

Nutcracker Ballet Procedure:

Attendance Expectations and Policies

Purpose of Procedure: Attendance at rehearsals is a vital part of a well-presented ballet. Regular attendance at all rehearsals is expected for each cast member. This procedure will list the expectations for each cast member.

Procedure Items:

Procedures that will be followed throughout rehearsals at the studio and at Stephens Auditorium, and at performances.

Auditions

1. When filling out an audition card, all known absences must be listed, including dates that a dancer may be late. This includes dates for weekend rehearsals, tech week rehearsals and performances.
2. Dancer (or guardian) is expected to include ALL workshops, school performances, family commitments and other events on the audition card.
3. If a dancer knows they will be late to a rehearsal, dancer must list the approximate arrival time on their audition card for that rehearsal.

Casting

When casting, listed absences (and late arrival times) may be considered when selecting dancers for specific roles. While those absences may not count against you, several conflicts may affect a dancer's casting.

Rehearsal Policies

1. On the audition card, as well as when a dancer receives their casting letter it states: You **MUST** attend the first rehearsal for your role. The only exception to this policy is if you have a personal exemption from the director. This is required for all cast members.
2. If a cast member misses a rehearsal that is not listed on their audition card, or we have not been notified of the absence, their role(s) may be reassigned to another dancer.
3. Consistent lateness to a rehearsal or performance and excessive non-listed absences could affect the dancer's casting for the next year.
4. We reserve the right to consider each role's attendance on a case-by-case basis. If you miss a non-listed absence, we reserve the right to replace you.
5. We reserve the right to remove the dancer if attendance policies are violated.

Signatures:



(Robert Thomas, Co-Artistic Director)

9-7-2019
(Date)



(Miyoko Kato Thomas, Co-Artistic Director)

9-7-2019
(Date)



(Ellen Mullen, Cast Coordinator)

9/9/2019
(Date)



(Lisa Davis, Volunteer Coordinator)

9-7-19
(Date)

Document Created July 2019

Nutcracker Ballet Procedure:

Guidelines & Expectations for Behavior

Purpose of Procedure: This procedure outlines behavior expectations for cast members and their parents.

Procedures that will be followed at Stephens Auditorium during dress rehearsals and performances.

1. Dancers and parents are responsible to respect all cast members and their parents, choreographers, Nutcracker staff and volunteers.
2. Respectful behavior is expected before, during and after rehearsals and performances.
3. Dancers and parents are responsible to be respectful of rehearsal and performance facilities, rehearsal and performance props and costumes.
4. If a dancer or parent is engaged in disrespectful behavior, the choreographer or cast coordinator, and/or the backstage coordinator will address the behavior with them. If the behavior involves a dancer their parent(s) may be included in the discussion.
5. If a dancer believes they are being disrespected by anyone, the dancer should speak to the choreographer or cast coordinator, and/or their own parents, or the backstage coordinator. One of the listed Nutcracker staff members will handle the situation. Dancers and parents, please refrain from taking matters into your own hands.
6. During rehearsals, only dancers involved in the role being rehearsed are to be in the rehearsal studio. Family members and other dancers should wait in the lobby.
7. Only approved adult volunteers with volunteer tags are allowed backstage or in the green room during a performance. Please refrain from bringing others with you when you are volunteering.
8. All non-cast members (other than approved volunteers) are expected to leave the dressing rooms and backstage areas 15 minutes prior to each performance.
9. Anyone without a volunteer tag is expected to remain in the audience throughout the performances.
10. Behavior that is destructive of property, harmful to others, violates studio or backstage policies, or is repeated after being spoken to, may result in the dancer being expelled from the Nutcracker, and may result in not being cast in the future.
11. Dancers agree to remain in their designated dressing areas throughout rehearsals/performances unless their role has been asked to come to the backstage area to line up for that dance's performance, or if they need to go to the basement for a costume.
12. To make it more efficient for the runners to get dancers when it is their time to perform, dancers need to remain with the other dancers in their role group during a performance, either backstage waiting to perform or in their assigned dressing room area.

13. If an older dancer is needed to help with a quick-change they may come to the quick-change area **ONLY** when it is time for them to help. Approval is required from the backstage coordinator and the volunteer in charge of those changes.
14. Dancers should stay out of the wings and backstage area unless directed by a volunteer to be there.
15. If you have gifts to hand out there are 2 options to do that. You can either put them on the gift table in the hallway upstairs or hand them out before or after the rehearsals/performances.

Signatures:



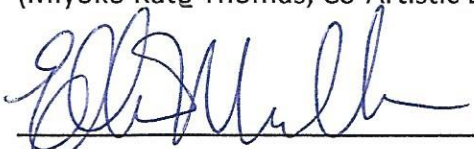
(Robert Thomas, Co-Artistic Director)

9-7-2019
(Date)




(Miyoko Kato Thomas, Co-Artistic Director)

9-7-2019
(Date)



(Ellen Mullen, Cast Coordinator)

9/9/2019
(Date)



(Lisa Davis, Volunteer Coordinator)

9-7-19
(Date)

Nutcracker Ballet Procedure:

Handling and Care of Costumes During Studio Rehearsals and Rehearsals/Performances at Stephens Auditorium

Purpose of Procedure: In order to maintain costumes and costume accessories throughout the years, this procedure will explain the policies and expectations for handling and wearing of costumes and accessories during rehearsals and performances.

Procedure Items:

Costumes owned by the Dancenter as well as costumes owned by Stephens Auditorium.

1. Costume fittings are extremely important, and every effort should be made to attend the fittings as scheduled. (Instructors will allow students to leave for them.) Costumes are assigned for a dancer's best overall fit and stage look, as well as the other dancers in your group. Please be on time for your fittings. Parents/Guardians may be present during the fitting but are asked to wait quietly. If assistance is needed, the costumers will ask parents to help.
2. Costume pieces and accessories for the characters of Drosselmeyer, the Nutcracker and Mouse King are the property of Stephens Auditorium and are used during studio rehearsals. Only dancers cast in these roles, or a ballet mistress, may handle them. These characters are responsible to handle them properly, not letting others play with them or try them on. Characters are responsible to return pieces to the ballet mistress or put them away after each rehearsal.
3. Dancers not cast in the above-mentioned roles should refrain from handling the costume pieces and accessories at any time. If an unauthorized dancer plays with a costume piece or accessory or tries them on, the dancer's casting may be affected the following year.
4. Dancers must have any dance apparel/shoes required for a role before rehearsal/performance week at Stephens. A list of what is required for each role will be kept in the attendance notebooks. Instructors will check with dancers the second to last weekend of rehearsals, asking them if they have the items listed. They will ask again the last week, if necessary.
5. During production week at Stephens **ALL** costumes and accessories, unless listed below, will be checked out at the costume table before and after **EACH** rehearsal and **EACH** performance unless costumers provide other instructions.
 - a) Irish Hardshoe buckles and tiaras will be handed out to dancers by the Irish instructor or assistant instructor.
 - b) Latex cheeks for Soldiers, Rag Dolls, Mother Ginger Kids and Puppets will be picked up by an adult volunteer from the volunteer at the props table.
 - c) Puppet caps and braids will be picked up by an adult volunteer from the volunteer at the props table.
6. Volunteers at the costume table will be responsible to check out costumes before and during rehearsals and intermissions. These same volunteers will also be responsible to check in costumes from the dancers during intermission and after rehearsals and performances. Specific instructions and lists will be provided.

7. Costume and accessory check out times will be assigned based on role, rehearsal and performance schedule and the order of program. Costumes may be checked out only when volunteers are present at the costume tables in the basement. They will have the check-out schedule. No costumes will be checked out before a dancer's scheduled time. Costumes are expensive and repair work is costly and can take a lot of time. These policies are being implemented to avoid putting them on too early, which increases the likelihood of them being stained or damaged.
8. Flat (or platter) tutus should remain in the basement as long as possible. They should be returned after each performance.
9. **PHOTOS MAY BE TAKEN AFTER EACH DRESS REHEARSAL OR PERFORMANCE INSTEAD OF BEFORE.**
10. Dancers need to make sure you are checking out, and checking back in, the correct costume and accessories. Every costume has a name tag in it that has the dancer's name and performance(s) listed on it. Wear only the costume that has your name tag in it. Keep all name tags attached to the costume at **ALL** times. They should never be removed. Be sure it is tucked inside the costume, out of sight, when you go on stage.
11. When a costume is in possession of the dancer, the listed items should be followed at **ALL** times:
 - a) Eating and drinking (even water) is prohibited when costume is being worn.
 - b) Dancers should minimize physical activity (when not performing on stage) to avoid stains and damage to a costume.
 - c) Dancers should handle accessories gently, as many are fragile. Accessories should never be on the floors in a dressing room, backstage or anywhere else.
 - d) Dancers in costumes may not go out to the audience before or during a performance.
 - e) Only dancers who need to warm up in costume (Arabian and Russian) are allowed to practice tumbling and lifts.
 - f) When you are not wearing your costume, it must be hung up neatly, with all its accessories. Do not leave costumes on the dressing room floor or backstage area unless otherwise directed.
 - g) Dancers authorized to change in the quick-change area are responsible to pick up all costume pieces, shoes, etc. from the quick-change area after they come off stage from their last dance requiring a quick change. Dancers may also arrange to have another dancer take their costume, shoes, etc. from the area. It is the dancer's (the dancer who has the quick-change) responsibility to tell the quick-change volunteers who will be taking their items back to the dressing room.
 - h) Dancers are responsible to report all mending needs and make up stains **IMMEDIATELY AFTER** a rehearsal or performance. The mending list will be at the costume volunteer table in the basement.
 - i) Dancers are responsible to take all costumes and accessories back to the basement after each rehearsal and performance.
12. Do return costumes as you received them:
 - a) One piece per hanger
 - b) Buttons, snaps, hooks, zippers, etc. fastened

c) Accessories in storage bags and on hangers if they were checked out that way.

13. Dancers will be asked to return to their dressing room to retrieve items that they forget to return.

14. After the final performance on Sunday, the following Dancenter-owned accessories should be returned to the props table instead of the basement:

a) Irish Hard Shoe buckles and tiaras

b) American hats

c) Puppet caps and braids

d) Hungarian spats, men's dickies and women's hair ribbons.

15. Violation of the above procedures and policies may affect the casting of the dancer the following year.

Signatures:



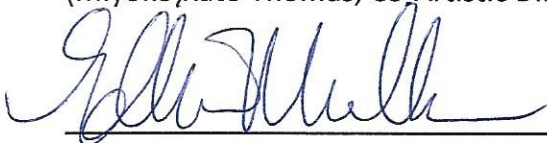
(Robert Thomas, Co-Artistic Director)

9-7-2019
(Date)



(Miyoko Kato Thomas, Co-Artistic Director)

9-7-2019
(Date)



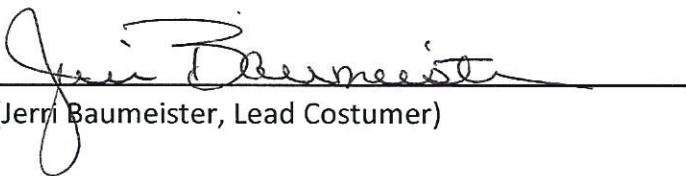
(Ellen Mullen, Cast Coordinator)

9/9/2019
(Date)



(Lisa Davis, Volunteer Coordinator)

9-7-19
(Date)



(Jerri Baumeister, Lead Costumer)

9-11-19
(Date)

Nutcracker Ballet Procedure:

Makeup & Hair Guidelines for Cast Members

Purpose of Procedure: A dancer's makeup and hair completes the look of each role. These guidelines are written to complete that look, as well as to avoid accidents and stains on costumes.

Procedure Items:

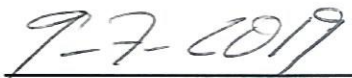
Procedures that will be followed at Stephens Auditorium rehearsals and performances.

1. It is the dancer's and their parents'/guardians' responsibility to make sure they have the proper makeup, as indicated in the cast packet, for each role **prior** to tech week.
2. All dancers are required to wear the makeup and false eyelashes (if indicated) in the cast packet.
3. Dancers will wear the required makeup and listed colors. Substitutions are not allowed.
4. Dancers and parents are responsible to know which rehearsals full hair and makeup are required. Information will be indicated in the cast packet.
5. It is the dancer's and parents'/guardians' responsibility to have hair in the proper style for each role, as indicated in the cast packet.
6. It is the dancer's responsibility to bring extra supplies for hair styles. Hair supplies include (but are not limited to) bobby pins, hair nets, pony tail holders and hair spray.
7. Dancers with ballet buns are required to wear hair nets that match their hair color.
8. Dancers should arrive at rehearsals and performances with as much of their makeup and hair done as possible.
9. If a dancer does need to apply makeup and finish their hair, please be aware of other dancers around you. Space is limited on dressing room counters and in the dressing rooms. Please clean up and put away all supplies when finished so that everyone has a chance to use the mirrors.
10. After applying makeup and finishing hair, check counters, chairs and the floor and clean up any residue to avoid another dancer ending up with your makeup on their costume.
11. Makeup application and hair styling must be completed before putting on a costume to avoid stains on the costumes.
12. When in costume, do your best to avoid getting makeup on your (or another dancer's) costume. Try not to touch your face.
13. If you do get makeup on your costume, it is your responsibility to notify the costumer. There will be a costume needs list at the costume check out tables in the basement.
14. Please do not kiss the mirrors! CY posts those signs for a reason!

Signatures:



(Robert Thomas, Co-Artistic Director)



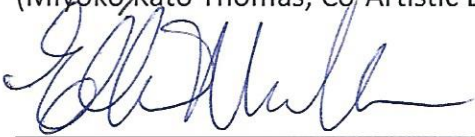
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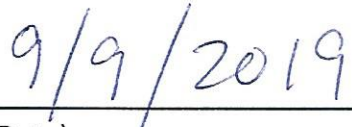
(Miyoko Kato Thomas, Co-Artistic Director)



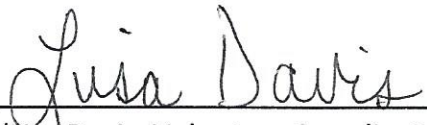
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(Ellen Mullen, Cast Coordinator)



(Date)



(Lisa Davis, Volunteer Coordinator)



(Date)

Document Created April 2019

Nutcracker Ballet Procedure:

Meeting and Coordinating Medical Concerns of Cast Members

Purpose of Procedure: A dancer's health is important to everyone involved in the production. A plan of action for medical needs (injuries and illnesses) will assure the dancer and those involved with the production that meeting medical concerns will be carried out in an efficient and thoughtful manner.

Procedure Items:

Procedures that will be followed throughout rehearsals at the studio and at Stephens Auditorium, and at performances. This procedure also includes all pre-existing medical needs and injuries before rehearsals start.

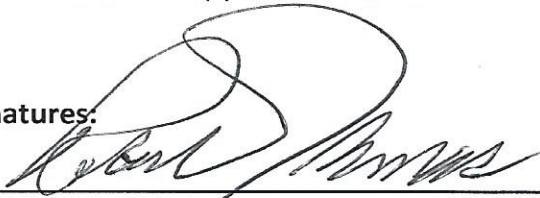
Studio Rehearsals

1. All pre-existing medical conditions and injuries should be reported before a dancer begins rehearsals. The choreographer in charge of the role's rehearsals and the cast coordinator will be informed of the injury or extended illness. The volunteer coordinator will also be informed of the situation if it could potentially be an issue during tech week and performance weekend.
2. Once Nutcracker rehearsals begin, all injuries and medical conditions that occur, whether during a rehearsal or outside of Nutcracker rehearsals should be reported before a dancer continues rehearsing.
3. A parent/guardian (if the cast member is under 18 years of age) will be responsible to contact the studio if the injury or medical need occurs outside of rehearsal.
4. A parent/guardian will be responsible to contact the studio in case of illness.
5. The choreographer in charge of the role's rehearsals and the cast coordinator will be informed of the injury or extended illness. The volunteer coordinator will also be informed of the situation if it could potentially be an issue during tech week and performance weekend.
6. When necessary, a plan to care for the dancer will be determined with the parent and the cast coordinator and choreographer(s) of a dancer's roles.
7. Continued participation after extended illnesses or injuries will be reviewed on a case by case basis, and will include input from the parent, dancer, choreographer(s) and cast coordinator.
8. If a dancer is unable to continue in their role(s) the choreographer for each role will select another dancer to step in. The choreographer will be responsible to inform the cast coordinator and volunteer coordinator the name(s) of the dancer(s) they have selected. Additionally, the costume coordinators for CY and/or the Dancer, and assistant to the directors will also be informed.

Tech Week and Performance Weekend

1. All points mentioned in the above section apply during tech week and performance weekend.
2. If a plan is needed during this week, the choreographer, the cast coordinator and the volunteer coordinator will work with the parent in developing that plan. The choreographer(s) will be told of the plan.
3. If the cast coordinator thinks that Mike Broich, CY technical director, needs to know, he will be informed of the plan. (There is a paramedic present during performances, and he will contact him/her if necessary. Mike is also responsible to phone for an ambulance if needed and to work with the backstage coordinator in all emergency situations).
4. If there is an emergency, choreographers will also be informed. Additionally, the costume coordinator(s) will be informed.

Signatures:



(Robert Thomas, Co-Artistic Director)

9-7-2019

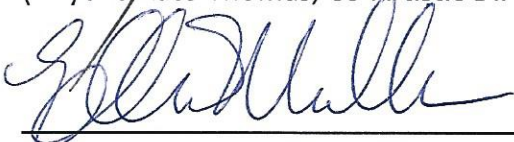
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(Miyoko Kato Thomas, Co-Artistic Director)

9-7-2019

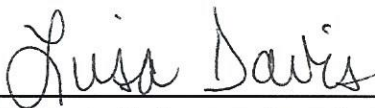
(Date)



(Ellen Mullen, Cast Coordinator)

9/9/2019

(Date)



(Lisa Davis, Volunteer Coordinator)

9-7-19

(Date)

Nutcracker Ballet Procedure:

Handling and Care of Props During Studio Rehearsals and Rehearsals/Performances at Stephens Auditorium

Purpose of Procedure: In order to maintain costumes and costume accessories throughout the years, this procedure will explain the policies and expectations for handling and wearing of costume and accessories during rehearsals and performances.

Procedure Items:

Costumes owned by the Dancenter as well as costumes owned by Stephens Auditorium.

1. Handling and care of props will be explained to dancers the first day of studio rehearsals.
2. A prop is only to be handled (in the studio or at Stephens) by a ballet mistress, a designated backstage volunteer or staff member, the dancer who is using the prop as part of their performance, or a performer who has the same role as the dancer using the prop.
3. Props should stay in the studio where the rehearsal is being held or in the designated backstage area of CY. Please refrain from taking props to a dressing room, into the bathrooms, into the quick-change areas or in the lobbies.
4. When not in the designated storage area, a prop should remain in the hands of a dancer or volunteer at all times. Setting the prop on the floor backstage or studio floor can lead to breakage or being unable to find it when needed onstage.
5. A prop should be handled properly. Refrain from using it as a toy or weapon.
6. A designated 15-minute practice time, following warm-up classes at CY, will be provided for dancers to practice with the Spanish fans, Chinese umbrellas and Neapolitan tambourines. This practice time will be supervised by a backstage staff member.
7. There will be a prop table backstage that will be supervised by a prop volunteer(s). Studio-owned props (Spanish fans, Chinese umbrellas & Neapolitan tambourines) will be at this table. Props are critical components of the variations; they must be well-maintained, and their locations must be known so that no dancer goes onstage without the appropriate prop(s). A dancer is responsible to get their own prop from the props' volunteer. The volunteer will release a prop 10-15 minutes before the variation, opening or finale, and the dancer must return it to that volunteer after the role has been performed.
8. In the event that a dancer inadvertently ends up in the wing before his/her variation without the necessary prop(s), the dancer will remain in the wing and a backstage volunteer will retrieve the prop and deliver it to the dancer.
9. Any damage incurred while props are being used will be investigated by the backstage coordinator and a ballet mistress.
10. Props are costly and valuable. If a dancer is found to be at fault for damage to a prop, or for losing a prop, he/she will be responsible for the cost to replace the prop. Dancers not cast in prop-using roles (eg. Russian, Flower, Arabian) can be found at fault if they were involved in the incident. Also, more than one dancer can be found at fault. There will be a procedure for checking out and returning props to the prop table.

11. If a dancer receives a damaged prop, or if they notice a damaged prop, the dancer should immediately tell the cast coordinator or backstage coordinator.
12. Dancers who use CY props should acquaint themselves with the backstage staff that will be setting and handling their props during tech and dress rehearsals. Dancers will be expected to have permission to take the props prior to handling them and return them to an agreed upon location. For example, if the prop is not going to be immediately returned to its original location after use, then the dancer must make sure that the backstage staff know and are okay with that drop off location. We want to avoid locations that will cause safety hazards, technical difficulties, or the disappearance of the prop.

Backstage Staff and Volunteers:

1. There will be a designated props person assigned to watch, hand out and receive props during technical week rehearsals and all performances.
2. The volunteer will hand out and collect the Spanish fans, the Chinese umbrellas and Neapolitan tambourines. A list will be provided that will include the dancers for each performance, the performance order as well as specific instructions for handing out and collecting them.
3. Props shall only be given to the dancer performing the role, another dancer performing that role, or a backstage staff person or volunteer.
4. Volunteer should emphasize the props policy to the dancers.
5. Volunteer should also be watchful of the backstage area to check if dancers are playing with any of the props on the table, are using them as toys backstage, are giving them to dancers not in that role or placing them on the floor.
6. Volunteer will check the condition of the prop when it is brought back. If it is damaged, they will ask the dancer who is returning it for details of how it became damaged. This information should be written down and given to Lisa Davis.

Signatures:




 (Robert Thomas, Co-Artistic Director)



 (Date)



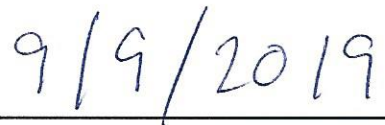
 (Miyoko Kato Thomas, Co-Artistic Director)




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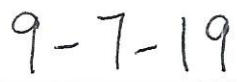
 (Ellen Mullen, Cast Coordinator)



 (Date)



 (Lisa Davis, Volunteer Coordinator)



 (Date)

Nutcracker Ballet Procedure:

Guidelines & Expectations for Quick Changes

Purpose of Procedure: This procedure gives the details for quick changes, including what is considered a quick change as well as the procedures and expectations of dancers who have them.

Procedures that will be followed at Stephens Auditorium during dress rehearsals and performances.

If a dancer has less than eight minutes between roles, this is considered a quick change. If a dancer has more than eight minutes between dances, there is time to return to your dressing room to change.

The Following is the Quick-Change Procedure

1. Please fill out the Quick-Change Form (included in the Nutcracker Cast Packet), and turn it in to the backstage coordinator, during production week (PRIOR to Friday) in order to secure a space in the Quick-Change Area (QCA). Only the dancers who have turned in a form and have legitimate quick changes are allowed in the QCA.
2. When you arrive at CY Stephens, check into your regular dressing room with the volunteer. Let them know you have a quick-change and when it is so that they can mark in in their volunteer folder. Once you have your quick-change costume, take it and your needed accessories to the QCA and check in with the quick-change volunteers.
3. Bring **ONLY** your costume and accessories for your quick-change into the QCA. All other costumes should remain in your dressing room. Bring extra bobby pins, too.
4. Costumes brought to the quick-change area should have the tags on them. Please label your personal belongings if possible. Make sure all shoes are labeled with your name!
5. All pieces (especially tights) should be turned right-side out.
6. Dancer is responsible to let the quick-change volunteers know what they have brought and all that their quick-change requires.
7. Dancers are responsible to help make their quick-changes more efficient by bringing a small hamper or bin (labeled with their name) to the QCA. When you change your costume, the volunteer helping you can put those pieces into the bin and then hang them up, etc. after you return to the stage. Tutus and hair pieces will be set on tables.
8. If a shoe change is needed, dancers should bring a small tote or box, labeled with your name, for shoes. Shoes should **NOT** be tossed into the hamper.
9. If another dancer is helping you with a quick-change, please talk to the backstage coordinator to get permission for them to be in the QCA to help you.
10. After your quick-change dance is done, be sure to return to the QCA to remove all your costume pieces, shoes, hair pieces, etc. Then take them back to your dressing room and hang them up. We need the space for other quick-changes.

Signatures:




(Robert Thomas, Co-Artistic Director)

9-7-2019
(Date)



(Miyoko Kato Thomas, Co-Artistic Director)

9-7-2019
(Date)



(Ellen Mullen, Cast Coordinator)

9/9/2019
(Date)



(Lisa Davis, Volunteer Coordinator)

9-7-19
(Date)

Nutcracker Ballet Procedure:

Expectations and Schedule for Arabian and Russian Warmups at Stephens Auditorium, and Warmup Class for Act 1 Pointe and Act 2 Dancers

Purpose of Procedure: Warmups for Pointe dancers, Irish, Hungarian, American, Arabian and Russian cast members are important to prevent accidents and injuries. Warmup class for these dancers is strongly encouraged. Guidelines for pointe dancers are included in this procedure. Arabian and Russian cast members need access to mats throughout rehearsals and performances. Expectations for those warmup times are also included in this procedure.

Procedure Items:

Procedures that will be followed at Stephens Auditorium throughout rehearsals and performances.

Pointe, Irish, American and Hungarian Dancers

1. The importance of taking part in scheduled warmup classes is never over-emphasized. Warm-ups prepare a dancer's body for their performances. They minimize potential injury and mishaps on stage.
2. Pointe, Irish, American and Hungarian dancers are responsible to make every effort to attend the scheduled warmup classes for rehearsals and performances.
3. Barres may be quietly used backstage by variations dancers at the discretion of the volunteer coordinator. Talking is not allowed while using the barres backstage during Acts 1 and 2 to minimize backstage noise.
4. Dancers are expected to respect dancers in other roles who also need to warm up backstage.
5. Warmup times will be listed in the cast information packet.
6. Violation of the above procedures and policies may affect the casting of the dancer the following year.

Arabians & Russians

1. The importance of taking part in scheduled warmups is never over-emphasized. They prepare one's body for their performances and help minimize potential injury and stage mishaps.
2. All warmups will be supervised by an instructor, assistant instructor, or by an appointed, older dancer.
3. Only Russian and Arabian cast members are allowed to use the mats.
4. The first scheduled warmup for Arabians and Russians will be held during the Pointe, Irish, American and Hungarian stage warmups. The mats for the Arabian dancers and the Russian dancers will be in

the backstage area. The stage will be used for Pointe, Irish, American and Hungarian warmups. All warmups will cease when the Ballet Mistress ends the stage warmup. The staff member/volunteer supervising the Arabian and Russian warmups will be responsible to end the warmup period when the onstage dancers end their warmup.

5. Each group (the Arabian and Russian dancers) will have a separate set of mats backstage to use. The staff member or volunteer who will be supervising the Arabian and Russian warm ups will designate which set of mats is to be used for each role. Neither group should use the other group's mats unless permission is granted by the backstage coordinator.
6. After the first warmup time has ended, mats will be folded up and will be unavailable until intermission.
7. During intermission Arabians and Russians will be able to warm up backstage **ONLY**. The stage area is to be kept clear for the principal dancers and Fairy Godmother.
8. Mats will be folded up at the end of intermission and will be unavailable during Act 2.
9. Warmup times will be listed in the cast information packet.
10. Dancers are expected to respect dancers in other roles who also need to warm up backstage.
11. Backstage staff will assist in maintaining warmup times and the areas designated for all warmups to provide support for those conducting warmups.
12. Violation of the above procedures and policies may affect the casting of the dancer the following year.

Signatures:



(Robert Thomas, Co-Artistic Director)

9-7-2019

(Date)



(Miyoko Kato Thomas, Co-Artistic Director)

9-7-2019

(Date)



(Ellen Mullen, Cast Coordinator)

9/9/2019

(Date)



(Lisa Davis, Volunteer Coordinator)

9-7-19

(Date)