

NOTE: Pat translucent powder over entire face again.

Apply Lipstick & Liner. Line and fill lips with lip liner. Apply lipstick and blot with a tissue.

Reminders:

- **Apply your make-up and complete your hair prior to coming to dress rehearsals and performances.**
- **All make-up and belonging should be labeled with your name.**
- **A laundry basket or large box is beneficial for keeping all your belongings together.**
- **For males an undershirt and undergarments must be worn under costumes, for females undershirts, dance bloomers and tights must be worn under all costumes.**
- **PLEASE WEAR DEODORANT BUT NOT PERFUME OR COLOGNE.**

5) What is “Tech Week”?

Tech week is when it all comes together: the final set building/decorating/painting, the lighting and sound are added. Costumes, hair & makeup are finalized. This can be a stressful time for actors, parents, directors and crew of a show. No cast members will be excused from tech week. As directors, we will do our best to keep everything running as smoothly as possible, but we will need a lot of help. Here are a few things to keep in mind:

1. The elementary tech week is Monday-Tuesday with a Dress rehearsal Wednesday evening before the first performance on Thursday. Tech rehearsals are slow and tedious for the kids because this is the time the sound and light techs do their magic.
2. There may be quiet time for performers to work on homework. However, please remember to work with your teachers during this week and get as much done ahead of time as possible.
3. Meals between shows are usually \$5-\$10 and delivered by parent volunteers. Please let the director and producer know of any allergies or foods your child may have. You may choose to bring your child something separate from the group if necessary.

Many volunteers will be needed during this week. We will need parents to help with: sets, sound, lighting, makeup, costumes, props, homework, dinner, and general supervision. Please clear some time to help during this week.

Have Fun. This is also where we get to see our hard work pay-off. ENJOY!

H) BEHAVIOR GUIDLINES

Participation in TBE activities is a privilege, and TBE believes that each person involved is entitled to a positive experience. TBE wants all performers to do their best. As part of this philosophy, all performers are required to follow the behavioral standards listed below.

Performers and volunteers are expected to show respect for the artistic teams, teachers, directors, staff, parents, other performers, and facility representatives.

Appropriate and respectful language and actions should be used at all times. Name-calling, profanity, and/or inappropriate actions will not be tolerated.

TBE expects performers to be respectful of property; therefore, any damage intentionally done to property will be repaired or the damaged elements replaced by the performer.

Rehearsal and Performance Guidelines

All cast and crew members must attend all rehearsals and performances unless you are ill or have received the Director's permission. Anyone missing 3 or more rehearsals after casting faces possible recasting. If role is recast, any paid fees are non-refundable.

Be on time for rehearsals, performances and other scheduled activities. (Parents: please pick up your children on time.)

All performers should come to every rehearsals with scripts and appropriate rehearsal attire.

Avoid unnecessary noise and distractions during rehearsals and performances.

Performers are expected to stay in approved areas while at a TBE facility. TBE students should not leave the facilities at any time during rehearsals or performances, unless permission to do so has been given to the TBE staff person in charge.

During rehearsals and shows, performers are expected to complete clean up duties as assigned.

Behave in a professional manner at all times during performances and rehearsals.

Discipline Procedures (Consequences)

For the first incident, the director of the TBE activity will talk with the student about his/her misbehavior.

If misbehavior continues, the Director will call the parent and explain the misbehavior of the student, and the consequences of continued misbehavior.

If misbehavior continues, the Director will meet with the parent and performer to discuss possible dismissal.

Continued misbehavior will result in dismissal from TBE activities for the particular session. Any fees paid will be non-refundable.

Parents and students should be aware that serious misbehavior will be documented and may effect participation in future TBE activities. In certain cases, misbehavior that TBE considers extreme and/or which threatens the well being of others will result in immediate suspension and/or permanent expulsion from all TBE activities. In this event, any fees paid are non-refundable.

When registering for TBE activities, you signed a form stating that you have read and agree to follow the guidelines stated above, and have read and understand the consequences of failing to follow them. Doing so will also signify that you are aware that TBE strives to keep students and others safe and free from harm when reasonably possible, but that TBE cannot guarantee any person's safety, or that students will comply with these guidelines at all times.

Thank you for choosing to work with us.

**We are looking forward to making a magical stage experience for all our performers,
their families, and our audiences!**