

Cascade Youth Theatre

Handbook

2011

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Who are we?

Cascade Youth Theatre (CYT) is an educational theatre arts program of Cascade Community Theatre, a non-profit community theatre organization. CYT specializes in theatre training for kids and teens, 2nd through 8th grade. For eight years, CYT has been nurturing young theatre artists in the Snoqualmie Valley. Cascade Community Theatre is a member of the American Association of Community Theatre and the Washington State Community Theatre Association.

Over the years, Cascade Youth Theatre has provided an environment for youth to learn about all aspects of theatre, and to participate in the production of a play or musical presented to the public. The program begins with acting workshops and preparation for the “audition” process. Training and rehearsals are held over a 12-week period, and final performances are held in the Spring.

During the summer, Cascade Youth Theatre offers Encore!, a summer theatre camp held at Cedarcrest High School. This intensive summer theatre camp is a week-long program serving 7-14 year olds. This program is for young actors, who train in a broad range of theatre skills. This multi-discipline program offers classes in acting, musical theatre, mime, stage combat, theatre movement, theatre speech, improvisation, and other exciting special workshops. The program culminates in a show that is presented to the public. Our instructors are rigorously screened for their supportive nurturing connection to young theatre artists

Our Philosophy

The focus of Cascade Youth Theatre is to create an atmosphere where students can explore and experience a range of theatre skills without competition or pressure. For the beginning student it is a chance to learn, discover, and create a dynamic and accessible arsenal of 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 theatre skills, and to experiment with exciting creative ideas.

The theatre training at CYT 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 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.

Our History

The year is 2003 when Cedarcrest High School student Ashley Dowden, serving as a Youth Commissioner on the Duvall Cultural Commission (DCC), decides to start an after school drama club as her Senior Project. Ian King (also a Commission member) agrees to be her mentor and together they create "Cheetah Theatah", teaching acting, stage management and technical theatre to elementary students throughout the Snoqualmie Valley.

The following year the drama club's name was changed to Riverview Drama, and it was established as an ongoing DCC program. In the 2004 season Chuck Young joined Ashley and Ian, and together they began to make plans for the future.

Chuck Young started a middle school program in 2005, and Stuart Lisk took the lead with the elementary program. Since 2005, hundreds of 3rd through 5th graders (Elementary Program) and 6th through 8th graders (Middle School Program) have enjoyed the challenge and excitement of training in theatre skills and participation in stage productions.

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.
- Behave in a professional manner at all times during performances and rehearsals.
- Don't hurt anyone -physically or emotionally- and 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
- Try and 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
- Please leave music players, toys, games, etc. at home. Cell phones are permitted only on breaks and for emergency parental/guardian contact.
- 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.
- Please ask before leaving the theatre to go to the bathroom.
- 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
- Youth will remain with theatre volunteers until parent signs out at end of rehearsal/workshop.

Volunteers

As a non-profit community theatre program, CYT 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. In addition to acting as chauffeurs, family members have a chance to work backstage, too, watching with pride "from the wings!" Individuals without participating actors are invited to share their time and skills with us.

Here is a list of opportunities for volunteers, and their responsibilities:

Production Framework and Etiquette (please read, important!)

- 1) The director is boss/king/emperor/god. What s/he says goes. Period.
- 2) Other team members (designers, tech/music directors, choreographers) are members of the team that build/enhance the director's 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 an academic 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.

Volunteers: Artistic team

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) Supervises all production meetings.
- 5) Conducts show auditions.
- 6) Chooses the cast.

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.

PRODUCER

Duties include:

- 1) attending production meetings and first read-through of the play
- 2) coordinating publicity including banners, posters, articles throughout Snoqualmie Valley, including Redmond, Woodinville, and Monroe.
- 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 and those in charge of publicity and advertising.

May choose to delegate responsibilities as follows:

Publicity Crew Chief:

1. Works with the Producer to acquire media exposure and advertisements.
2. Works with the Director and Producer to acquire a design for posters and print ads.

3. Responsible for the distribution of posters advertising performances.
4. Works to create interest in the show through marketing to the entire community.

Programs Crew Chief:

1. Solicits ads for the program when appropriate.
2. Deposits all money from ad sales.
3. Acquires and verifies Cast and Crew information, bios, Director's notes, and special thanks for inclusion in the program.
4. Responsible for the design, layout, and printing of programs.

TECHNICAL DIRECTOR

Pre-show

- 1) Accepts and evaluates set designer's drawings or model and makes the necessary purchases (after consultation with set designer, director) to build the set.
- 2) Drafts elevations, work drawings for the set.
- 3) Schedules and supervises set, light, property and stage crew 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.

SET CONSTRUCTION (under supervision of TD): We provide the tools and the direction! Volunteers assist in the construction and painting of sets for each production. This provides a flexible schedule throughout the season.

Rehearsals

- 1) The primary responsibility of the scenic construction crew is to assist the TD in the construction of the scenic elements of the show.
- 2) Painting may also be involved. Crew members report to the Technical Director.
- 3) Construction crew ends when the show opens.

Performance

- 1) sweeping and mopping of floor before every performance
- 2) setting the stage with scenery before every performance
- 3) moving scenery during scene changes during the show
- 4) striking the scenery at the end of each performance
- 5) Crew members report to the stage manager and their assistants

Post-performance

- 1) Attend and be an active part of STRIKE.

PROPS MASTER (Props) The props master is responsible for assisting the scenic designer with stage properties. Props master reports directly to the scenic designer 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.

Rehearsals

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

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

Striking props at end of performance run

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.

- 4) Schedule and lead music (musicians only) rehearsals.
- 5) Order and/or purchase all needed music materials (with director's/producer's approval) for production.
- 6) Supervise musicians when called for respective rehearsals.
- 7) Consult with director in the event of any changes in music due to unforeseen circumstances.
- 8) Conduct at music rehearsals. Evaluate rehearsal, and give notes to director.

Post-performance

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

CHOREOGRAPHER

Pre-show

Attends production meetings with the director to collaborate show concepts before choreographing the show.

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, 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.

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) leading warm-ups as necessary
- 4) taking all blocking and directorial notes

- 5) distributing daily rehearsal notes to the artistic staff and production staff
- 6) assembling rehearsal props
- 7) making plots for props, sound & lights
- 8) 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.

COSTUMES: 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

Attends production meetings with the director to collaborate show concepts 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.

THE ACTOR

Pre-show

- 1) Actors are responsible for rehearsal attendance, punctuality, line 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 -

Actor's call. 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. Makeup.

1 HOUR BEFORE CURTAIN –

Property check. Warm-ups.

45 MINUTES BEFORE CURTAIN -

Company call with Director, 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. Warm-ups.

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. 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.

Volunteers: Production team

FRONT OF HOUSE:

Everything from the lobby entrance into the theatre to the edge of the stage needs attention!

HOUSE MANAGER

- 1) coordinates all front-of-house activities and, with the stage manager, the smooth running of the show. Duties include:
- 2) scheduling and training all ushers
- 3) establishing a welcoming atmosphere for patrons & assisting them with any problems or concerns
- 4) maintaining control of the house so that, barring any unavoidable need for a hold, both acts of show begin on time
- 5) managing all late seating in accordance with the director's wishes
- 6) remaining front-of-house until all patrons are safely out of the building.

BOX OFFICE: Volunteers greet patrons and handle ticket sales. You will be asked to arrive at the theatre one and a half hours prior to performance.

Box Office Manager coordinates the sale of all tickets. Duties include:

- 1) working with CCT Treasurer to insure tickets are printed and numbered
- 2) scheduling and supervising box office personnel for the running of the show
- 3) maintaining efficient box office procedures
- 4) completing ticket and cash box reports following each performance.

CONCESSIONS

Volunteers stock and inventory shelves prior to performance and sell refreshments during intermission. This is a three-hour commitment per performance.

USHER (optional)

Volunteers direct the public around the theatre, take tickets, and distribute programs. You will be asked to arrive at the theatre one hour prior to performance.

HOST/HOSTESS (optional)

Volunteers greet the public before Youth Theatre events, give information, sell memberships, and help promote our activities. You will be asked to arrive at the theatre one hour prior to performance.

BACKSTAGE

This includes all the volunteers that work "behind" the curtain. Guests and audiences may not see your face, but you will enjoy seeing your work on stage! Backstage, during performances, adults assist cast members in many ways: ensuring cast members follow rules and are on their best behavior at all times,

and are in costume and make-up and have their props; as well as assisting with wardrobe, and make-up and hair needs.

MAKE-UP

Volunteers assist cast members with their make-up during rehearsals, performances, and special events. You will be asked to arrive at the theatre one/two hours prior to the event.

LOAD-IN AND STRIKE

We need you when we put the set and lights up, and ready the costumes and props, beginning a week before opening. And when it's all done, we take it down.

Where do we meet?

Cascade Community Theatre uses different facilities around the valley for workshops and rehearsals. Below are names and addresses of places used to date, though new ones may be utilized. Performances are generally held on the stages at one of the schools listed below.

Carnation Elementary School
4950 Tolt Avenue
Carnation, WA 98014

Tolt Middle School
3740 Tolt Avenue
Carnation, WA 98014

Cedarcrest High School
29000 NE 150th Street
Duvall, Washington 98019

Duvall Performing Arts
15715 Main Street Suite 201
Duvall, WA 98019

The Red Barn
14524 Main Street NE

Duvall, WA 98019

Things you will never hear in a theatre (adapted from R-MWC Theatre Handbook):

By the Stage Manager:

- a. It looks as though there'll be time for a third dress rehearsal.
- b. Take your time getting back from break.
- c. We've been ready for hours.
- d. No, I called that perfectly the first time, let's move on.
- e. The headsets are working perfectly.
- f. The orchestra has no complaints.
- g. The whole company is standing by whenever you need them.
- h. That didn't take long.

By the Producer:

- a. Of course there's enough money to go around.
- b. We have money left over.

By the Director:

- a. Wow, the designers were right, weren't they?
- b. No, today is the tech rehearsal, we'll re-work that scene later.
- c. I think the scene changes are too fast.
- d. Of course I think that we'll be ready in time for opening.
- e. The crew? Why they're just wonderful!

By the Designer:

- a. Of course all of my drawings were turned in on time.
- b. Yes, it is absolutely my fault that the set looks awful.
- c. You know, you might have a point there.
- d. The director knows best, obviously I wasn't giving him what he wanted.
- e. We may have too many gel colors in stock, I can't choose.
- f. The shop will have the costumes ready on time.

By the Technical Director:

- a. This is the most complete and informative set of drawings I've ever seen.
- b. We built it right the first time.
- c. No problem, I'll deal with that right away.
- d. I love designers.

By the Actor:

- a. Let's not talk about me.
- b. I really think my big scene should be cut.
- c. This costume is so comfortable.
- d. I love my shoes.
- e. No problem, I can do that myself.
- f. I have a fantastic agent.
- g. Let me stand down here with my back to the audience.

- h. I'm sure someone told me there was a wall down here, I just forgot.
- i. Without the crew the show would never run -- let's thank them.

By the Stage Crew:

- a. There's room for that over here.
- b. We'll get in early tomorrow to do it.
- c. No, no, I'm sure that is our job.
- d. Anything I can do to help?
- e. All the tools are carefully locked away.
- f. Can we do that scene change again, please?
- g. It's a marvelous show.
- h. I don't need this many on the crew.